

ENGLISH STUDIES: TRANSLATION AND LINGUISTICS



АНГЛИЦИСТИКА: ПРЕВОД И ЕЗИКОЗНАНИЕ



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KONSTANTIN PRES LAVSKY UNIVERSITY OF SHUMEN

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AND LINGUISTICS**

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TRANSLATION

NATURALNESS OF TRANSLATION: A CASE STUDY OF STUDENTS' TRANSLATIONS OF A FAIRY TALE

Desislava Cheshmedzhieva-Stoycheva

Abstract: Applying Nida's concept of dynamic equivalence in translation, the paper aims at analyzing the difficulties encountered by students in translating the English translated version of an Irish fairy tale into Bulgarian viewed from the concept of naturalness. The paper provides analysis of inconsistencies which can lead to ambiguity and awkward translation versions in Bulgarian, as well as offers possible translation choices and gives some practical advice on how to translate problematic areas.

Keywords: literary translation, naturalness, students' translations, fairy tales

I. Introduction

Translation is a process where mappings between two different cultural domains, one of a source culture employed in the source text (ST)¹ and the other of the target culture or target text (TT), occur. Therefore, a translator should be well acquainted with both cultures he/she uses in order for the product of translation, i.e. the TT to be well structured and understandable (see also Nida 1964b: 164).

At the same time, a translated text is already a new product part of the knowledge, beliefs, views and experience of the translator as he/she has the task not only to render the source text in a form close or 'true' to the original but to render it in a way understandable and natural in the target language. Thus, the concept of naturalness comes to the fore as one of the guiding principles in literary translation. As stated by Landers (1999: 49) "Most translators judge the success of a translation mostly on the degree to which it 'doesn't read like a translation'".

The paper is structured around Nida's concept of dynamic equivalence (1964b: 159) in translation and the four basic requirements of translation, which as stated by him are: making sense; conveying the spirit and manner of the original; *having a natural and easy form of expression*; and producing a similar response (emphasis mine, 1964b: 164). Nida's ideas of natural form of expression under the term naturalness were further developed and applied to the translation of the Kuar'an by two Iraqi scholars – Abdul-Baki As-Safi and Incam Sahib Ash-Sharifi (1997) among others. As-Safi and Ash-Sharifi view naturalness following Nida's definition of the concept as "the closest natural equivalent to the source-language message" (qtd. in As-Safi, Ash-Sharifi 1997: 160).

The paper applies their findings to students' translations of an Irish fairy tale and attempts to provide practical advice on ways for problematic areas to be translated. The Irish fairy tale "The Story of Conn-Eda; or The Golden Apples of Lough Erne"²

¹ ST – source text, SL –source language, TT – target text, TL – target language

² The story is part of a collection Once Upon a Golden Apple published in connection with a Grundtvig Project Memory Boxes: A Garden of Reminiscence

translated by Nicholas O’Kearney was given to third year students in Applied linguistics with the task to translate it into Bulgarian. The choice of informants was governed by the fact that being in their third year the students are knowledgeable enough and could handle the translation of a culture specific text.

The difficulties expected in the initial stage of the study were mostly connected with students’ proficiency in English. At the same time, fairy tales are part of a people’s history and tradition and as such they also embody the people’s psyche and its general view on things and the world. That is why it can be said that fairy tales are culture specific and due to the cultural codes they carry their translation might prove difficult, especially in cases when the cultural codes of the fairy tale and the language it is being translated into do not feature any similarities. However, it was assumed that students’ drawbacks in English can be compensated by their mastery of Bulgarian as their mother tongue. Additionally, as everyone loves fairy tales, and their language is familiar and easy to imitate in one’s own language, it was assumed that the translated versions would sound natural to native Bulgarians.

II. Case study

Naturalness of translation can be affected in several ways: lexically, through the use of lexically inappropriate words in TL; syntactically or at the sentential level, through the use of word order or other syntactic structures that seem awkward in TL; idiomatically (using inappropriate collocations or phrases in TL mostly under the influence of SL) as well as cohesively (lacking or using inappropriate cohesive devices in TL)³. The distinction between the different ways of interference, however, in some examples cannot be clear-cut as an inappropriate lexical choice can very often lead to the use of the wrong cohesive devices and syntactic structure and thus disrupt the overall meaning that is being transferred.

The analysis is structured in the following way: direct quotation from the tale, the student’s version, and a suggestion for a more natural translation followed by the appropriate commentaries.

- (1) His queen was a *Breton* (British) princess, and was equally **beloved** and **esteemed**, because she was **the great counterpart** of the king in every respect (M’Coy 1855: 307)⁴

Student: Негова кралица беше Британска принцеса, която бе **също толкова възлюбена**, защото **допълваше** краля във всяко едно отношение.

This first example is a clear demonstration of one wrong and one correct choice of translation variants at lexical level as well as of omission of a lexical unit in the translated version.

The student has chosen to render the adjective “beloved” with a contextually inappropriate counterpart in Bulgarian. The version „възлюбена” sounds awkward

³ The levels of naturalness are adapted from As-Safi and Al-Sharifi (1999)

⁴ As the tale was abbreviated in the collection of tales „Once upon a Golden Apple” the referent pages that are used throughout this paper coincide with the online version of the tale shown as source number two in the Source section of the paper, i.e. M’Coy 1855.

and inappropriate because semantically it refers to a person in cordial relationship with another person and that is why the word is usually used as a substantivized adjective in Bulgarian referring to one of a pair in love. Therefore the choice of the Bulgarian equivalent is also grammatically incorrect as the word in Bulgarian cannot function as an adjective. The error could be attributed either to influence from the SL resulting into a neologism, or translationese (see As-Safi, Al-Sharifi 1999: 163), or as a result of incorrect derivation (the same root morpheme is used in an adjective in Bulgarian which means the opposite of “beloved” – „недолюбван”). In this specific example a proper translation version in Bulgarian would have been „обичана”.

At the same time, the student has chosen not to translate the other adjective used to describe the way the queen was perceived by her subjects, i. e. “esteemed”. The reason for this omission is difficult to guess. One possible explanation could be that the student could not relate the two English adjectives to a suitable pair of adjectives in Bulgarian and has decided to go only with the first lexical unit, unsuccessfully at that. However, it would have been quite natural to translate the phrase as „обичана и уважавана/почитана” in Bulgarian should the student have considered the use of the above mentioned adjective. The first inappropriate linguistic choice of a translated version on behalf of the student obviously has led to inability to render the whole phrase in TL.

At the same time, the example presents us with a case of a very skillfully chosen translation equivalent of the noun phrase “the great counterpart”, which, if translated directly into Bulgarian with a noun phrase „велико съответствие” would have sounded quite awkward. However, applying a shift in the class of the translated phrase and rendering it through the verb „допълваше”, the student succeeds in providing a translated version that sounds natural to a native Bulgarian and at the same time transfers successfully the idea of the queen being the “other half” that makes the royal family complete.

The next example is taken from the same part of the tale and it again marks unnaturalness observed at the lexical level.

(2) It was plainly manifest that **heaven approved of the career in life** of the virtuous couple (M’Coy 1855: 308)

Student: Ясно се виждаше, че **небето подкрепяше животът и развитието** на добродетелната двойка

This sentence of the tale has proven somewhat difficult for the student to translate in a way that would sound natural in Bulgarian. “Heaven” is the poetic word used for “sky”. However, the connotation here is not that the sky as such approved of the actions of the royal couple but rather the superior being(s) who is/are assumed to live there, i.e. God or gods. Therefore, the suitable way to render the lexeme into Bulgarian will be „боговете”.

Another difficulty comes from the rendition of the phrase “the career in life” which in this case denotes a course of action, which in Bulgarian can be rendered through „действия” or „поведение” while the student has chosen to translate it using a noun phrase built around two nouns – „живот и развитие”. However, the second one

„развитие” adds information which is not included in the ST and does not clarify the meaning of the phrase in English. Therefore, this translated version can be regarded as deviation from the ST. The translation variant which seems to be the most appropriate in this case reads: „Беше съвсем ясно, че и **боговете одобряваха действията на почтената двойка**”.

- (3) Conn Mór reluctantly yielded to the advice of his Druids and counsellors, and took to wife the daughter of his **Arch-Druid** (M'Coy 1855: 309)

Student: Конн Мор неохотно склони пред предложението на друидите и на съветниците си и взе за жена дъщерята на **Архдруидът**.

This example features more than one inconsistency leading to unnaturalness of translation, however, the lexeme “Arch-Druid” was translated the same way by several of the informants. The incorrect rendition of the lexeme is probably due to influence from the ST or other lexemes in English like “archbishop” or “archangel” for example, where the prefix “arch-” maintains its form in Bulgarian as a loan. The case with “Arch-Druid” is different as Bulgarian dictionaries do not feature such an entry. It can be considered a neologism or a loan word. Checking its existence on the Internet, I have come across the use of „Архдруид” as the nick name of a Russian gamer of World of Warcraft. The nickname has probably been transliterated from English and adopted that way. The translated version of the above example which I would suggest as more natural for a Bulgarian is „Конн Мор неохотно се съгласи със съвета на друидите и на съветниците си и взе за жена дъщерята на **Върховния Друид**”.

Further in the story the students experience some other difficulties which make their translation sound unnatural:

- (4) **The queen** won the game, as **the enchantress** foretold, but so great was her **anxiety to have the prince completely in her power**, that she was tempted to challenge him to play a second game [...] (M'Coy 1855: 310)

Student: **Тя** спечелила играта, както **Кайлеа** предсказала, **но толкова била загрижена** принца да падне напълно в нейна власт, че се изкушила да го предизвика да изиграят още една игра [...].

Example four is interesting for analysis as it employs several of the ways naturalness is achieved or disrupted in some cases. The student here has successfully chosen to substitute the English noun phrase “the queen” with a personal pronoun in Bulgarian as the doer of the action has already been mentioned in the previous sentence and is therefore known to the readers. A similar strategy is applied in the translation of the noun phrase “the enchantress” which in Bulgarian is rendered through the personal name of the woman whose occupation has been mentioned in the preceding sentence as well. Thus the student has successfully applied the cohesive devices characteristic for Bulgarian language and has avoided the use of full repetition which is generally considered bad style in TL.

The translation of the rest of the sentence, however, features lexical, syntactic, and cohesive choices which make the translated version sound unnatural in Bulgarian. For instance: „**но толкова била загрижена**” – on the one hand, word order in this part

of the sentence is influenced by SL syntactic structure; on the other, there is omission of explicit mentioning of the doer in the subordinate clause which could lead to ambiguity as to who is anxious – the queen or the enchantress.

Thus, a good choice would have been the use of cataphoric reference through the use of the explicit „кралицата” in the Bulgarian version which would have disambiguated the meaning of the sentence. Additionally, there is a lexical inconsistency in the translation of “anxiety” as the queen is not so much “concerned” but “eager” to have the prince under her control. This leads us to the next unnatural part of the translated version, i.e. “**to have the prince completely in her power**” translated as „принца да падне напълно в нейна власт”, which is actually a case of idiomatic inconsistency. The translation of this part is influenced by the English phrase which in Bulgarian is usually translated through the metaphorical expression „държа някого в ръцете си”. Therefore, a more natural translated version of the sentence in Bulgarian can read: „Тя спечелила играта, както Кайлеа предсказала, но желанието на кралицата да държи принца в ръцете си било толкова силно, че се изкушила да го предизвика да изиграят още една игра [...]”.

An example of an interesting translated version at idiomatic level is offered by the translation of the following sentence:

- (5) **Pursuant to her resolution**, by the early dawn of morning she hied to the cabin of the Cailleach-chearc (M’Coy 1855: 309)

Student: **Речено-сторено**, и още в ранни зори тя забърза към колибата на Кайлеа-чearк.

In this sentence the phrase “pursuant to her resolution” which literally should be translated as „следвайки решението си/ целта си”, has been translated as „речено-сторено” (“no sooner said than done”) which is typical for the style of fairy tales.

- (6) The condition you shall make is, that whoever wins a game **shall be at liberty** to impose whatever **geasa (conditions)** the winner pleases on the loser (M’Coy 1855: 310)

Student: Условието, което ще поставиш, е, **че** който победи **ще има свободата** да наложи каквото и да е **наказание** над победения.

Example six offers another case of idiomatic inconsistency in the translation of the phrase “to be at liberty”. A version which sounds more natural in Bulgarian is „има правото”. The last part of the sentence also sounds unnatural in Bulgarian. In fairy tales people are often challenged to some tests. Similarly, in this case the prince is asked to procure for the queen some objects which are very difficult, even impossible, to achieve. Thus a more appropriate version would have been: „Условието, което ще поставиш, е, победителят да **има правото да поиска каквото и да е от победения/ да накара победения да направи всичко, което той/ победителят му каже**”. This final version of a translation of example (6) provides a suitable counterpart for the Irish/ British “geasa/ condition”, which has also proven difficult for the student to translate. That type of mistake is not only connected with insufficient variety of lexicon but also with insufficient background knowledge of the genre of fairy tales and the scenarios they usually follow.

There are two examples taken from the same part of the story related to a bird with human head, which have proven difficult for a student to translate due to some stylistic, lexical, as well as cohesive differences between SL and TL.

- (7) It is not in my power, **nor in that of the Deity** I adore, to interfere in your behalf; **but go** directly to **Sliabh Mis**, and **consult** *Eánochinn-duine* (the bird of the human head), and if there be any possibility **of relieving you**, that bird can do it, **for there is not a bird in the western world** so celebrated as that bird, because it knows all things that are past, **all things that are present and exist**, and all things that shall hereafter exist. (M'Coy 1855: 312)

Student: Не е по силите ми, **нито и тези на Дайети, която** обожавам да се намесва в твоя полза; **но направо** да отиде при **Мис Слибах** и да се **посъветва** с *Eánochinn-duine* (птицата с човешка глава) и ако има някаква **възможност да те освободят**, тази птица може да го стори, **за тях не е просто птица от западния свят**, така възхвалявана е тази птица, защото знае всичко, което е минало, всичко **настояще и съществува**, и всички неща, които ще съществуват след това.

Here the inconsistencies are born by the lack of knowledge on behalf of the student of the fact that it is not only personal names that are capitalized in English but also objects which are personified. In this case “deity” is simply another word for the Druid god. However, translating the word as a personal name the student assumed that it refers to a woman and has therefore used a relative pronoun in the feminine. Additionally, the name of the place “Sliabh Mis” was associated with a female due to the similarity between the second part of the toponym with the word denoting an unmarried woman (which, however, is spelled with a double “s”, i.e. “miss”).

That kind of inconsistency also shows lack of understanding of the source text and leads to a translated version that is not faithful to the ST. Additionally, the imperative structures in the direct speech in English have not been translated as such in Bulgarian and this shifts the meaning of the excerpt. The same is true of the inconsistencies encountered in the translation of the other two clauses highlighted in the example – they are obviously a result of misunderstanding which is also transferred into the TT. The translated version deemed appropriate in this case reads: „Нито аз, нито богът, който почитам, имаме властта да се намесим в твоя полза, но отиди направо в Слайаб Мис и се допитай до Янхин-дуин (птицата с човешка глава) и, ако има някаква възможност да ти се помогне, тази птица може да го стори. Няма друга толкова почитана птица в западното полукуълбо, понеже тя знае всичко, което е минало, всичко, което е в настоящето и което съществува, а и всички неща, които ще съществуват след това”.

The next example, similar to the preceding one, shows various types of inconsistencies between ST and TT which lead to an unnatural translation.

- (8) But lest the bird should refuse to reply to your queries, take this precious stone (*leag lorgmhar*), and present it to **him**, and then little danger and doubt exist but that **he** will give you a ready answer.” **The prince returned heartfelt thanks to the Druid**, and, **having saddled** and mounted the little shaggy horse without much delay, received the precious stone from the Druid, and, after **having taken his leave of him**, **set out on his journey** (M'Coy 1855: 312)

Student: Но, **за да не** откаже птицата да отговори на запитванията ти, вземи този скъпоценен камък и **й** го дай, тогава ще има малка опасност и съмнения, но **той** ще ти даде готов отговор. **Принцът се обърна**, **за да благодари искрено на Друид** и **започна да оседлава** малкият рунтав кон **и без да се бави много**, взе скъпоценния камък от Друид, и, **след като получи разрешение**, **тръгна на света пътуване**.

One could easily observe problems with cohesion, grammar (problems in the translation of perfect participle structures), as well as with idioms (“take leave of”) and syntax in the translated version of this excerpt.

The inconsistencies with cohesion are mostly due to the fact that the bird in the tale is in the masculine, while the noun in Bulgarian is feminine, so the student translating the tale has automatically rendered in masculine form the personal pronoun used as a substitute for the noun, thus causing ambiguity as to who will give the answer – the bird or the precious stone. The unnaturalness of translation is further enhanced by the lack of any definite or indefinite suffix to “druid” which has been translated as a personal name and has not been marked for definiteness. The student was obviously misled by the initial capital letter in the English word denoting a member of an ancient religious order and has disregarded the definite article which preceded it, which should have suggested that it is a matter of someone already mentioned in the text.

Another inconsistency in the translated version of this example, which however, does not disrupt naturalness, but rather deviates the translated version in Bulgarian from the original text, is caused by the incorrect translation of the perfect participle as something that is happening at the moment rather than as a completed action.

Suggestion: Но, **за да не** откаже птицата да отговори на въпросите ти, вземи този скъпоценен камък и **й** го дай, тогава без съмнение **тя** ще ти отговори веднага. **Принцът благодари от все сърце на друида** и след като **бързо оседла и възседна** малкия рунтав кон, **взе скъпоценния камък, сбoguва се с жреца** и **започна пътуването си**.

The same set phrase “take leave of” has been incorrectly translated in a different sentence:

- (9) Conn-eda **took leave of** his dear friend, and **the king his brother**. (M’Coy 1855: 319), which has been translated as „Конн-еда **напусна** скъпият си **приятел, крал и негов брат**”.

Apart from the idiomatic phrase, the example features another type of unnaturalness in the translated version. It does not become clear in Bulgarian how many people were actually involved in the parting. The translation in Bulgarian requires a different word order if we want to avoid this ambiguity: „Конн-еда се сбoguва със скъпия си приятел и с неговия брат, краля”.

Another example of bad lexical choices and syntactic organization of the TT is presented by the following example:

- (10) When he **recovered**, he perceived that the steed was quite dead; and, as he thought there was no hope of resuscitating him, **he considered it** the most prudent course he

could adopt to act **according to the advice he had given him**. After many **misgivings of mind** and abundant showers of tears, he **essayed** the task of flaying him, which was only that of a few minutes. (M'Coy 1855: 316)

Student: Щом се **възстанови**, той разбра, че конят му е съвсем мъртъв; и като си помисли, че няма надежда да го съживи, **счете това** за най-благоразумния ход **за предприемане, според съвета, който си беше дал**. След **множество лоши предчувствия** и изобилни потоци от сълзи, той **обмисли** задачата да му одере кожата, **което беше само за** няколко минути.

The translated variant abounds in cases of direct translation of lexemes using their first meanings regardless of the meaning of the text as a whole. The student has not considered the preceding sentence of the tale where it is clearly explained that the prince lost consciousness. The use of възстанови connotes to illness rather than fainting and that is why it sounds strange and awkward in Bulgarian. Additionally, the verb “consider” in English is a transitive verb which requires an object but that is not the case with the Bulgarian „считам/ решавам”. Therefore, it is again unnatural to translate the object “it” in the English version as „това” in Bulgarian rather than omitting it altogether. The rest of this sentence also sounds awkward in Bulgarian and is inconsistent with the ST at the same time. The student has failed to understand the syntactic links between the different lexemes and parts of the sentence and has also changed the agent in the last clause (it is the horse that gave the advice, not the prince). The second sentence in this excerpt features mostly lexical inconsistencies. The version that sounds more natural in Bulgarian reads:

Щом се съвзе/ свести, той видя, че конят му е съвсем мъртъв; и като разбра, че няма надежда да го съживи, реши, че би било най-разумно да действа, както конят го беше посъветвал приживе. Сред множество колебания и изобилни потоци от сълзи, той започна да дере кожата на мъртвото животно, като това му отне само няколко минути.

Some other examples of translated versions which sound unnatural are:

(11) When he **found** he had the hide separated from the body, he, in the derangement of the moment, enveloped himself in it, and proceeding towards the magnificent city in **rather a demented state of mind, entered it without any molestation or opposition**. (M'Coy 1855: 316)

Student: Когато **осъзна**, че е отделил кожата от тялото, той в момент на умопомрачение се обви с нея, и продължи към великолепия град, **в по-голяма степен в изродено състояние на ума**, навлезе в него **без никакво безпокойство или съпротива**.

The ambiguities here are more prominent in the last part of the sentence, where the student has not grasped the enhancing function of “rather”, nor managed to render the result of the actions of the prince correctly into Bulgarian. The translation into Bulgarian leaves the impression that the prince did not feel any inconvenience and not that he did not encounter any obstacle on his way into the town.

Suggestion: Когато видя/ разбра, че е отделил кожата от тялото, той в лудостта си се загърна с нея и като се отправи към великолепия град в доста объркано състояние на духа, влезе в него без да срещне съпротива или пречка.

The next excerpt is an example of translation choices which are totally unacceptable in terms of readability or intelligibility.

- (12) Here they were both received with **demonstrations of joy** by the king and his **chieftains**; and, when the purpose of Conn-eda's visit became known to the king, he **gave a free consent** to bestow on Conn-eda the black steed, **the coileen con-na-mbuadh**, called Samer, and the three apples of health that were growing in his garden, **under the special condition**, however, that **he** would consent to remain as his guest until he could set out on his journey in proper time to fulfil his *geis*. (M'Coy 1855: 318)

Student: Тук и двамата бяха **посрещнати с демонстриране на радост** от краля и неговите вождове; и щом целта на посещението на Кон-Еда стана ясна на краля, той **свободно се съгласи** да му подари черния кон, **the coileen con-na-mbuadh**, на име Самър, и трите ябълки на здравето, които се отглеждаха в градината му **при специални условия**, обаче трябва да се съгласи да остане като негов гост докато не отпътува в подходящо време, за да изпълни задължението си.

Apart from some lexical inconsistencies in the choice of translation counterpart, the student has decided to leave some of the Irish words which are used in the tale in order to maintain its authenticity. In the English version of the tale the Irish words are translated so that they mean something to the reader. Leaving these particular words in their authentic form with no other explanations in Bulgarian is confusing to the reader, and could lead to misunderstanding of the text or can even make the reader give up the effort of reading the tale through.

Additionally, the translated version is unintelligible due to the wrong translation of several expressions. It is true that the English version of the tale at places does not go smoothly; however, the student could have made up for some deficiencies in cohesion by adding a noun phrase instead of a pronoun. A suitable translation version would be:

Двамата бяха посрещнати **с голяма радост** от краля и неговите **съветници/военоначалници**; и щом целта на посещението на Кон-Еда **стана ясна**, **кралят** охотно се съгласи да му подари черния кон, хрътката, на име Самър, и трите ябълки на здравето, които се отглеждаха в **кралската му градина**, при изричното условие Кон-Еда да се съгласи да остане като негов гост докато не настъпи **подходящия момент да отпътува**, за да завърши **задачата си навреме**.

III. Conclusions

The excerpts reviewed above have been chosen on the basis of variety of translational inconsistencies and can be considered exemplary of the most common mistakes made by students which lead to ambiguity and incomprehensibility. At the same time the analysis aims at offering ways of avoiding these mistakes and improving the quality of translation in general.

The study has also proven that despite their level of proficiency in English, students feel overconfident in their knowledge of the language and do not consider it necessary to check words or idiomatic phrases in the dictionaries but prefer to rely on some associations they have. In most of the cases it seems that students do not read over

their translated version to check if there are inconsistencies or awkward expressions and just feel satisfied with the fact they have completed their task.

Another conclusion that can be drawn is that despite the fact that fairy tales are easy to understand and therefore familiar to young and adults alike, their translation poses difficulties on all levels of text: lexical, sentential, idiomatic, as well as in terms of cohesion.

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TRANSLATING NOUN PHRASES FROM ENGLISH TO BULGARIAN ON THE BASE OF TRANSLATION OF MAINTENANCE MANUAL OF DRESSER PRESSURE RELIEF VALVE. DIFFICULTIES AND CHARACTERISTICS

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Abstract: The article deals with problems of translation having to do with the complexity of noun phrase structure in ESP. What is aimed at is giving some practical solutions of dealing with a concrete text and foregrounding some difficulties and characteristics.

Keywords: structure of the complex noun phrase in English, attributes, order of elements, implicitness and explicitness of meaning, English-Bulgarian translation corpus

A *noun phrase* or *nominal phrase* (abbreviated *NP*) is a phrase which has a noun (or indefinite pronoun) as its head word, or which performs the same grammatical function as such a phrase. Noun phrases often function as verb subjects and objects, as predicative expressions, and as the complements of prepositions. Traditionally, a phrase is understood to contain two or more words. These could include predeterminers, determiners, postdeterminers, premodifiers and postmodifiers. The examples in the table below show how noun phrases can grow in length, while their structure remains fairly clear.

<i>Noun Phrases</i>						Verb phrase
Noun phrase structure						
<i>Predeterminer</i>	<i>Determiner</i>	<i>Post-determiner</i>	<i>Premodifier</i>	<i>Head</i>	<i>Post-modifier</i>	(not part of noun phrase)
				Buns		are for sale.
	The			buns		are for sale.
All	the		currant	buns		are for sale.
Not quite all	the		currant	buns		are for sale.
Not quite all	the		hot tasty currant	buns		are for sale.
Not quite all	the		hot tasty currant	buns	on the table	are for sale.
Not quite all	the	many	hot tasty currant	buns	on show on the table	are for sale.
Not quite all	the	very many	fine hot tasty	buns	which I	are for sale.

			currant		cooked	
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A typical noun phrase consists of a noun (the head of the phrase) together with zero or more modifiers of various types. The chief types of these modifiers are:

- determiners, such as *the, this, my, some*
- attributive adjectives, such as *large, beautiful, sweeter*
- adjective phrases and participial phrases, such as *extremely large, hard as nails, made of wood, sitting on the step*
- noun adjuncts, such as *college* in the noun phrase *a college student*
- prepositional phrases, such as *in the drawing room, of his aunt*
- relative clauses, such as *which we noticed*
- other clauses serving as complements to the noun, such as *that God exists* in the noun phrase *the belief that God exists*
- infinitive phrases, such as *to sing well* and *to beat* in the noun phrases *a desire to sing well* and *the man to beat*

In English, determiners, adjectives (and some adjective phrases) and noun modifiers precede the head noun, whereas the heavier units – phrases and clauses – generally follow it. This is part of a strong tendency in English to place heavier constituents to the right, making English more of a head-initial language. In systematic functional grammar (Halliday 1994) the noun phrases are called *nominal group*. In systemic functional grammar (SFG), a *nominal group* is a group of words which expresses an entity.

Within Halliday's functionalist classification of this structure, he identifies the functions of Deictic, Numerative, Epithet, Classifier and Thing. The word classes which typically realise these functions are set out in the table below:

Deictic	Deictic2	Numerative	Epithet	Classifier	Thing
determiner	adjective	numeral	adjective	noun or adjective	noun

Within a clause, a nominal group functions as though it is that noun, which is referred to as the *head*; the items preceding the head are called the *premodifiers*, and the items after it the *qualifiers*. Four types of nominal group are possible: the head alone ("apples"), the head with premodifiers ("Those five beautiful shiny Jonathan apples"), the head with a qualifier ("apples sitting on the chair"), and the full structure of premodification and qualification, as above. English is a highly nominalised language, and thus lexical meaning is largely carried in nominal groups. This is partly because of the flexibility of these groups in encompassing premodifiers and qualification, and partly because of the availability of a special resource called the thematic equative, which has evolved as a means of packaging the message of a

clause in the desired thematic form^[1] (for example, the clause [What attracts her to the course] is [the depth of understanding it provides] is structured as [nominal group A] = [nominal group B]).

Apart from the traditional view of NP grammar there are some other theories which describe NP in syntactic, lexical and semantic aspects – binding theory, X-bar theory^[4], theory of transformational grammar.

Technical and scientific texts are more straightforward than other text. Texts dealing with academically scientific material tend to use a more formal register based on varying levels of subject-specific graeco-latin terminology, which helps to distinguish this register from the standard. However, this tendency can vary greatly, ranging from the language of school text books to that of articles in highly specialised journals and the learned works of established experts in the field. More strictly ‘technical’ texts, such as manuals and specialist magazines aimed at a wider public, are often much less formal and display user-friendly features.

The main function of the scientific and technical style is informative. To convey logical information, prove its novelty and significance is the main goal of a scholarly, scientific or technical author. This style is used in professional spheres of science, humanities, technology. The distinctive features of scientific and technical style are preciseness, clear logic, compressive character, impersonality, formality.

Preciseness is a basic property of a scientific and technical text, and it should be strictly maintained in translation. A translator must be fully aware of what s/he is translating to render precisely the content of the text. Special attention must be paid to terms. To translate precisely, it is not enough to know an equivalent of the term. It is crucial to know the exact place of the concept, denoted by the term, in relation to other concepts.

Clear logic is achieved through a system of logical connections and interrelations. A stock of linking phrases will help a translator make a connection between a point in the past and future, to refer a receptor forward or back. For example, *As we will see...* – *Както ще се види...* *As I said earlier...* – *Както беше казано по-рано...* Linking phrases help to develop a point (*Moreover...* – *Освен това...* *Despite this...* – *Независимо от това...* *According to our estimates...* – *В съответствие с нашите изчисления...*)

English texts, though, often manifest their implicit character and do not verbalize the thematic component of the sentence. Therefore, a translator has to extend the sentence by adding an implied thematic element: *The fundamental principles of alternating current are presented in this chapter. Included are the basic principles of some alternating current machines.* – *В настоящата глава са представени основните принципи на променливия ток. Тук са изложени основните принципи на действие на някои от променливотоковите електродвигатели.*

Impersonality is a measure of the extent to which the producer of a text avoids reference to him/herself or to the receptor. Such avoidance is far commoner in written than in spoken texts. Using impersonal and indefinite structures, passive

constructions, infinitive clauses, etc. provides the impression of the impersonal and objective style. *Several experiments were run.* – *Проведени са няколко опита.*

Economy and compressive character of the text

A scientific text must provide a reader with maximal information within a minimal time period and with minimal effort. This stylistic feature is achieved with lexical and grammatical means, such as: using compressive structures, like attributive clusters (*a liquid rocket* – *ракета на течнo гориво*), Complex Subject (*these devices were proved to be sufficiently reliable*), Complex Object (*assume this to make...*), reduced adverbials (*if found*), article ellipsis (*General view is that...*); abbreviation (*PC* = *personal computer*; *CD-ROM* = *Compact Disk-Read-Only Memory*; *NC* = *Norton Commander*).

A noun modifying another noun has functions of adjective. This modifying noun is also known as a *noun adjunct*. Attributive Nouns (Multiple Attributive Nouns are known as attributive cluster) are nouns in attributive position before another noun and used as an adjective equivalent.

The attributive cluster is a group of words with a key noun and a number of attributive components modifying it. The attributes can be expressed by a noun (*a gold ring*), by an adjective (*a golden heart*), or by a compound phrase similar to a clause (*the I-don't-know-you expression on her face*).

The order of attributes is not random. In English, closest to the key noun come the “factual” (objective) attributes (according to the general rule: the closer in meaning, the nearer in position), then the evaluative (subjective) attributes. Thus, some grammarians formulate the rule for the order of attributes before the noun: “OPSHACOM”, where OP stands for OPINION adjectives (*beautiful, horrible, nice*), SH for SHAPE adjectives (*long, short, round, narrow*), A for AGE (*old, new, young*), C for COLOR (*red, black, orange*), O for ORIGIN (*British, Canadian, German*), M for MATERIAL (*plastic, metal, aluminum*). For example, it is correct to say *a nice long new black Chinese wooden pen*, and it would be unnatural to change the word order. Semantic relations between the components of the attributive phrase can vary. Besides those mentioned, the attribute can denote the following: place (*a beach house*), time (*evening newspaper*), characteristics (*overtime ban*), reason (*sickness pay*), object (*fish export*), source (*membership fees*), purpose (*face cream*), subject (*UNESCO call*) and others.

There may be phrases in which the semantic relations could be interpreted in different ways. For example, *Hong Kong proposals* can be understood as a) proposals made in Hong Kong (place), b) proposals concerning Hong Kong (characteristics), c) proposals made when Hong Kong did not belong to China, before it got a new name of Xianggang (time). In this case only the context gives a clue to the correct understanding of the meaning. English and Bulgarian attributive groups differ in their vectors. The English phrase is regressive, that is, it develops to the left, with the headword being the final element on the right. The Bulgarian attributive phrase is progressive; it develops mostly to the right, with the attributes used in postposition: *US car safety expert* – *американски специалист по безопасност на*

автомобилите. This is also true of clusters with restrictive apposition: *вестник „Народно дело“* – the *Narodno delo* newspaper; *хотел „Империял“* – the *Imperial* hotel.

Thus, to translate a multi-structured attributive group, it is necessary to analyze the meaning of its immediate constituents and then to adapt them to a proper Bulgarian structure. For example, to translate the phrase *a life support system control box*, we single out its head noun, which is on the right and then do a kind of semantic immediate constituent analysis:

a life support system – control box (purpose) – *пулт за управление*

a life support – system control (object) – *box – пулт за управление на системата,*

a life – support system (characteristics) – *control box – пулт за управление на системата за поддържане,*

a life support (object) – *system control box – пулт за управление на системата за поддържане на живота.*

Not all attributive phrases are as easily rendered as the above example. Some attributes may refer to either a key noun or another noun attribute. In the phrase *a new control system* the word *new* may modify the head noun *system* (*нова система за управление*) or the noun attribute *system* (*система на новото управление*). Care should be taken not to confuse a head word with its attribute, as this misunderstanding may result in a distorted translation: *control system* – *система за управление*; *system control* – *управление на системата*.

Attributive clusters can be translated through modulation, or logical development. For example, *council house rents* is rendered as *наем за общинско жилище*, since *council* here implies ‘city council’ or ‘city administration’, corresponding to the Bulgarian ‘община’. Taking into account the more laconic and compressive character of English speech, it is sometimes necessary to extend the structure when translating into Bulgarian: *a five-man committee* – *комитет, състоящ се от пет души*, *opinion poll* – *проучване на общественото мнение*, *peace committee* – *комитет за защита на мира*.

There are some rare cases when an English attribute follows the noun: *the man next door* – *човек, живеещ в съседство; съсед*. Sometimes the position of the attribute changes the meaning of the phrase:

He is a hardworking and responsible employee. – *Той е трудолюбив и отговорен работник*

versus

You will be the person responsible if anything goes wrong in the project. – *Ти ще бъдеш виновен, ако нещо се обърка в проекта.*

I'd like to thank everyone concerned for making the occasion run so smoothly. – *Бих искал да благодаря на всички, които имат отношение към това, всичко да премине безпроблемно (гладко)*

versus

Concerned parents have complained about the dangerous playground. – Обезпокоени родители се жалват от опасната детска площадка.

Sometimes English attributive groups may correspond to a single Bulgarian word.

Gerr^[5] viewed one of the characteristics of *Language of Science and Technology* as follows:

– An increase in the *size and complexity of vocabulary* to keep pace with a growing body of knowledge, for instance, compounding, the combination of two or more words into a new syntagmatic unit with a new meaning independent of the constituent parts, is common to both natural and sublanguage but in a sublanguage, compounds are created more systematically and regularly to fit into terminology system. They are generally developed from regular occurring collocations and convert phrases into fully lexicalized or terminologized units, e.g. a *stud* for *clamping* – ‘*clamping stud*’, a *bearing with needle roller* – ‘*needle (roller) bearing*’, etc.

The analyzed text is Maintenance Manual of Dresser Pressure Relief Valves. This text represents very well the main characteristics and functions of the technical texts. It contains terms of the field of mechanical engineering. Therefore it is suitable for an object of research.

This text contains total of 11942 English words. The original English text of Maintenance Manual was used and its translation into Bulgarian for bilingual corpus building. The corpus was manually extracted from the English text and it contains only attributive clusters as a subject to research.

The analyzed text contains 576 unique NPs (all NPs including repetitions were not counted) from which:

- NP = determiner + noun – 63(11%)
- NP = numeral + (adjective) + (noun) + noun – 18 (3.15%)
- NP = adjective + (noun) + noun 288 (50.5 %) (They are not included in this corpus)
- NP = attributive cluster = noun(s) + noun – 207 (35.37%)

Two or more words formed the noun phrases. NPs containing two words are 326 and these containing more than two words are 248 in this manual. From investigation “*article + noun*” NPs were excluded.

After the extraction of the English corpus the corresponding Bulgarian translation of each of the included attributive clusters was added.

Total English words in the corpus – 516

Total Bulgarian words in the corpus – 704

Bulgarian words are more than English by 188 or we may say that the English text is approx. 27% shorter than Bulgarian.

The purpose of this study is to present various ways of translation into Bulgarian and distinctions to be outlined in both languages.

It is obvious that English NPs were translated in different ways. Some of the Bulgarian phrases in the corpus are noun phrases too but they are “*adjective + noun*” phrases (in Bulgarian language “*noun + noun*” phrases are impossible apart of “*noun + proper noun*” phrases), other ones are prepositional phrases and there are one-word terms.

“ <i>adjective + noun</i> ” phrases (with prepositional phrases) and prepositional phrases with “ <i>adjective + noun</i> ” phrases {1}	“ <i>adjective + noun</i> ” phrases (without prepositional phrases) {2}	prepositional phrases (without adjectives) {3}	single word {4}
38	41	114	9

Examples for {1}:

[206]	maintenance and engineering personnel	инженерен персонал и персонал по техническата поддръжка
[197]	Field Service Engineers’ activities	действията на място на сервизните инженери
[184]	valve nameplate	фабрична табелка на клапана
[174]	Spindle-Washer Bearing Radius	Опорен радиус на шайбата на шпиндела

Examples for {2}:

[156]	Test Gags	Изпитвателни заглушки
[180]	Temperature Class	Температурен клас
[201]	repair department	ремонтен отдел
[138]	verification test	контролно изпитване
[128]	mirror finish	огледална повърхност

Examples for {3}:

[27]	Factory Repair Facilities	Съоръжения за ремонт в завода
[22]	Replacement Parts Planning	План за смяна на частите
[45]	valve parts	части на клапана
[71]	Flange protectors	Предпазители на фланците

Examples for {4}:

[34]	instruction message	инструкции
[15]	Lapping Procedures	Лепинговане
[91]	drip pan	капкоуловител

[98]	cotter pin	шплент
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Bulgarian prepositions that occur in the translation:

Preposition	Occurrences	Frequency of occurrence
за	42	22.45%
по	4	2.14%
на	111 (In 10 of Bulgarian phrases more than one „на” prepositions occurs)	59.36%
в	9	4.81%
с/със	4	2.14%
по	4	2.14%
от	7	3,74%
върху	2	1,07%
до	1	0,53%
под	3	1,61%

During the translation of NPs there are found 10 unique prepositions which occur with different frequency. The most frequently used preposition is „на” with 111 occurrences.

This analysis explores the complexity of NP translation from English to Bulgarian technical texts. If the context is not available, the translator does not possess technical literacy or does not know technical terminology he/she might be hampered and he/she might not be confident in the correctness of translation. This is due to the fact that a NP (even structured by two words) may be translated in several ways and only one will be correct. The translator must make a choice. How much the translator will be hampered in choosing the correct translation depends of his/her experience, background knowledge and knowledge of Bulgarian language.

Some examples from the corpus are presented bellow:

Example 1

[163]	test report	доклад от изпитването
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It is possible for the English NP to be translated in the following way:

1. „тестов доклад” – we might take into consideration “the first noun in NP plays the role of an adjective” concept. This way of translation can be found in the corpus 79 times (“*adjective + noun*” phrases (without/with prepositional phrases) or as frequency of occurrence – 38%.

or

2. „доклад на изпитването” – „на” preposition is used. This method is most frequently found in the translated corpus of phrases. The total number of prepositional phrases is 187; total number of „на” is 111; consequently the frequency of occurrence of „на” is close to 60%.

or

3. „доклад за изпитване” – the „за” preposition is used. „За” is frequent found in the corpus of translated phrases. The total number of prepositional phrases is 187; the total number of „за” is 42; consequently the frequency of occurrence of „за” is 22%.

The translator has chosen a fourth option „доклад от изпитване” because this option best represents the meaning of the English term.

Example 2

[187]	design change	промяна в конструкцията
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“design change” may be translated according to the above stated considerations in the following ways:

1. „конструктивна промяна”

or

2. „промяна на конструкцията”

Both suggestions are possible but „промяна в конструкцията” has been accepted as the most appropriate Bulgarian expression.

For translation of NPs one has to be pay close attention to the information which the NPs hold.

NPs in technical sentences are used to describe in detail concrete information about conditions, processes, parameters, procedures, positions, etc.

For example:

NPs determining conditions:

[203]	product modifications	модернизиране на продуктите
[187]	design change	промяна в конструкцията
[168]	spindle straightness,	праволинейност на шпиндела

NPs determining processes:

[152]	applying gags,	монтирането на заглушките
[137]	valve operation	функциониране на вентила

NPs determining parameters:

[186]	seating tightness.	стегнатост след шлифване
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NPs determining procedures:

[80]	Quality Control Program	Програма за качествен контрол
[81]	test program	програма за изпитване

NPs determining positions:

[57]	Bore Area	Вътрешна повърхност на цилиндъра
[66]	Outlet Size	Изходен диаметър

NPs determining characteristics:

[67]	opening direction	Посока на отваряне
[90]	cast iron flanges	чугунени фланци

NPs determining reasons:

[122]	steam cuts	наранявания от парата
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NPs determining sources:

[5]	USCS values	мерни единици по системата на САЩ
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NPs determining purposes:

[19]	Steam Testing Procedures	Процедури за изпитване с пара под налягане
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NPs determining objects:

[154]	temperature change,	промяната на температурата
[177]	inventory plan.	План за управление на запасите

NPs determining places:

[26]	Field Service	Обслужване на място
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Translation of multi-structured NPs (with more than 2 nouns) creates complications. In this case the first noun may refer to the head of NP or may refer to the next noun in the sequence.

For example:

[70]	Seat Tightness Pressure	Изолиращо налягане на леглото
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1st noun – Seat

2nd noun – Tightness

NP's head – Pressure

Both the 1st and the 2nd noun are references to the NP's head. The 2nd noun is translated as an adjective of the head; the 1st noun is translated using a prepositional phrase.

Example 2:

[94]	valve body temperature	температура на тялото на клапана
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1st noun – valve

2nd noun – body

NP's head – temperature

The 1st noun is referring to the 2nd noun and both may be examined as one composite noun which refers to the head of NP:

[valve body] temperature

Using the mathematical concept of bracketing we may translate given NPs step by step:

температура на [valve body] = температура на [тялото на клапана]

Example 3:

[104]	resurfacing ring laps	възстановяване на пръстеновидни шайби
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The 1st and 2nd noun refer to the NP head.

resurfacing [ring laps]

The 1st step of the translation will be: resurfacing [пръстеновидни шайби]

2nd step: възстановяване на пръстеновидни шайби

This technique is used for analyzing NPs for the purposes of development of systems for machine translation.

Conclusions

NPs are frequently used in the English language and English technical texts in particular. Noun phrases (NPs) are a crucial part of the natural language, exhibiting in many cases an extremely complex structure. “*Noun + noun*” phrases are phrases which often create problems during translation. They are translated by means of noun phrases and prepositional phrases in Bulgarian. In technical texts multi-structured NPs occur often. There may be phrases in which the semantic relations could be interpreted in different ways.

English attributive strings are laconic and compressive and they suggest that English texts are shorter than Bulgarian.

NPs in canonical English often refer to entities or expressions either concrete or abstract, consisting minimally of a noun or pronoun which acts as the head of a noun phrase, which can be accompanied by dependent elements before or after it and commonly is a part of a sentence. NPs in technical sentences are used to describe in

detail concrete information about conditions, processes, parameters, procedures, positions, etc.

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http://en.wikipedia.org/wiki/Noun_phrase

CORPUS

[1]	Pressure Relief Valves Dresser	Предпазен вентил "Dresser"
[2]	Maintenance Manual	Ръководство за техническа поддръжка
[3]	Consolidated® Safety Valve	Предпазен вентил Consolidated®
[4]	Conversion Table	Таблица за преобразуване
[5]	USCS values	мерни единици по системата на САЩ
[6]	conversion factors:	коефициенти за преобразуване
[7]	valve configurations	конфигурация на клапаните
[8]	Product Safety Sign and Label System	Система от предупредителни знаци и етикети
[9]	Safety Alerts	Предупреждения за безопасност
[10]	Safety Notice	Инструкция за безопасност
[11]	Warranty Information	Информация за гаранция
[12]	Valve Terminology	Използвана терминология
[13]	Safety Valve Installation	Монтиране на предпазителния вентил
[14]	Maintenance Instructions	Инструкции за техническо обслужване
[15]	Lapping Procedures	Лепинговане

[16]	Spindle Runout	Изместване на шпиндела
[17]	Spring Washers	Пружинни шайби
[18]	Part Replacement	Подмяна на части
[19]	Steam Testing Procedures	Процедури за изпитване с пара под налягане
[20]	Test Gags	изпитвателни заглушки
[21]	Maintenance Tools	Инструменти за техническо обслужване
[22]	Replacement Parts Planning	План за смяна на частите
[23]	Manufacturer's Field Service, Repair and Training Program	Програма на производителя за обслужване, ремонт и обучение на място
[24]	Factory Setting	В завода
[25]	Field Setting	На място
[26]	Field Service	Обслужване на място
[27]	Factory Repair Facilities	Съоръжения за ремонт в завода
[28]	Safety Valve Maintenance Training	Обучение за техническо обслужване на предпазни клапани
[29]	Sales Office Locations	Местоположение на офисите за продажба
[30]	signal word	сигнална дума
[31]	center panel	централен панел
[32]	human or product interaction	контакт на човека или продукта
[33]	human hazards	опасности за хората
[34]	instruction message	инструкции
[35]	unsafe practices	опасни практики
[36]	product or property damage	щети върху продукта или имуществото
[37]	valve exhaust/leakage points	точки на изпускане/теч от клапана
[38]	plant safety regulations	вътрешнозаводски правила за безопасност
[39]	valve adjustment	регулиране на клапана
[40]	ring adjustments	регулиране на пръстена
[41]	discharge side	страната на изпускане
[42]	Hearing and eye protection	Антифони и предпазни очила
[43]	process medium,	технологична среда
[44]	system pressure	налягане в системата
[45]	valve parts	части на клапана
[46]	valve performance	работа на клапана
[47]	ear drum protection	защита на тъпанчевата мембрана
[48]	eye protection,	предпазни средства за очите

[49][50]	valve work area.	работен участък на клапана
[51]	customer information	информация за клиента
[52]	training schedules,	графици за обучение
[53]	Warranty Statement	Гаранционни условия
[54]	Dresser's inspection	Инспекция от Dresser
[55]	warranty repair service	Сервиз за гаранционни ремонти
[56]	pressure units.	мерни единици за налягане
[57]	Bore Area	Вътрешна повърхност на цилиндъра
[58]	Bore Diameter	Вътрешен диаметър
[59]	seat bushing.	втулка на леглото
[60]	Inlet size	Размер на входа
[61]	pipe size	диаметър на тръбата
[62]	Leak Test Pressure	Налягане за изпитване на херметичност
[63]	standard procedure.	стандартна процедура
[64]	spring loading	пружинно натоварване
[65]	inlet flow passage	канал за входен поток
[66]	Outlet Size	Изходен диаметър
[67]	opening direction	Посока на отваряне
[68]	pressure media	среда под налягане
[69]	design lift	проектен ход
[70]	Seat Tightness Pressure	Изолиращо налягане на леглото
[71]	Flange protectors	Предпазители на фланците
[72]	sealing plugs	уплътняващи тапи
[73]	power conveyor,	механизиран конвейер
[74]	fork lift truck.	вилков повдигач
[75]	discharge neck,	изходен накрайник
[76]	lifting lever.	лост за повдигане
[77]	steel structures	стоманени конструкции
[78]	overpressure situation,	ситуация на свръхналягане
[79]	product manufacture.	производство на продукт
[80]	Quality Control Program	Програма за качествен контрол
[81]	test program	програма за изпитване
[82]	Base Stud	Шпилка на основата
[83]	Stud Nut	Гайка на шпилката

[84]	Compression Screw	винт за регулиране налягането на пружината
[85]	Compression Screw locknut	контрагайка на винт за регулиране налягането на пружината
[86]	Release Nut	Освобождаваща гайка
[87]	Lever Pin	Щифт на лоста
[88]	steam connection,	паропровод
[89]	face-to-face dimension	разстоянието от чело до чело
[90]	cast iron flanges	чугунени фланци
[91]	drip pan.	капкоуловител
[92]	valve body,	тяло на клапана
[93]	inlet flange,	входен фланец
[94]	valve body temperature	температура на тялото на клапана
[95]	Weather shielding	защита срещу външните условия
[96]	steam pressure	налягане на парата
[97]	cap screw	винт на капачката
[98]	cotter pin	шплент
[99]	spring washer assembly	комплекта на пружинната шайба
[100]	spring number	номер на пружината
[101]	combination guide	комбиниран водач
[102]	Component Inspection	Проверка на частите
[103]	service life	срок на експлоатация
[104]	resurfacing ring laps	възстановяване на пръстеновидни шайби
[105]	Grinding Compounds	Шлифовъчни пасти
[106]	maintenance Tools and Supplies	инструментите и консумативи за обслужване
[107]	reconditioning time	време на възстановяване
[108]	boiler outage.	престой на котела
[109]	seat surface	повърхност на леглото
[110]	machining technique	машинна обработка
[111]	reestablishing disc and seat bushing dimensions.	машинна обработка за възстановяване на размерите на диска и втулката на леглото
[112]	indicator runout	отклонение в точките
[113]	lip thickness	дебелина на челото
[114]	spring force	сила на пружина
[115]	Spring wire	пружинна проволка
[116]	spindle check stand	стенд за проверка на шпиндела

[117]	ball end	сачма
[118]	machinists indicator	шлосерски дълбокомер
[119]	spindle shoulder	рамото на шпиндела
[120]	Disc Machining Dimensions	Технологични размери на диска
[121]	seat damage	повреда на леглото
[122]	steam cuts	наранявания от парата
[123]	replacement criteria	критерии за подмяна
[124]	thread damage,	повреда на резбата
[125]	spindle bearing surface damage	повреда на носещите повърхности на шпиндела
[126]	Disc Rework Inspection Dimensions	Технологични размери при инспекция за възстановяване на дисковете
[127]	alignment problems	проблеми в напасването
[128]	mirror finish	огледална повърхност
[129]	Seat profile	Профил на леглото
[130]	head flange	фланец на главата
[131]	bearing surfaces	носеци повърхности
[132]	disc pocket	гнездо на диска
[133]	pressure gauge	манометър
[134]	Boiler and Pressure Vessel Code Section	Кодове за котли и съдове под налягане
[135]	boiler pressure	налягане в котела
[136]	Pressure Tolerance	допустимо отклонение на налягането
[137]	valve operation	функциониране на вентила
[138]	verification test	контролно изпитване
[139]	CODE SYMBOL STAMP	ЩАМПА СЪС СИМВОЛ НА КОДА
[140]	lifting lever assembly.	монтажен възел на повдигачия лост
[141]	valve popping point	точката на отваряне
[142]	reseating point	точката на затваряне
[143]	presetting instructions,	инструкциите за настройка
[144]	ring pin hole,	отвора на щифта на пръстена
[145]	blowdown standard,	стандарта на продухване
[146]	completing final setting.	завършване на окончателните настройки
[147]	gagging procedure	процедура за измерване
[148]	test pressure	тестово налягане
[149]	safety valve trouble	проблемите във вентила

[150]	safety valve setting,	настройване на вентила
[151]	seating surface	опорната повърхност
[152]	applying gags,	монтирането на заглушките
[153]	valve spring	пружината на вентила
[154]	temperature change,	промяната на температурата
[155]	superheater valves	вентилите на нагревателя
[156]	Test clamps	Изпитвателни стяги
[157]	the test gag screw	Винт на изпитвателната заглушка
[158]	disassembly procedure	разглобяване
[159]	nozzle bushing,	гърлото на втулката
[160]	starting position	позиция за стартиране
[161]	full lift steam testing.	пълно изпитване за задействане с пара
[162]	Adjusting Ring Settings	Настройки на регулиращите пръстени
[163]	test report.	доклад от изпитването
[164]	gauge calibration and vibration,	калибрирането на и вибрациите върху манометъра
[165]	Steam line vibrations	Вибрации по паропроводите
[166]	Part misalignment	Несъосност на частите
[167]	seating surfaces lapping	лепинговане на опорните повърхности
[168]	spindle straightness,	праволинейност на шпиндела
[169]	inlet pressure drop	пад на входното налягане
[170]	redesigning inlet piping.	преизчисляване на входните тръби
[171]	Part No.	№ на част
[172]	Application Points	Точки на приложение
[173]	Spindle Tip-Ball End	Накрайник със сачма на шпиндела
[174]	Spindle-Washer Bearing Radius	Опорен радиус на шайбата на шпиндела
[175]	Compression Screw-Bearing End	Носещ край на винт за регулиране налягането на пружината
[176]	SOURCE CONTROL	КОНТРОЛ НА ДОСТАВЧИКА
[177]	inventory plan.	План за управление на запасите
[178]	Parts Classification	Класификация на частите
[179]	Replacement Frequency	Честота на подмяна
[180]	Temperature Class	Температурен клас
[181]	Serial Number	Сериен номер
[182]	Part Name	Наименование на частите

[183]	outlet flange.	изходен фланец
[184]	valve nameplate	фабрична табелка на клапана
[185]	Retrofit Kits	Комплект за модификация
[186]	seating tightness.	стегнатост след шлифоване
[187]	design change	промяна в конструкцията
[188]	field operating conditions	работни условия
[189]	factory test conditions	условия на фабрично изпитване
[190]	manufacturer's control	контрол от производителя
[191]	header nozzle design	модел на щуцера
[192]	Shipping or storage damage	Повреда при транспортиране или съхраняване
[193]	(at a) moment's notice.	(без) предупреждение
[194]	prompt response,	своевременна реакция
[195]	off-hour emergency situations	аварии в извън работно време
[196]	Service Engineer	Сервизен инженер
[197]	Field Service Engineers' activities	действията на място на сервизните инженери
[198]	Field Service Office.	Офис Обслужване на място
[199]	purchase order number	номер на заявка за покупка
[200]	Field Service representative.	Представител на Обслужване на място
[201]	repair department	ремонтен отдел
[202]	manufacturing facilities	съоръжения за производство
[203]	product modifications	модернизиране на продуктите
[204]	bushing replacements	подмяна на втулките
[205]	service seminars	семинари по обслужването
[206]	maintenance and engineering personnel	инженерен персонал и персонал по техническата поддръжка
[207]	valve safety.	Безопасност на клапан
[208]	component inspection,	преглед на компонентите

RE-INTRODUCING OWN-LANGUAGE USE, CODE-SWITCHING AND TRANSLATION IN FL CLASSROOMS THROUGH INTRALINGUAL STRATEGIES AND APPROACHES

Irina Ivanova

Abstract: The article focuses on a recent paradigm shift concerned with re-introduction of own-language use, code-switching and translation in foreign language classrooms. It offers some practical suggestions for activities which integrate intra- and crosslingual strategies and approaches, suitable for students of different proficiency levels. The examples show how intralingual bottom-up and top-down processing, as well as process and product approaches can be used in translation/interpreting activities in class.

Key words: own-language, code-switching, translation, intralingual, crosslingual

One of the fundamental questions in foreign language teaching, which has always served as a dividing line between academics, teachers and learners is whether to use learners' own language in class or avoid it at all costs. In a recent state-of-the-art review of own-language use in language teaching and learning Hall and Cook (2012: 278) point out that: "twelve years into the twenty-first century, there is evidence that this division, which, in many contexts, might arguably be characterised as one between theory and practice, may be coming to an end, and that the existence and advantages of using the learners' own language in class are increasingly recognised". They see this new development as resulting from a combination of factors, such as the social turn in applied linguistics, which acknowledges complexity, diversity, difference and uncertainty within language and language learning; and theories, such as complexity theory, sociocultural theory and ecological approaches (ibid.).

The majority of EFL contexts in Bulgaria do not exclude Bulgarian completely from either teacher's or students' talk in class at all levels of education. Strictly monolingual instruction where only the new target language is used by both teachers and students is limited to private schools, especially if the teachers are native speakers who do not speak the language of their students, high schools, exam classes, preparing student for high-stake exams such as Cambridge, IELTS, TOEFL, etc., and university courses where English is the language of instruction. Own language use is more and more perceived as a necessity in the reality of globalised multilingual discourse. On the other hand, the changing status of English as a global lingua franca, inevitably has its effect on the way languages are taught. Therefore maintaining one's identity as a FL learner and speaker makes using one's own language, code switching and translation acceptable and normal in language classrooms (Levine 2009). In addition, code-switching and translation activities work towards an increased intercultural communicative competence, since they allow for making not only linguistic but also cross-cultural comparisons.

These changes and the need for lifelong learning have recently led to a change in traditional ELT terminology, so that it better corresponds to the multilingual focus of language learning. Thus, according to Hall and Cook, it is more appropriate to use the term *own language* instead of *mother tongue*, *first language* or *native language*; and *new language* instead of *second*, *foreign* or *target language*. The teaching and learning involving both students' own and new language is called *crosslingual*,

whereas instruction done only by means of a new language is called *intralingual* (for a detailed discussion see Hall and Cook 2012: 273-274). The use of these terms requires some clarification for the purposes of the present discussion. In full awareness of this difference, by own language in this article I will mean Bulgarian, which is the official language, whereas students' mother tongue can vary between Bulgarian, Turkish, Romanes, Armenian, etc. The effect of bi- and multi-lingualism on studying a new language is not underestimated, it is just not a focus of the present discussion.

Intralingual (monolingual) teaching was the norm, at least in theory, for most of 20th century, and as such was associated with high quality and prestige, small classes in private schools taught by qualified teachers, predominantly native speakers. Nowadays the situation hasn't changed much, and although most mainstream school teachers admit to using Bulgarian in class, they don't do it as a planned decision and look for all kinds of excuses for its use, including the size of the classes, the low proficiency level of students, students speaking minority languages, and time constraints or discipline problems.

Originally the assumption underlying language teaching in the communicative and post-communicative era has been that the goal of language teaching is to prepare students to communicate in monolingual environments and to emulate as far as possible the use of the new language by its native speakers – a goal which for many learners is neither useful, nor desirable or attainable (Davies 1995, 2003). On the contrary, a lot of students in mainstream schools fail to achieve the desired level of proficiency – a fact which is detrimental to their motivation and self-esteem (for a detailed discussion see Boyadzhieva cited in Templer 2014: 9).

The drawbacks of excessively intralingual teaching become particularly evident when high school graduates with a relatively high proficiency level have to engage in translation and interpreting activities at university. Although their proficiency is higher compared to that of graduates of schools with less intensive tuition, the exclusion of cross-lingual activities, own language use and translation from the classroom activities repertoire leads to their underperformance in translation and some of the theoretical linguistic courses, which rely on students' systematic knowledge of their own language system.

The advantages of crosslingual teaching are well grounded in the theory of cognition and language learning and they presume building on prior knowledge, which is encoded in students' own language and activated through noticing and developing language awareness. In the process of learning, prior knowledge and the learners' own language provide a cognitive framework through which new knowledge is constructed and regulated (see Hall, Cook 2012: 291). Sociocultural theories, on the other hand, view own language use as a cognitive tool for scaffolding new language learning. This happens when learners use their own language for collaborative talk during tasks, such as jointly explaining the nature of tasks, solving problems and maintaining focus. This helps them understand task content, focuses their attention on form, and helps establish and maintain interpersonal collaboration and interaction (see Swain & Lapkin 2000).

The two types of teaching – intra- and crosslingual – should not be seen as opposites which exclude each other, but rather as complimentary, in a “continuum whereby learners’ own languages will be used in different ways and to differing extents at various stages during instruction” (Stern 1992: 279). In this continuum the learner’s own language is used as a reference system for the new language and the transfer of learning and communication strategies is seen as a prerequisite for successful second language acquisition. The argument of the continuum is further extended by Widdowson (2003: 149-164) in his discussion of ‘bilingualisation’ (the process of acquiring a new language), where he argues that monolingual language teaching procedures fail to recognise the ways in which all bilingual language users fuse their knowledge of two languages into a single system of compound bilingualism.

A balanced combination of both intra- and crosslingual teaching procedures is probably the best way to avoid the extremes of overuse of either of these instruction modes. Teacher’s choice of instruction mode and activities should depend mainly on the purpose and context of learning. Thus, in intensive exam preparation, including the maturity exam in Bulgaria, intralingual teaching should dominate. On the other hand, if the teaching is aimed at developing student’s knowledge of the new language and the skills for its use, mediating activities such as translation and interpreting and other crosslingual strategies can be incorporated into classroom procedures. To emphasize the complimentary character of intra- and crosslanguage teaching Stern suggests that intralingual teaching strategies will be more effective, if they are used in crosslingual activities such as translation, use of bilingual dictionaries, consecutive and simultaneous interpreting and interpretive treatment of texts (1992: 295). Own-language use on the other hand, should compensate for the limited time and exposure to the new language which learners need to decode in order to understand its meaning, and then use creatively to produce new meanings. Research shows that code-switching and own-language use facilitate learning by reducing the processing load for learners in cognitively challenging tasks, where learners resort to the so-called private verbal thinking (in their own language) or mental translation.

Although the term ‘own language use’ is more general than translation, they should not be treated separately. In his book *Translation in language teaching* G. Cook (2010) argues for a major reassessment and reintroduction of translation into language teaching and learning. His arguments are based on language learning theory and educational research and present translation as a natural and effective means of improving language learning, raising language awareness, intercultural competence and understanding of conceptual metaphors and literary texts. Malmkjær (1998: 8) even gives translation the status of an important ‘fifth skill’ which is inclusive of the other four skills and should be practised together with them.

A question arises as to how translation and own language use as crosslanguage skills can be integrated with the other four skills, which are intralanguage. And how is it possible to use intralanguage strategies to develop a crosslanguage skill? In order to answer this question I will focus on two examples of possible integration. The first one concerns bottom-up and top-down processing, strategies normally used for developing receptive skills (reading and listening). The second example is of two

approaches used to teach writing – process and product, and their potential for integrating with translation/interpreting activities in class.

1. Bottom-up processing

Bottom-up strategies in listening involve processing single items, such as acoustic signals, sounds, words, and segmenting speech into larger units such as phrases, clauses, sentences and intonation patterns. Meaning is inferred from the available clues in the speech flow, and lexical knowledge is employed to assign meanings to words and use logical reasoning to infer the relationships between them. In the process of inferring the meaning predictions are made about what might come next. During these processes the load on short-term memory is heavy as listeners try to hold various parts of the message in mind while inferring meaning and deciding what is necessary to retain. Overload can occur if there is too much unfamiliar information and, as a result, a greater part of the message can be lost. In such cases only the gist of the spoken message is retained and stored in the long-term memory, and its detailed structure is lost (Hedge 2000: 231). This is exactly what happens when students rely mainly on bottom-up reconstruction of meaning where the amount of unfamiliar vocabulary is too big.

One of the activities based on optimising bottom-up processing in listening is dictogloss. It facilitates intensive listening and encourages students to work together and produce language forms collaboratively by reconstructing a text presented to them orally. In a dictogloss, the teacher reads aloud a short text at a normal pace while students jot down any words or phrases they know as they listen. The students listen to the text three or four times and each time add new words or segments of text which precede or follow the words they have put down in the previous listening. Then they work in small groups or pairs to reproduce the text as closely as possible to the original text. In the original version of dictogloss (Wajnryb 1990), students should use the target language to discuss the accuracy of their language use. The teacher's role is to monitor students' activities and provide feedback, correction or language input. Finally, the reconstructed text is analyzed, compared with the original, and corrected by students and the teacher together. At this stage, students discuss the choices they have made, and the teacher helps them understand and fix their linguistic problems. The text used for a dictogloss can be authentic or constructed/ modified by the teacher.

The overload of the short-term memory in this activity could be reduced by modifying the task, so that the discussion and all collaborative work is done by students in their own language. Thus students' efforts are redirected to remembering and reconstructing the text as a final product, and time is not wasted on thinking about the correct wording of discussion language. As a follow-up activity the whole text can be divided into several parts and translated orally into Bulgarian by different students in turns. This could be done as a whole class activity, so that all students can listen to and discuss the suggested versions and offer changes and improvements on the spot. In this way oral translation, which involves quick code-switching is made easier, because the students are already familiar with the text since they have been engaged in intensive decoding of meaning in the previous activity.

The procedures for applying bottom-up strategies in reading are similar, though with the major advantage of visual support. A noticing and highlighting activity can be used for identifying the key vocabulary and structures which help students deduce the main meaning of the text. Then these prompts can be translated into the new language and different translation equivalents can be compared and discussed. This bottom-up scanning activity can be done collaboratively in pairs or groups and then the results can be discussed whole class. Students' own language can be used to reduce the work load and to save time for producing a translation, which again is discussed whole class with feedback offered by teacher and the students in their own language. The same exercise can be done with a source text in students' own language which has to be translated into English. This will save effort, time and will increase students' confidence and motivation to achieve their goal and work towards an end product rather than struggling with the new language as a means. It is important for the texts to be short, and to contain the new language which has already been taught in class, so that students would not need to spend time looking words up in dictionaries. These mini-translation or interpreting activities should be short and used mainly for revision and consolidation of items and patterns previously taught.

2. Top-down processing

Top-down strategies involve activation of prior knowledge before reading/listening to the text. They rely on students' ability to infer meaning from contextual clues and schematic knowledge, which might differ culturally. Thus for example 'Once upon a time' or 'They lived happily ever after' signal the genre of a fairy tale but this might not be the case for a Bulgarian student unless the teacher has drawn their attention to the corresponding phrases in Bulgarian. Recognition of formal schemata helps students activate their knowledge of different speech events and their characteristic features. Content schemata, on the other hand, include general world knowledge, sociocultural knowledge, topic knowledge and local knowledge (see Hedge 2000: 233). Predictability of speech events vary depending on the culture and it is important for the teacher to draw students' attention to the formal correspondences between the routines or scripts, such as buying things in a shop, going to the doctor, asking for directions at the station, etc. The teacher should also raise students' awareness of the pragmatic appropriateness and socio-cultural aspect of different speech events. Using prior knowledge as a strategy for effective listening/ reading is vitally important, and it can be used in cross-lingual translation activities, so that the students can easily retrieve corresponding scripts in either their own or in the new language. Both interpreting and translation, require quick retrieval of memorised and automatised chunks of language, so an own language discussion or brain storming could probably facilitate code switching and lead to better end products.

Here is an example of a business telephone conversation which can be used for either bottom-up or top-down processing with the use of own language and translation depending on students' needs and the teacher's preferences:

Switchboard operator (S.O): Good morning. Hollings Plastics. Can I help you?

Caller: Hello. My name is Monique Chapuis. I'm the personal assistant of the marketing director of the Laboratoire du Valin. I'd like to speak to the sales director, please.

S.O. Right, I'll put you through....Sorry, his line is engaged. Would you like to hold on or call back later?

Caller: I think I'll hold on, thank you.

....

S.O. Sorry to keep you waiting. The line is still engaged. Would you like to leave a message?

Caller: No, Thank you. Perhaps I could speak to his assistant or secretary?

S.O. Of course. Hold the line please and I'll try Mr Carpenter's assistant.

Assistant: Hello, Jennifer Davis speaking.

Caller: Hello, my name is Monique Chapuis and I wanted to speak to the sales manager. Can I explain my problem to you?

Assistant: By all means, I'm his personal assistant.

....

Caller: Well, thank you very much. You've been most helpful. I shall confirm my request in writing. Goodbye.

Assistant: We'll look forward to hearing from you. Goodbye. (Dozhra, Janio-Pauel 2000: 133)

In a bottom-up procedure the students can be asked to listen to or read the conversation and pick up/ highlight the key language. The corresponding translation equivalents can be elicited from the students or given by the teacher. Then they can be practised in isolation in a limited one-sentence context. Finally, the translation of the whole conversation can be done orally or, alternatively, a similar conversation can be elicited from the students. The key language and its equivalents in Bulgarian can include the following items:

switchboard operator – телефонист

to put someone through to – да свържа някого

the line is engaged – Линията е заета /Дава заето/

to hold on – изчаквам

to call back – а се обадя отново

to hold the line – изчаквам, не затварям

to keep someone waiting – карам някого да чака

Jennifer speaking – Дженифър е /на телефона/

by all means – естествено, разбира се

Students' attention should be drawn to the pragmatic features of the speech event, such as the structure of the conversation, turn taking, and politeness in expressions

like: *can I help you; look forward to hearing from you; you've been most helpful; would you like to..., please*, etc. As an alternative follow-up (could be done as revision or consolidation several days later) the target text can be reconstructed back from prompts, given in students' own language. These resemble instructions for a role play, but the difference is that the prompts are in Bulgarian. The instruction can be written in role cards for the participants. Here are some examples:

Телефонистът:

- 1. Вие сте телефонист в Hollings Plastics. Отговорете на обаждането.*
- 2. Кажете, че ще свържете клиента с директора по продажбите. Кажете, че дава заето и попитайте дали клиента ще почака или ще позвъни по-късно.*
- 3. Извинете се, че го карате да чака, но линията все още е заета. Попитайте го дали иска да остави съобщение.*
- 4. Съгласете се, кажете да не затваря за да го свържете с асистента и т.н.*

Клиентът:

- 1. Представете се на лицето, което вдигне телефона и кажете с кого желаете да разговаряте.*
- 2. Като Ви кажат, че телефонът дава заето, отговорете дали искате да изчакате, да позвъните отново или да оставите съобщение.*
- 3. Попитайте дали може да говорите с асистента или секретарката на директора и т.н.*

3. Process and product approaches in translation

Both product and process approaches have their advantages and their application in teaching writing depends mainly on students' needs and proficiency, the type of text, teacher's preferences and other factors. In product approach students are encouraged to study and mimic a model text. The approach has several stages, which include: 1. Studying and highlighting the characteristic features of a model text, such as a formal letter or any other genre with relatively stable and recognisable genre features; 2. Controlled practice of the highlighted features in isolation; 3. Organisation of ideas; 4. Writing a new text by mimicking the original.

The process approach, on the other hand, is much more interactive, making use of brainstorming, group discussion, oral feedback, etc. The process usually goes through the following stages: 1. Generating ideas through brainstorming; 2. Discussing their relevance to the topic and selecting the most important point to be used as prompts in writing; 3. Organising ideas and planning through mindmaps or linear sequences; 4. Writing the first draft in pairs or groups; 5. Exchanging drafts, feedback and peer-correction; 6. Writing a final draft.

As it can be seen the two approaches differ mainly in their beginning stages. While in product approach students see and discuss the target product right from the beginning, in process approach they start from scratch and create the text gradually, concentrating first on the meaning, and then on the formal features of the text. Thus, the considerable freedom of the process approach is opposed to the preemptive focus

on form and structure in the product approach which requires pre-teaching of lexical and grammatical features to be used as building blocks for students' texts. An important consideration which is related to the relevance of either of these approaches is that certain genres "lend themselves more favourably to one approach than the other" (Steele 2004). Genres with fixed features are more suited to a product approach with a focus on layout, style, structure of the text and its grammatical correctness.

Applied to translation, this refers to texts belonging to media, business or academic discourse. Translation of fictional texts, on the other hand, will benefit more from applying a process approach, where generating and comparing different versions is important for choosing the best translational equivalents. Another advantage of the process approach is student-teacher collaboration, scaffolding and support by the teacher in providing students with the language resources they need for expressing intended meaning. Here is an example of a product approach, in which students can see both the source text (Bulgarian) and its translation right from the beginning:

<i>Estat Index на бизнес климата</i> <i>Изследването е проведено в периода 6-14 януари 2003 г. сред 399 фирми е и представително на равнище работещи предприятия. Критериите за подбор на фирмите от извадката са регион, сектор, брой на наетите и тип собственост. Методиката на индекса и математическият модел са разработени от Агенция за социални и маркетингови изследвания Estat.</i> <i>След края на последното тримесечие на 2002 година интегрираната стойност на Estat Index на бизнес климата е -2.55. Регистрираното намаление като абсолютна стойност е незначително (-0,71 пункта), индексът остава в неутралната част на скалата, където състоянието на бизнес климата се характеризира като „нито благоприятно, нито неблагоприятно“. Въпреки това обаче Estat Index показва устойчива тенденция на намаляване, което е сигнал за постепенно влошаващото се положение на бизнес сектора в страната.</i>	<i>Estat Business Climate Index</i> <i>The survey was carried out in the period between 6 and 14 January 2003 among 399 firms and is representative of operational enterprises. The criteria for selection of the company sample are region, sector, number of employees and type of property. The methodology of the index and the mathematical model have been developed by the Agency for Social and Marketing Research Estat.</i> <i>The Estate Index compound value stood at -2,55 as of end Q4 of 2002. It registered an insignificant decline of -0=71 points over the fourth quarter of last year and remained in the neutral section of its range, where the condition of the business climate is characterised 'neither as favourable nor as unfavourable'. Despite this fact, the Estat Index has shown a sustained tendency for decline, signalling a gradually worsening situation in the country's business sector.</i> <i>In Business, April 2003, p. 80</i>
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The procedure might involve activities connected with: 1. Identifying the source of the text, its audience (target reader), the main purpose of the text and its genre. 2. Asking students to find the key features of the text which signal the genre. 3.

Highlighting key vocabulary and structures in source text and target text. 4 Identifying different types of translation shifts – structure, class, unit, or intra-system shifts (see Munday 2001:81). These could be features related to: word order, e.g. *След края на последното тримесечие на 2002 година интегрираната стойност на Estat Index на бизнес климата е -2.55.* – *The Estate Index compound value stood at -2,55 as of end Q4 of 2002.*; omission, e.g. *представително на равнище работещи предприятия* – *representative of operational enterprises*; change of syntactic structure from passive to active – *Регистрираното намаление като абсолютна стойност е незначително* – *It registered an insignificant decline*, collocations – *устойчива тенденция на намаляване* – *sustained tendency for decline*, shortening of a clause by means of a participle – *което е сигнал за постепенно влошаващото се положение* – *signalling a gradually worsening situation*, etc.

Applying the product approach to this type of text has the advantage of saving time and providing students with specialised knowledge (e.g. of terminology) which they are not expected to have. It does not mean that the product approach is not suitable for translating fiction.

The process approach, on the other hand, has its benefits in that it involves students actively, keeps them focussed and promotes collaboration for achieving better results. It contradicts the traditional idea of translation as a solitary self-sustained process and allows for intensive scaffolding and peer learning throughout the process. When presented with the source text students are involved in a brainstorming process of eliciting ideas about the text, which activates their mental schemata and helps them map the text against background knowledge, either elicited from them or provided by the teacher. The translation is done together in pairs or groups and the versions are then compared and discussed with the whole class.

4. Own language use and code-switching in class

Incorporating cross-lingual strategies and own-language use are inseparable from translation and interpreting activities in class. Research has identified some important pedagogic functions of own-language use by teachers, among which are grammar instruction, classroom management and administration, demonstrating empathy or showing solidarity with the learners, providing translations for unknown words and compensating for learners' apparent lack of understanding or responding to learners already speaking in their own language (Polio, Duff 1994). Among other reasons for using students' own language is its reassuring role in class to minimize the potentially alienating effects of monolingual teaching (Littlewood, Yu 2011). Another benefit of own language use is in neutralising anxieties which naturally arise in mixed-proficiency classes where some students avoid contributing to discussions not because they don't have much to say but because they don't have the language to express themselves. As Allwright and Bailey (1991: 173) observed, "banishing the learners' first language deprives them of their normal means of communication and so of the ability to behave fully as normal people".

Translation and code switching activate the potential of cross-lingual transfer, which is one of the main prerequisites for the development of students' interlanguage.

Cummins (2007) identifies five types of cross-lingual transfer depending on the sociolinguistic and educational context: transfer of phonological awareness; pragmatic aspects of language use; metacognitive and metalinguistic strategies, such as vocabulary acquisition strategies; specific linguistic elements; conceptual elements. Thus Cummins emphasizes that learning is likely to be more efficient if teachers draw learners' attention to the similarities and differences between their languages, coordinating and reinforcing learning strategies across languages. Although contrastive analysis has lost its popularity within the intralanguage paradigm it gains new recognition in the revival of form-focused instruction and translation as relevant classroom activities. Recent research shows that learners taught unfamiliar vocabulary items via translation did better in a subsequent retention test than those taught solely through meaning-focused instruction and, what is more, produced better translations (Laufer, Girsai 2008).

To sum up, there are important advantages in incorporating intralingual and crosslingual strategies and approaches in teaching students of various age and proficiency levels. Own language use has always been present in foreign language classrooms with a different degree of intensity, but it would be interesting to look into students' and teachers' attitudes to it in order to decide if there is a principle change in its status in contemporary teaching methodology. Although there has been some recent revival of interest in contrastive form focused crosslingual instruction and translation, and their effect on learners' achievement in class, the area still needs to be researched further in order to obtain more conclusive evidence.

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“I NEVER SEEM TO GET IT RIGHT”: UNIVERSITY STUDENTS AND THE CHALLENGE OF TRANSLATION

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Abstract: The following article is based on certain observations upon the specificities of the process of university student translation and the particular problems and challenges such tasks involve. More specifically, the paper stresses the resulting lack of conscious awareness on the part of university students regarding the purpose of translation in the context of their university education. The lack of such understanding is considered not only a fundamental obstacle to good translation and a major source of frustration, but is also seen as detrimental to the achievement of the objectives of translation tasks as part of university education.

Key words: university students, translation training tasks, English-Bulgarian translation

This paper focuses on the specific challenges associated with the translation of original English and American literary texts into the mother tongue of Bulgarian university students and more specifically, the translation-related tasks and activities featuring in university curriculum. It is important to distinguish between this type of translation and the various other kinds of student- and non-professional translations which exist, in order to be able to assess adequately and appropriately the specific characteristics of the situation, as well as the relevant factors which affect the performance of the act of translation.

Contemporary research into FL teaching and acquisition firmly underscores the importance of mastering reading skills and expanding background knowledge for achieving linguistic and communicative competence (Moss, Fenster 2002; Paulson et al. 2003; Snow 2006). A similar emphasis on the need for a systematic approach in the training of translators can be observed in the field of Translation studies (Baker 1992; Landers 2001; Newmark 1988; Venuti 2000).

Regardless of the developments in these fields of research and their sound theoretical and practical foundations, however, the practice of teaching translation is still largely inconsistent with contemporary theory. The present practice of translation training exhibits particular patterns which are clearly discrepant with the theoretical developments and current trends in the field of translation. Some directly observable inconsistencies include:

- the length of the source text – students are assigned relatively short abstracts of up to 30 lines;
- the selection of source texts – the materials for translation are selected and extracted from a wide variety of literary works by British as well as American authors, often representing different literary periods and traditions; the selection may appear arbitrary as the criteria for selection tend to be vague, subjective or simply unavailable to students;
- the lack of emphasis on developing the students' research skills – in their classes, students are allowed to consult dictionaries and any available

reference sources (including the internet); however, they are not specifically instructed or encouraged to do so and no explicit or systematic guidance is provided as to the specificities of doing research in general, the process of and strategies for finding and evaluating information – its relevance, appropriateness and the reliability of its source;

- the lack of systematic approach towards improving the students' familiarity with the specificities of various discourses in their native language – translation practice classes often leave students to their own devices and sense of stylistic appropriateness as native speakers of Bulgarian to guide them through the translation task; they are not specifically required, instructed or encouraged to familiarize themselves with relevant original literary works in their native language or to consult, compare and analyze officially approved translations of the assigned texts;
- the lack of relevant and timely theoretical background – in their translation practice classes, students are not provided with (or required to consult) any theoretical information and/or literary criticism concerning the specificities of works such as the particular period or literary school they represent, the specific choice of topics and the manner in which they are discussed, as well as the unique style of the particular author;
- the inadequate duration of the translation task – students are seldom given an adequate amount of time to spend on drafting their work, with the practice of “completing” translation tasks within approximately an hour;
- the inadequacy of the product of student translation regarding the upholding of the standards of textuality for the written medium – students are seldom required to write down more than one draft of their translations; literary texts may even be “translated” in class orally, as a series of oral attempts at interpreting the original text, without the final product (or the various suggested variants) being written down – this approach involves an overall disregard for editing the drafts in order to produce translations which meet the basic standards of textuality, or which are at least cohesive and coherent.

For the purposes of the present analysis, the aforementioned specificities shall be grouped in three categories. The first group will be taken to subsume factors which stem from the choice of texts for translation, i.e. the passages students are assigned.

Contrary to the commonly held assumptions among students that “longer texts” equal “harder translation tasks”, the relative shortness of assigned texts deprives the translator of the most important sources of clues for producing a successful translation, namely its co-text and context. The 30-something lines of the typical translation assignment can hardly contain enough information about the specificities of the particular text as a literary work from a particular cultural background, a specific author, period and literary school. As a result, students are very likely to fail to achieve a satisfactory level of comprehension and draw incorrect conclusions about the type of text and the specific discourse it represents, the general intention of the authors and their specific stylistic choices. This invariably affects negatively and even

irreparably students' decision-making process and their choices in terms of the style, register, tone, syntactic patterns, tense, vocabulary and use of literary devices in producing their translation.

Moreover, despite the undeniable benefits of the notion of exposing students to the widest possible selection of literary works, styles, authors and periods in order to enrich their background knowledge and translation experience, current practice shows that in certain circumstances it may also prove detrimental to the process of translation training. The fact that students are typically required to "switch" in a matter of minutes between texts of fundamentally different cultural, historical and stylistic backgrounds (from an 18th century work of English literature to a post-modernist American author, for example) is extremely challenging for their ability to process the immense information flow. What is more, it affects their abilities to map the input information to their own background knowledge and fail to recognize its proper correspondent (in the widest sense of the term) in the output text and thus achieve similar or equal effect. The resulting information and processing overload poses unrealistically high requirements on students, as it involves the simultaneous performance of complex and multi-directional, even mutually exclusive procedures. At the base of the translation process, for example, are the time- and attention-consuming, top-down tasks of text analysis and comprehension, whose objective is to decode the underlying deep structure. The production of the translated text, then, involves the opposite process of bottom-up procedures for constructing a similar or equal surface structure in a different language. In addition, the rapid change of the object of translation renders the amount of invested effort inefficient and hardly worthwhile, since the time and energy involved yield an inadequately small result – a short passage of translated text which students would probably never have to deal with again. The resulting frustration and sense of futility are further aggravated by the fact that after completing one such task, students are often immediately required to start all over again and perform all these procedures on an entirely different text. Such an erratic change of pace and direction of processing is indeed exhausting and may ultimately result in confusion, thus negatively affecting students' motivation and sense of achievement.

The second group of problematic factors has to do with the fact that students rarely if ever receive practical instructions on the specificities of doing research, finding and evaluating relevant information and implementing it in the task at hand. Although students are usually allowed to consult dictionaries (bilingual as well as monolingual) and other reference sources (such as the internet), they are seldom required to do in-depth preliminary work. Even less popular is the practice of encouraging students to familiarize themselves (let alone provide them with pre-selected information or approved sources) with relevant texts in their native language as a means of refreshing and enriching their background knowledge and vocabulary on particular topics, historical periods, literary schools, and authors. Similarly, no actual attention is allotted to retrieving, comparing and analyzing existing publicly approved translations of the assigned text, either before or after the actual translation task is completed.

The third and last group of factors which shall be discussed within the limited space of the present study concern the time limitations students have to face in their work in class. The widely spread practice of prioritizing quantity over quality often results in expecting students to complete tasks within extremely limited time – in the course of one or two hours. Consequently, students often struggle to complete a single draft of their translation after reading the entire passage only once, and direct most of their efforts towards more problematic points (mostly vocabulary). Very limited time is then left for proof-reading and correcting the first draft, and almost never do students have the opportunity to do research or consult reference works/sources, with the exception of looking up particular items of vocabulary in a bilingual dictionary. In the worst possible cases, there is no actual writing involved in the “translation task” at all. Instead, it is substituted for reading out loud separate sentences or small groups of sentences by each student and then discussing their suggestions for a possible “translation” or rather interpretation. The result of this procedure hardly deserves to be called “translation”, as it lacks the specific characteristics of a written text and therefore often fails to meet the requirements for textual cohesion and coherence (let alone other standards of textuality). Instead, students produce improvised interpretations with mutual efforts, which transforms the task of translation into a pseudo reading comprehension and interpreting activity.

As a fundamental fault underlying the aforementioned problematic factors can be seen to emerge the lack of awareness on the part of students as to the most basic purpose of practicing translation as part of academic discourse. As a result, the importance of creating a text which (hopefully) has the potential to evoke similar or equal effect as that of the original it is based on is compromised for the sake of mechanically completing as many tasks as possible, at the highest possible speed. Thus, the basic characteristic features of written text and written translation are substituted for qualities more appropriate for an oral medium – the pursuit of (albeit elusive) precision and equivalence gives way to priorities such as improvisation, approximation, and efficiency. The unfortunate consequences of such training include the misunderstanding and lack of awareness on the part of students as to the actual requirements of the process of translation practiced as a profession, or as a part of their exams. Therefore, it is hardly surprising when a vast majority of our (potential) future translators are left with the impression that they “never seem to get it right”.

Therefore, there seems to be a pressing necessity for a reevaluation of current practices with a clear emphasis on bridging the existing gap between the expectations for quality results on the one hand, and the flaws of the methodology involved in the teaching of translation at university on the other hand. The adoption of an approach characterized by a certain degree of systematicity emerges as an intuitive strategy for overcoming most (if not all) of the aforementioned difficulties. Such an approach would involve a change of attitude towards the process and activity of translation itself and would be aimed at transforming it into a meaningful, result-producing creative act rather than a meaningless mechanical necessity for passing university exams.

The fundamental features of such a systematic, integrated approach would naturally stem from the aforementioned problematic aspects and the necessary adjustments

could, at least as a starting point within the limited space of the present article, be similarly structured:

- the length of the source text – students could be assigned entire texts of varying, gradually increasing length in accordance with their level of linguistic expertise; thus, they could start with magazine or newspaper articles on a certain topic and progress onto short stories and entire novels by a particular author;
- the selection of source texts – despite the undeniable importance of exposing students of translation to various texts, doing so at a hectic pace is hardly the most efficient and effective option due to the extreme and sometimes unbearable levels of pressure upon the students; in this sense, it might prove useful to focus on a particular author and literary period in order to ensure that students have achieved an adequate level of familiarization and have also increased their practical ability to recognize the specificities and deal with the particular challenges effectively before moving on to another object of translation.
- the lack of emphasis on developing the students' research skills – the dramatic effects of this particular problem are observable on a regular basis as a result of the very nature of the process of translation with its reliance on reaching optimal understanding of the source text (including the specificities and idiosyncrasies of its author's style, language and culture) and, respectively, the retrieval and selection of the optimal equivalent in the translated text; no adequate results of this kind could be achieved, except in the case of extremely simple or familiar texts (which is quite unusual both in translation training assignments and the professional life of a translator);
- the lack of systematic approach towards improving the students' familiarity with the specificities of various discourses in their native language – the integration within the curriculum of a systematic way of exposing students to relevant original literary works in their native language seems to be a prerequisite to the development of quality professional translators; this, however, needs to be done in such a way that would foster an active and involved attitude on the part of the students – in this regard, allotting adequate time for interactive analyses and evaluations of approved translations of the assigned texts, as well as discussions of their own and their colleagues' work could provide a valuable context;
- the lack of relevant and timely theoretical background – the integration of relevant theoretical highlights immediately preceding the onset of a translation, as well as their inclusion during the ongoing process could also contribute to the establishment of a context of reference for the specific task at hand; another advantage of such an approach against the introductory theoretical courses traditionally featured in university curricula is its efficiency and the specific effect of immersion in the subject which it creates;

- the inadequate duration of the translation task – due to the high level of specificity and the uniqueness of each text, it seems to be more appropriate to abandon attempts at fitting every task into the same time frame (the duration of a single class or two classes, for example) and focus on the execution of the process of translation instead; in this case, the average time for the completion of each task could be estimated on the basis of the time which the lecturer/course leader him/herself would require for completing the task;
- the inadequacy of the product of student translation regarding the upholding of the standards of textuality for the written medium – along with the necessity for requiring that students present their work in writing, the explicit emphasis on the need for editing and producing several drafts of translation assignments is an important priority; this would enable students to create for themselves a relatively realistic idea of what the profession of a translator involves; moreover, it could improve students' (and aspiring translators') motivation by giving them a sense of achievement and fulfillment when they see the final product of their efforts in its entirety; an additional incentive for students with a marked talent for translation and an interest in practicing the profession could also be the opportunity to see their work published and appreciated by a wider public.

The present article is by no means exhaustive in its treatment of either the practical or the theoretical aspects of the problems of translation as part of university education and training programs. Its goal is rather to outline certain inconsistencies within university translation training programs and the profound negative effects they have upon the overall attitude of students towards the process of translation. In addition to being inefficient, such currently existing practices often prove to be also ineffective and, what is even worse, detrimental to students' motivation for doing translation work. Unfortunately, this could cause students possessing the specific combination of qualities for becoming successful translators to neglect their valuable abilities and give up on the profession entirely – which is something that the present world of global (mis)communication can hardly afford to overlook.

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THE HUMAN FACTOR – A PREREQUISITE FOR GOOD TRANSLATION

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Abstract: The present paper deals with some of the issues taken into consideration while translating texts. As a point of orientation it takes a Swedish/Norwegian fairy tale The Princess and the Glass Mountain (translated into English) from a book Once upon a Golden Apple published in connection with a Grundtvig Project Memory Boxes: A Garden of Reminiscence and its translated version into Bulgarian by two BA English Studies and Applied Linguistics students. The translations are then checked against the authors' knowledge and preferences of choices. It is actually a small-scale case study aiming at pointing out some of the mistakes made by students and the differences ensuing due to the human factor in translation. The paper presents some of the errors students make grouped into categories.

Key words: translation, human factor, prototypes, Gestalt, equivalence

When there is a text for translation there are a number of parameters which should be taken into consideration. Some of them have to do with the translator's background knowledge, previous knowledge about the world, i. e. different semantic and episodic knowledge they have, as well as social, cultural and linguistic knowledge. The reason for all this is the fact that there is an interrelation between translation, text linguistics, and culture. If students have to translate a text they start doing it right away without any preparation of their own related to reading the whole text to grasp the idea of the information. In some of the translated options students might have checked the words they do not know and are not sure about in dictionaries but because of lack of other types of knowledge they might not have been able to render the stylistic choices and adapt their text to the required format of information. Our hypotheses before checking the translated versions were that in some cases they might have taken some information for granted and not even thought of checking it in any references. Thus, for example, it turned out that one of the students had decided to follow the grammatical rules related to tenses and apply them in her translation without taking into consideration the fact that different tenses are used in English and in Bulgarian while telling stories and tales, namely: in English the past simple is used while in Bulgarian it is the preterit. So, in this case she is obviously not aware of the fact that in English the past simple is used for past events, in tales in particular. The format of the tale also requires the use of a special language. The students have translated "But it chanced one day that he could rouse no game..." with „Случайно той разбрал, че това не е игра...". In this case, there are two mistakes due to the lack of knowledge of *game* in one of its meanings; from then on a completely wrong translation followed as the path that the student was following had taken the wrong direction, hence the wrong 'move' (if we use Levy's term applied to translation as a decision process; see Levy 2000: 148). Finally, last but not least the word *chanced* was translated with „случайно", but the better version which corresponds to the Bulgarian way of telling stories is: „Случило се така, че един ден не успял да вдигне/отстреля никакъв дивеч".

In principle, the translator's job is a difficult task to perform and it has always been a debatable question causing a lot of problems. In most cases, when we have to decode

some information, we do it with the help of clearly defined and more general concepts stored in our minds. We as humans are used to thinking in terms of *categories*, *prototypes*, *stereotypes*, *codes*, *frames* and *schemes*. The *prototype theory* is conditioned by sociocultural factors and on the basis of perceived similarities between representative and non-representative members of a family (see Snell-Hornby 1988: 27-29). It has to do not only with features that we would normally expect to appear and be taken for granted but also with features that have something in common though at times not that much. Quite often, the boundaries between different representatives are fuzzy, i.e. blurred and not clearly outlined. We are also used to thinking in terms of the Gestalt theory, which has to do with human behaviour and interaction with and functioning in the world and with reactions in a given situation (see op. cit.). What matters is the whole which is more than the sum total of its parts. Moreover, an analysis of the parts cannot provide an understanding of the whole (see Lakoff 2003).

What also helps us understand certain information is *categories*, which are mental representations of objects from the real world in a box-like manner. Information in texts is constructed around frames and schemes. Students know from their text linguistics course that on the one hand, *frames* are global-knowledge patterns helping people form a mental picture of what they read or hear in no logical order. On the other hand, we perceive information on the basis of the logical order events and processes are presented, which has to do with *schemes*. These, together with stereotypes, are of crucial importance for the correct understanding and transference of the information from a source language to a target language. Here again text linguistics comes into play and its standards realized differently in different languages because of the type of text, the situation of occurrence of the text, the discourse it appears in, the structure of the respective language, the interrelations of texts influenced by the semiotic web of culture, and last but not least the recipient's decoding and interpretation of the respective text.

The borderline between translation studies and culture studies is becoming fuzzier and fuzzier as there are culture-specific things which have to be taken into consideration while translating texts and which can help understand the culture of the Other from translated texts, especially in cases in which the text receivers are not familiar with the source language and culture. The first thing one has to bear in mind is the primary or source language text on its own and then in relation to the translated text, i. e. the secondary text, and at a still later stage the secondary text perceived as a primary text if the recipient does not have the SL text or does not know the source language and cannot compare the two texts. In the case of the fairy tale which was given to the two students to translate they do not know Swedish or Norwegian (neither do we) but they know English. Yet, there might be some culture specific details which we, Bulgarians, may not even sense or predict. As cultures are constantly brought into contact, some multicultural considerations should also be taken into consideration together with the idiosyncrasies of each culture. Anyway, the way it sounds does not make us think that there would be any culture specific aspects which would be an obstacle for the translation of the text.

As David Crystal and Derek Davy (1993: 5-7) point out, with native speakers of a language, expression of thought is connected with 'intuitive knowledge about the language, about linguistic appropriateness and correctness'. With foreign speakers of a language, because of lack of such intuitiveness what inevitably influences their way of expression and is taken into consideration are all those extralinguistic aspects such as our own culture, society, religion, ethnicity, politics, nation, age, and so on.

There are, however, cultural universals which are common to all societies and communities, such as communicating by using language, distinguishing between good and bad, etc., though, for example in relation to what is good or bad, it depends on whose side one is taking and whose views and policies they are supporting. What is more, what is accepted in some cultures as good is considered bad in others. Thus, the dragon in fairy tales is definitely considered to be a paragon of something bad, something to be fought against in a number of cultures, Bulgarian culture including. In Chinese culture, however, it is accepted as a good creature. So, once again we cannot make universal claims and conclusions as to different categories. They are, more or less, one and the same within the same culture or within the same social group, but different for different cultures.

As language and culture are inseparable, the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture. As for language use, there are lots of cases of different linguistic structures, lexicological inconsistencies, non-translatable concepts, lack of some notions in one of the two languages, false friends, etc., all of which cause difficulties in translation as it is practically impossible for 1:1 rendering of structures to exist.

What is more, the translator has to decide what part of the implicit message has to be left as it is in the source language and what part has to be explicated. This issue is connected with inner translation because of those genetically acquired mother tongue structures. Thus, for example, there is a place in the text in question in which the text goes as follows:

He at once sent for wood and beams, and had a small house or cage built...

One of the students has translated the first clause in exactly the same way as in the source language text: „Той веднага изпрати за дъски и греди...” What remains implicit in the primary source, however, but should be explicated in the target language, i. e. Bulgarian, is the second action apart from *send* and it is *bring*. Not that it cannot remain in the same way, but it would sound much better from a stylistic point of view if *bring* were added: „Той веднага изпрати да донесат дъски и греди...”.

A similar example in which part of the information in the English text is left implicit but it should be made explicit in Bulgarian is the following:

...not one rode up more than a little way before tumbling down again head over heels.

(...никой от кандидатите не изкачил повече от известно разстояние преди да падне през глава надолу.)

There is no way for the idea of success in climbing not to be overtly expressed in the Bulgarian version. So, it can be:

...никой от кандидатите не успял да се изкачи много нависоко преди да падне през глава надолу.

What is more, *повече от известно разстояние* does not sound Bulgarian at all.

When translating information from one language into another, the translator has to decide whether to translate part of a text following the principles of *formal* or *dynamic equivalence* (to use Nida's terminology of equivalence; see Nida, Taber 1969: 200). *Dynamic equivalence* has to do with the response of the receptor in the same way the original receptor will understand the message. In our case, there is no way to presuppose in what way the original receptor will decode the information because we do not have the necessary feedback. As an example for *dynamic equivalence* Eugene Nida uses a phrase from the Bible "Lamb of God" which is translated in different ways depending on the target culture. A literal translation would create problems in some cultures as is the case with Eskimo culture where the lamb is not a symbol of innocence, and as it is not even widely known, the dynamic equivalence is "Seal of God"; the seal being naturally associated with innocence in this culture (see Snell-Hornby 1988: 19).

The issue of "false friends" based on mother tongue interference or of lack of culture-specific knowledge can also cause problems in translation, especially in cases in which the translator is confident enough that they know the meaning of the source language word (see Baker 1996: 25). Thus, in the respective text, one of the characters is *the wild man*. It is a question of personal choice for the translation of this collocation. It can remain exactly the same („дивия човек”), but it can also be rendered by one word („дивака”). What surprised us was the fact that a completely different collocation was used and it was „людия човек”. When asked what the reason behind this choice had been, another student had mentioned the fact that he had connected the collocation with the expression "he's going wild", which, according to him, corresponds to "he's going crazy/mad". In principle, our thinking is related to storing of information in boxes in our minds. So, we can see that boxes referring to one and the same notion can be different depending on the associations each translator makes as regards the respective translation. Another example in support of this statement is the translation of the word *peephole* which has a number of meanings depending on the context in question. The student has rendered it as „шпионка” which does not fit the fairy tale context at all. But that is one of the recent meanings of the word used at present times. The more relevant interpretation will be „дупка”. The clause goes in the following way:

...and a peephole was left in the middle of the wall through which food might be thrust.

What we can also conclude about this part of the translation is that the way *peephole* is rendered does not fit into the global knowledge pattern about this fairy tale, the frame in particular. A small house in the woods does not presuppose the existence of „шпионка”. In the same way the student's equivalent of the *little man* („мъникът”) is inconsistent with the respective frame. The Bulgarian word can somehow refer to a small child rather than to a grown-up person who is short.

In a similar way, instead of translating *trumpets* with *тръби* students have rendered the word by *тромнети* in the following part of the sentence:

When all was ready the signal was given by horns and trumpets...

(Сигналът бил даден от рогове и тромпети щом всичко било готово...).

This is a very good example of false friends because the students have taken it for granted that the Bulgarian equivalent is the same as in English and/or because they lack extralinguistic knowledge of the respective instrument, they have not even thought that they should check the word in the dictionaries. *Trumpet* in English corresponds to two different instruments in Bulgarian: *тромнет* and *тръба*.

An important issue that one of the students has not taken into consideration is the fact that if in English it is easy to refer to someone as *you* as there is no singular and polite distinction that is not the case in Bulgarian. In the Bulgarian version of the tale the king in the translated versions is referred to as „ти”:

Трябва да задържиш дивия човек като заложник

which is the equivalent of

You should keep the wild man a captive

The conclusions which we can make are that most probably this way of translating the pronoun comes as a result of the way young people use language while addressing somebody, i. e. in an informal way. There is no any other explanation for the reason why the king's subjects (his “people” as they are called) would refer to him in this way.

Another mistake has to do with aspect. A completed action is presented in Bulgarian as incomplete as is the case with the following example:

When the king had listened to them he said nothing for a long time.

(Когато кралят ги слушаше той не каза нищо.)

What is also disregarded in this example is a succession of activities. So, the translation should be: „Когато кралят ги изслушал той останал мълчалив дълго време”.

Another inconsistency in the translation of the tale refers to the style used in the target language text. It should be nearer the orality end of the orality – literacy continuum as this type of text uses everyday language because of the fact that it is often retold orally to children whose knowledge of language is limited. Thus, for example, part of the text goes as follows:

And another time when you have need of me, I will help you in return.

The translated version is:

А когато друг път **се нуждаеш от мен**, аз ще ти помогна на свой ред (emphasis authors’).

A much better version, nearer the style of the fairy tale, will sound in the following way:

А когато друг път ти **(по)трябвам**, аз ще ти помогна на свой ред (trans. authors’).

Yet another example:

And when he did reach shore his first question was whether the wild man had been well guarded.

Translated as:

И когато той (царят) пристигнал на брега, първият му въпрос бил дали лудият (дивакът) е бил добре **охраняван**.

Preference is given to:

И когато той пристигнал на брега, първият му въпрос бил дали са **пазили** дивакът добре.

Here, again, students use words they come across at present times rather than consider the use of words and phrases that would be more appropriate for this type of text and for bygone times.

Translators should also be aware of the way gap fillers are rendered in the respective languages so that the text sounds more appropriate to the respective situation. An example in this respect is the translation of “ah” which cannot remain the same in Bulgarian as it sounds awkward in our own language, but should be rendered by „О-о”:

– Ах – казал лудият – ако това е желанието ти, аз мога да ти помогна!

Instead:

– О-о – казал дивакът – ако това е желанието ти, аз мога да ти помогна!

In some cases, the aim of the students is to render the text as closer to the source language equivalent as possible without even thinking of better options for translating the respective information. Such is the following example in which *всички усилия* does not sound quite good. A much better option should have been *максимални* or even *всякакви усилия*:

The princess’s suitors were about to give up the contest; for none of them had won the prize, though each had done his best.

(Кандидатите за ръката на принцесата тъкмо шели да се отказват от състезанието, защото никой от тях не бил спечелил наградата, макар всеки да бе (better: бил) положил всички усилия.)

There are quite a number of other examples but they are more or less of the same kind as the ones presented in the paper, so there is no need to mention them.

To sum up, we can say that what we as translators have to take into consideration is not only language transfer having to do with text linguistic issues but the human factor and cultural transposition as well.

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NOMINAL SUBSTITUTE *ONE/ONES* AND ITS BULGARIAN ALTERNATIVES

Snejana Obeyd

Abstract: The article presents a comparative analysis in which I investigate the means and mechanisms through which substitution and more precisely the nominal substitute “one/ones” is projected onto Bulgarian. I apply the theory into practice by providing examples and their translation variants, illustrating the text-forming nature of substitution. Additionally, the paper provides a detailed comment on the function of the linguistic means projecting the nominal substitute “one/ones”.

Key words: substitution, nominal substitute, presupposition, reference, pronominalization

The use of the substitute *one* suggests that there should always be some negation included: “not what was referred to previously, but a different one” (Halliday, Hasan 1976: 95). Though this is the typical form the contrast takes, it may not be the only form. Sometimes, it is in the form of specification, as in the following example:

[1] The UAW does not condone illegal strikes.

Goddamit, then! Stop this **one**!

(Hailey 1971: 24)

The use of *one*, in this case, may be regarded as a typical instance of nominal substitution. *One* functions as head of the nominal group *this one* and substitutes *strike*, which happens to be head of the nominal group *illegal strikes*. Though the substitute normally “carries over” only the head of the presupposed nominal group, it does not mean that the original modification should necessarily be rejected. Here the context shows that the modifier *illegal* also belongs to the presupposing area. In addition, the contrast – fundamental for the use of the substitute – is provided by the determiner *this*. As such, it specifies and even differentiates “thing” from the general class of “things”. Hence, the meaning of the presupposing nominal group must not, in all circumstances, be referred to as identical with the one that is presupposed.

The Bulgarian alternatives of [1] are:

[1₁] – Обединеният профсъюз на автомобилните работници е против незаконните стачки...

– Щом е против – намесете се и спрете тази, по дяволите!

[1₂] – По дяволите, тогава. Спри тази!

[1₃] – По дяволите, спрете я тогава!

In [1₁] and [1₂], the case is rendered by means of the demonstrative *тази* functioning on its own. Here *тази* has a substitutive and identifying function. The interpretation is facilitated by the occurrence of the same word in the immediate context, though the bond is not of cross-reference. The identifying function of the demonstrative is additionally supported by the number and gender concord between the demonstrative

and the noun *стачка*. It is worth noting that in Bulgarian the category of gender is very strong and is primary for the realization of the dependency among the parts of a clause. Number and gender categories in Bulgarian are explicated by means of morphological markers.

In [1₃] the short form of the objective pronoun *я* stands for *стачка*. The relation is the same as in the previous example. Since it functions as a substitute, the mechanism is considered **pronominalization**. According to E. Dobрева and I. Savova, pronominalization is operative when “a content-carrying word” is replaced by a pronoun (Dobрева, Savova 2000:228).

Though the relation established by substitution is at the lexicogrammatical level, the semantic aspect could not be ignored. It is only the general class of “things” that ties the presupposed with the presupposing item and the meaning is “a non-identical member of the identical class” (Halliday, Hasan 1976: 307). The rejection of items from the presupposed instance is essential for the differentiation to be made explicit. However, rejection often happens to be implicit, as in [1] and the following example:

[2] “Someone mentioned breakthroughs,” Adam answered “The most important **ones**, which we can see coming, are in materials which will let us design a whole new breed of vehicles.”
(Hailey 1971: 66)

Here, *breakthrough* is carried over anaphorically. The modifier *the most important* resolves the contrast by adding a specification to the presupposing item whereas there is nothing of the kind before. What is rejected is implicit: “breakthroughs other than the most important ones”. Semantically, the relation could be considered as one of inclusion: “the most important breakthroughs” constitute part of the general class of “breakthroughs”. But as far as the relation of substitution is concerned, there is a redefinition in the presupposing instance. In Bulgarian it can be rendered in the following way:

[2₁] Някой тук спомена за открития, – поде Адам. – Най-непосредствено предстоящите са свързани с материалите...

[2₂] Някой спомена постижения – започна Адам. – Най-важните, които предстоят...

[2₃] ...Най-важните от тях, които тепърва предстоят...

[2₁] and [2₂] are elliptical constructions. [2₁] contains the classifier *най-неосредствено предстоящите* and [2₂] – *най-важните*, whose syntactic functions are attributive. As such, they possess grammatical endings for definiteness implying that they refer to already known entities presupposed from the first sentence. In these examples the clauses display structures that clearly show them to be presupposing. The syntactic function of the subject is taken by the attributive phrases, which grammatically agree with it. In Halliday and Hasan’s terms the attribute remains “the head of the elliptical nominal group” (Halliday, Hasan 1976: 156).

[2₃] is rendered by means of pronominalization. Whereas nouns refer directly to entities in the “real” world, personal pronouns refer indirectly to entities mentioned by other nominal groups in the text. We can only interpret the meaning of a personal pronoun by first identifying in the text the noun of the nominal group to which it

refers (exceptions are first and second personal pronouns, because they refer to “active” participants in the speech situation). Pronominalization is only used when we make an anaphoric (backward) reference to determine the identity of the pronoun (Dobрева, Savova 2000: 230). In this example the objective pronoun *тях* refers to the noun *открития*.

Semantically, the substitute can designate the same “thing” as what is in the original instance, but from another angle, which in turn provides the contrastive setting, as in this example:

[3] Adam pondered the decision he had to make. He was aware it was a tough **one** for which he would be blamed – justly or unjustly – if it went wrong.

(Hailey 1971: 108)

One in this case stands for *decision*. The presupposing nominal group contains the epithet *tough*, which presupposes the use of the substitute. What is rejected is implicit: “decision in its non-tough aspect”. The use of *one* is further imposed, on the one hand, by the impossibility of using ellipsis after *tough*, and on the other, by the impossibility of using the reference item *it* modified.

But the same principle does not concern the Bulgarian versions:

[3₁] Мислеше върху решението, което трябваше да вземе. Отлично знаеше, че ако това решение се окаже погрешно, цялата вина ще бъде негова и на никой друг.

[3₂] Адам обмисляше решението, което трябваше да вземе. Знаеше, че е трудно и ако сгрешеше, цялата вина ще се стовари върху му.

[3₃] ...Знаеше, че то е трудно...

[1₁] is translated by means of lexical repetition: the noun *решение* occurs in two neighboring sentences. The repeated lexical item is typically accompanied by a demonstrative (in this case *това*), identifying the identity of reference of the two occurrences of *решение*.

In [3₂] the subject of the clause *решение* is omitted. When there is no need of emphasis and the verb is in the 3rd person singular, it is a syntactical requirement for the same subject in two successive sentences to be omitted. In this case the validity of the subject is maintained by the grammatical conjugation of the verb (Dobрева, Savova 2000: 229).

In [3₃] the neuter personal pronoun *то* stands for the noun *решение*. The two items are co-referential. When a 3rd person pronoun is used anaphorically, it always serves as a device for realization of co-reference within the framework of two predications (Nitsolova 1986: 38).

The rejected modification need not have the same structural function as the modification of the substitute:

[4] Automobiles, however, produced the bulk of the laboratory’s problems. A recent **one** stemmed from the revised styling of an established model car.

(Hailey 1971: 112)

What is rejected is the quantitative determiner *the bulk of*, with the genitive classifier *laboratory's* also included in the presupposition. In the presupposing instance the modifier *recent* is a circumstantial classifier and is essential for the redefinition of *laboratory's problem*.

The nominal group *a recent one* may have several equivalents in Bulgarian:

[4₁] Естествено, най-много грижи на лабораторията създаваха автомобилите. Наскоро имаха сериозни проблеми с новия вариант на един отдавна наложен модел.

[4₂] Колите, обаче, създаваха по-голямата част от лабораторните проблеми. Такъв, наскоро, възникна при прегледа на новия модел на наложена марка кола.

[4₃] ...Един от тях, наскоро, възникна при...

In [4₁] the nouns *грижи* and *проблеми* could be considered contextual synonyms, because of their co-reference in this particular text. But if taken out of this context their synonymous relation would be lost.

In [4₂] the substantive entity, realized in the presupposed clause by the noun *проблеми*, in the presupposing clause is omitted and the demonstrative *такъв* serves to signal the identification of the presupposition. Semantically, *такъв* denotes qualitative identity of two “things” as a result of their comparison. Though its attributive nature, in this case it could be considered partially or fully substantivized, thus it stands for *проблем* and is used as a stylistic means for avoiding repetition (see Petrova 1977: 74). But according to M. Dakova, *такъв* cannot be substantivized. In this case in [4₂] if we apply her interpretation the pronoun *такъв* should stand for the modifier *лабораторен* with ellipsis of the noun *проблем* (see Dakova 1988: 98). But since *лабораторен* does not denote a quality, but classifies the noun *проблем* the relation between them is strong and it is more appropriate to consider *такъв* as a substitute for *лабораторен проблем*.

In [4₃] the case is organized by means of pronominalization: the objective form of the personal pronoun *тях* anaphorically refers to *проблеми*.

The analysis shows that both in English and in Bulgarian substitution and its corresponding equivalents are connected with some kind of givenness that draws the reader's attention to the need to reconstruct something from the context. They provide a way of avoiding duplication and contribute to the economy and stability of the text as a system.

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TRANSLATION, MEANING, CORPORA

Temenuzhka Seizova-Nankova

Abstract: The paper deals with problems of translation based on the assumptions that 'translation should preserve meaning' and that meaning is unconscious (Jackendoff 2012:47). The center of attention are some types of meaning. Corpus data is used to provide empirical evidence and facilitate Bulgarian learners of English in the translation process and the decision making. Solutions are not easy to come by. Some issues are raised with sentence meaning, complementation patterns of behavior, collocational meaning, meaning of compounds and reflexivity, etc. Lexemes are in principle polysemous. But it is lexical items that exhibit different collocational properties and these pose problems for foreign language learning. Two types of valency, qualitative and quantitative, are discussed. Some concrete examples are given as an illustration.

Keywords: source and target language (SL-TL), linguistics, types of meaning: empirical corpus data, Bulgarian learners of English perspective

This article deals with some problems concerning translation. I choose to approach the question of translation by using corpus analysis in order to describe different types of meaning, hence the title of the paper. We will mention compositional and non-compositional meaning and the related literal and non-literal, collocational, sentence and lexical meaning. There are different types of meaning and that's why it is only natural that everybody who is learning a foreign language is liable to have problems in comprehending, interpreting and rendering meaning from target language (further – TL) into source language (further – SL). Because of this fact and because of the complexity of the issues connected with meaning in language, there are different disciplines that deal with that. One of them is Translation theory which deals specifically with how meaning is rendered in translation from one language to another. Literary studies also explore meaning connected with the language and culture in literary works and different styles of writers, etc. Cultural studies explore culture and language as closely related. A basic discipline concerned with language in general and inevitably with meaning is Linguistics. It covers all the aspects mentioned so far. The different branches of linguistics like Sociolinguistics and Psycholinguistics deal with special perspectives of the context of meaning. The former is concerned with meanings and social practices expressed in language which may differ from language to language, and the latter discusses meaning in the mind of speakers. The latter, thinking of meaning as in the mind of speakers would be the focus of attention. What is more, we will look at this from the foreign language learner point of view. Essential part in that discussion takes the idea that meaning is unconscious. That is why, it often happens when reading a book, we come upon a word which we consider familiar, part of our lexicon⁵, but still we feel that in fact we can't grasp its meaning in that particular context and that there is something concerning meaning that is difficult to pin down. That's why, the discussion will focus on ways of facilitating the process of decoding information from the linguistic

⁵ the vocabulary of a person, language, or branch of knowledge. <https://www.google.bg/#q=lexicon>

expressions by using the tools and methods of corpus linguistics. We start with the assumption that

... the basic approach of modern linguistics is to think of language users as having a system of principles in their heads. But when we talk about the rules of grammar and of phonological structure being in the mind, we are not talking about anything conscious. Speakers can't tell you what the principles are, and no process like psychotherapy can uncover them. The principles are inaccessible to introspection as the condition of your spleen. Speakers just use them intuitively – that is, unconsciously. This makes no sense in the traditional perspective that equates 'mental' and 'conscious'. (Jackendoff 2012: 99)

1. The *precede/follow* example

Every time we write or speak, we think we are faced with a lot of choices not only choices of what to say but of how to say it (LGWSE 2002: 2; CCSG 1990/2011). The latter is going to be discussed here. What's more, we are going to try and find out how these choices are then to be transferred into another language. So we can say that language use is inevitably connected with decision making. We are trying to find out some regularity, thinking of the procedure which will eventually tip the balance one way or another in the solution process. This is where corpus analysis comes in facilitating with finding evidence and testing our decisions against other data.

For example, we want to describe a situation in which one person follows the other. We can choose between two lexical verbs: *precede* and *follow*. They both include two participants: X and Y. Our choice will be dictated by what we really want to say. If we want to say something about X we would say,

[1] *X is following Y.*

We are talking about X and/or predicating or stating something about X, more specifically that X is '*following Y*'. But we can reverse the situation and say *Y is following X*. Then the reason for the communication is entirely different, the known/old information is Y and the new information is to do with X, the former is the theme of the message and the latter is the rheme.

Other factors we are interested in are the people we are talking to, the setting, the medium, either spoken or written, etc. The vocabulary and grammar that we use every day presents patterns of behavior that have to be considered and rendered in the target language in a proper way. Such considerations had not traditionally been included as part of grammar. The focus was mainly on the form, structure and classes, usually out of context and less so on the patterns. These former tell us what choices are available in the grammar, but if we are interested in real communication, we also need to understand 'how these choices are used to create discourse in different situations' (ibid.). The corpus-based grammars (LGWSE 1999; CCSG 1990) show how forms and meanings are actually used in spoken and written discourse.

Since translation is about preserving meaning, and since there are different kinds of meaning, we have to see to that first. One type of meaning, called **compositional meaning**, comes from the sum total of the meanings of the words that constitute the sentence. So word meaning is important, it contributes to the meaning of the whole

sentence. But that's not all, there is more to it. If we say, *X is following Y*, it means one thing and if we say *Y is following X*, it means an entirely different thing. Word order in English is a decisive factor in distinguishing meaning when we have the same situation, the same participants but only different position of the elements of the sentence which influences the meaning. The same will happen if we change the verb *follow* with *precede*. Anyway, rendering this meaning in Bulgarian is not a problem, we choose the lexical verb, very often in Bulgarian we have to specify the type of action by adding affixes to the verb (Ivanova 1968, Nedelcheva 2012), etc. We use this example as an introduction to the **types of meaning**.

In the BNC online Simple Search we may look for different values of X and Y (see below). X is usually [+ANIMATE] but Y is not necessarily so. Besides some of the examples illustrate specific collocations with that verb, consider the example:

JXJ 389 *It may be that if others did not follow the rule we think best we would have, in that fact, a reason not to follow it ourselves.*

In the sentence *Freddy follows the rules* the chunk⁶ 'follow the rules' is a 'deviation' from the prototypical case where Y can reverse its position for we cannot say **The rules precede Freddy*. Collocations, to use another word for chunk, express a higher affinity of the words in them to go together, the fixedness is greater than in free combinations and hence their idiosyncratic characteristics in behavior. Another equally powerful factor that has to be considered when translating is intonation (for spoken language) and punctuation (for written language) (Seizova-Nankova 1994). Intonation is so powerful that over and above the semantic meaning, imposes another, communicative kind of meaning. Thus, besides semantic meaning we also speak of **pragmatic meaning**, the meaning the language user wants to convey on a particular instance of use, a kind of meaning beyond words. Thus we can say *X is following Y* putting an extra emphasis on every word, as in *X is following Y*, or *X is following Y* or *X is following Y*. We have one and the same proposition (predicate and argument structure, semantic meaning). But we express different pragmatic meaning in each example, as in terms of communication they mean different things. Sometimes in translation word order plays vital role in combination with intonation. Bulgarian word order is not as fixed as English word order so it can compensate for the great functional load of English intonation. What we can draw as a conclusion so far is that when rendering meaning from one language (SL) to another (TL) not only lexical meaning is important but also all the linguistic resources of a language (like word order, collocations, intonation) are to be combined in such a way as to be best suited to the basic requirement with translation – preservation of meaning.

2. Ergative pairs example

Another example including change of **perspective** and different information structure is the case with the so called ergative pairs – e.g. *The sun melted the ice* vs. *The ice*

⁶ (in psychology or linguistic analysis) group together (connected items or words) so that they can be stored or processed as single concepts. "pupils are able to chunk phrases or propositions into units" <https://www.google.bg/#q=chunk>

melted as well as the ‘pseudo-intransitive’⁷ verbs like in the e.g. *Glass breaks easily* which express ‘the facility of a participant to undergo a process (Locke, Downing 2006). They pose a lot of problems to Bulgarian learners of English when translating in both directions. The problem with these pairs reflects in the students’ inability to see the pattern behind the verb, because the verb ‘looks’ the same even though it changes its meaning due to the different pattern. We will call that **pattern meaning**. Theoretically, this can be compared to the question of the status of transitive and intransitive verbs in English (Molhova 1977, 1979; Stanchev 2001). Do we have one lexeme and two senses or two different lexemes, hence different entries in dictionaries – a lexicographic problem. We take it that we have two different patterns of the same word and that is proof enough to consider, even in the cases where the meaning of the verb does not change, that they differ in the functions they serve in the sentence. That is directly related to Hornby’s dictionary (OALDCE 1989, for more details see Hornby 1954) where he applies the pattern approach to foreign language learning later to become part of the valency theory (Herbst et al. 2004; Herbst 2010, and others). Here are some examples with *move*: *Move the chair closer to the fire* vs *It was calm and not a leaf moved* or *It’s your turn to move* (in chess, etc.) (OALDCE 1989). The first is an illustration of VP6A pattern, which has a ‘noun or pronoun as direct object. Conversion to the passive voice is possible’ (ibid.) and the other two to the VP2A pattern which is for ‘verbs which may be used without a complement. Such verbs are called complete intransitive verbs. Adjuncts are possible but not essential.’ (ibid.) My aim here is not to analyse the verb *move* in all its patterns but just to make a point about the pattern approach used in that dictionary. Hornby does not present a fully developed theory of patterns to language analysis and in fact it was hardly possible at that time. In the remote year of 1954, his finding proved most insightful and much ahead of his time because it was much before the new technologies were in the position to sustain it. His purpose was actually directed to usage⁸ not academic analysis. For example, he excludes the subject from the verb patterns. But subjects are really important especially with polysemous verbs which in some of their senses may impose semantic restrictions on the realizations of the subject. Ergative pairs of verbs are illustrative in that in the case of a transitive construction the subject is usually [+ANIMATE] while in the other member of the pair the subject most often is [-ANIMATE]. This generalization is lost on the learner who finds the two uses (patterns) in one and the same sense definition in the dictionary entry (sense 1 – OALDCE 1954). According to Levin (1993) there is a relation between verb meaning and syntactic behavior to be seen in what she calls verb **alternation patterns**. Venkova (2007: 78), drawing on Levin (1993), points the following components of meaning: motion, contact, change of state, and causation which serve minimally to distinguish the verbs participating in the alternations. While this phenomenon is very well expressed in English, in Bulgarian it is limited to only some of the alternation types (ibid.). Compare some English examples *Time flies*, *He*

⁷ Spasov (1978) calls them verbs with passive connotation.

⁸ Usage/use – the term usage refers to conventions, most often to those of language. When we refer to ‘word usage,’ we mean the conventions for using words, when we refer to ‘use of words,’ mean only the employment of words: “This text describes the principle of word usage.” “He is noted for his frequent use of wrong words”. (GC 2011)

is *flying a kite*. There are certain limitations with these patterns as they are item-specific. The first example is limited to just the word *time*. Besides, BNC returns only 14 examples of this:

EX5 670 *Think how time flies in periods of intense, purposeful activity.* **KA8 197** *So — can I please appeal to those of you (teachers and class members) who are having difficulty in deciding just what fund raising ideas to put into operation — 1985 is now upon us — and — Time flies’.* **KD8 6516** *God how time flies* **KP4 4048** *Time flies when you’re smoking dope . etc.*

It should be noted that not all verbs can be used in this way – with one or two participants. Thus, valency theory distinguishes qualitative valency (the possibility of lexical items to take different types of complements) and quantitative (their ability to take different number of complements) (Herbst 2010). Here are some more verbs that behave in that way from Locke and Downing (2006)

<i>burn</i>	I’ve burned the toast. The toast has burned.
<i>break</i>	The wind broke the branches. The branches broke.
<i>burst</i>	She burst the balloon. The balloon burst.
<i>close</i>	He closed his eyes. His eyes closed.
<i>cook</i>	I’m cooking the rice. The rice is cooking.
<i>fade</i>	The sun has faded the carpet. The carpet has faded.
<i>freeze</i>	The low temperature has frozen the milk. The milk has frozen.
<i>melt</i>	The heat has melted the ice. The ice has melted.
<i>run</i>	Tim is running the bathwater. The bathwater is running.
<i>stretch</i>	I stretched the elastic. The elastic stretched.
<i>tighten</i>	He tightened the rope. The rope tightened.
<i>wave</i>	Someone waved a flag. A flag waved.

Within this alternation there is a set of basically intransitive volitional activities (*walk, jump, march*) in which the second participant is involved either willingly or unwillingly. The control exerted by the Agent predominates in the causative-transitive (ibid.):

He *walked* the dogs in the park. The dogs *walked*.

He *jumped* the horse over the fence. The horse *jumped* over the fence.

The sergeant *marched* the soldiers. The soldiers *marched*.

It is also possible to have an additional agent and an additional causative verb in the transitive clauses of ergative pairs:

The child got his sister to ring the bell. Mary made Peter boil the water. (ibid.)

Literal and **non-literal** meanings follow the same valency pattern. Cf. **AJA 1172** *The distance between Avonmouth, near Bristol, and Poole in Dorset is only 65 miles as the crow flies.* **C8B 930** *His latest in a long line of thrillers, As the Crow Flies*

(Hodder and Stoughton, £14.99), is published this month. (to give but a few examples). These are easily checked on the BNC which provides numerical evidence on the basis of which generalizations can be drawn. This is one of the advantages of using corpus data besides the fact that examples are authentic and illustrative of native speakers' competence. That's why this dictionary has usage bias, it helps language learners to encode their performance in correctly formed sentences. So, here we can distinguish meaning based on pattern description as opposed to meaning based on structure that relates to the linguistic or academic approach to language and linguistic analysis. We will now turn to the structural approach.

3. Structural analysis example – a random sentence

Here is an example of a random sentence: *'I have a client who asked me if I could give him a single English word that indicates something works very well.'*⁹ Students when asked to translate the sentence managed to do it but had difficulties at parsing it, i.e. in identifying clause constituents/elements, as well as noun phrases (NPs) and verb phrases (VPs).

My assumption is that in order to do a translation, knowledge of syntax of the TL is necessary. And indeed, to discuss translation, one should start with discussing meaning. The essence of translation is preserving meaning. Obviously the students relied on their natural feeling for the language to disentangle the intricacy of the sentence and produce good translations. They have some idea about the meaning in their heads but are entirely unable to describe it. This is to confirm the fact that first, meaning in general is unconscious, and secondly, meanings of sentences are built from the meanings of their parts (Jackendoff 2012: 45). So it is not only words but also the rules that underlie the process of forming bigger syntactic structures that contribute to the meaning of the whole sentence. That is exactly the point – how to make something that is unconscious, conscious knowledge. Where to look for information? How do we judge about meaning? The first thing that comes to mind are dictionaries. Students should be aware of different types of dictionaries.¹⁰ Another possibility is the use of electronic corpora which provide authentic data on every possible question on the TL. But here we suggest something to do with the architecture of the sentence.

So in order to analyze this sentence not only words should be familiar to us but also the way they combine to form bigger units. The possibility for words to combine in order to form bigger linguistic units is a property of syntax and this process of making bigger and bigger units is practically limitless and could continue 'forever' if some semantic limitations do not impose themselves or such concerning memory. We will show how this is done with the example by starting with the smallest unit:

very well

AdvP

⁹ The example is from Grozdanova and Bagasheva (2012: 3) *Analyzing English Grammar*.

¹⁰ CALD, CCD 1990, Eurodict 2014, CCSG 1990, MMD 2014, OALDCE 1989, Herbst et al. 2004, OCD, CCD 2007-2013, LDOCE 2014, CD 2014.

<i>works very well</i>	VPf + AdvP
<i>something works very well</i>	S1 -> VP1 + AdvP
<i>indicates something works very well</i>	VPf -> V + S1
<i>that indicates something works very well</i>	S2 -> NP1 + VP2 + S1
<i>a single English word that indicates something works very well</i>	NP2->Art Adj* Head+S2
<i>if I could give him a single English word that indicates something works very well</i>	S3 ->NP + VP3 + NP3 + NP2
<i>who asked me if I could give him a single English word that indicates something works very well</i>	S4 -> NP4 + VP4 + NP5 + S3
<i>a client who asked me if I could give him a single English word that indicates something works very well</i>	NP6 -> Art + Head +S4
<i>have a client who asked me if I could give him a single English word that indicates something works very well</i>	VP5 -> V + NP6
<i>I have a client who asked me if I could give him a single English word that indicates something works very well</i>	S -> NP7 + VP5

Look at Table 1 in the Appendix for tabular presentation. The sentence expresses a proposition and that is what we call **propositional** meaning. The center of the propositional meaning is the verb, in this case it is *have* which takes two arguments (X,Y): X has Y. If we take the simple sentence *I have a client*, it consists of a subject and a predicate. The subject is the first noun phrase under the S node and the predicate includes everything with the exception of the subject. The predicate is *have a client*. According to the principle of compositionality, the meaning of the sentence consists of the meanings of its parts (Portner 2006: 142). Simple noun phrases like *I* and *a client* refer to particular things in the world. Their meaning is what we call **referential** meaning. The referent of *I* is the speaker. The referent of *a client* is one individual from a set of people and may refer to different individuals on different occasions of use. To know the meaning of a predicate like *have a client* means to be able to pick up one individual from the set. So, the particular client is specified by another proposition of the verb *ask* (**S4**) which takes three arguments: X asks Y(sb) $Z_{ask}(smth)^{11}$. X, one of the arguments of the verb *ask*, is realized by a wh-word functioning as relative pronoun in subject position, Y is the speaker ($I=me$) and Z_{ask} is a whole proposition (**S3**) realized by an indirect question. The direct question -> *Could you give me Z_{give} ?* takes the form of an indirect one: -> *if I could give him Z_{give} .* The verb *give* takes three arguments: X (speaker) gives Y(client) $Z_{give}(smth)$, the latter being realized by a complex noun phrase: *a single English word that indicates something works very well* whose post-modifier is realized by a relative subordinate clause introduced by the subordinating conjunction *that* in the position of subject (**S2**) *that indicates $Z_{indicate}(smth)$* . Here ($smth = something works very well$). But $Z_{indicate}$

¹¹ The Z participant which is extended and realized by a clause is specified in the subscript according to the verb it makes a part (ask, give, indicate)

(smth) itself is realized by a finite subordinate clause (**S1**) (*something works very well*). The verb *indicate* is a two-place predicate and Z_{indicate} stands for a definition which can be put in quotes: '*something works very well*'. Roughly, the meaning of the whole complex sentence (**S**) consists of the meanings of the four propositions, the meanings of the propositions consist of the meanings of the verbs with the arguments until we get to the smallest units of meaning like morphemes, for example, *indicates* consists of the verb *indicate* + -s (3rd p sg) which is a marker of the subject – verb concord¹² and is meaningful. The arguments are elements necessary to complete the meaning not only of verbs, but also nouns, prepositions or adjectives. This means that not only verbs are valency carriers. The meaning of the proposition is described in terms of truth conditions. The statement expressed by the proposition can be true or false. This means that *I have a client* is true if and only if (iff) *I* corresponds to the speaker of the utterance and *a client* corresponds to one individual of a set of people. This branch of linguistics is called formal semantics (ibid.).

If it is the case that to get at the meaning of the whole sentence we should get at the meanings of its parts, then one of the approaches to sentence meaning is to find its constituent parts. Every structural part is headed by specific words that help identify the structure and that can be used as a clue to finding the noun phrases, the verb phrases, etc. Typically, the NP begins with the article or other determiner class and that can help to identify NPs. The VP typically begins with a finite auxiliary, also called operator (primary auxiliaries and modal verbs) to single it out from the auxiliaries if they are more than one (up to four is the possible number). Even if the phrase is realized only by the lexical verb as in the case with primary tenses (present and past simple tenses) this is still considered from a syntactic point of view a phrase, for it has the potential to expand. As already discussed, on the syntactic level expansion of units is practically unlimited. VPs though are the only type of phrase that consists only of verbs. This is not the case with the other types of phrase. Almost every phrase can embed within its structure other phrases of different type (NPs, AdjPs, AdvPs, PPs) and/or clauses. Adjectives can be freely inserted between the determiner and the head noun and this process is called **recursion**¹³. A kind of recursion is another syntactic phenomenon called **embedding**¹⁴. In linguistics it means that some linguistic material can be inserted in a certain structure so that it becomes part of that structure. Thus, *who* in S4 should be reinterpreted to mean 'relative pronoun' not a pronoun functioning in the nominative position and as to S1, its subordinator (*that*) has been omitted but in the Bulgarian translation¹⁵ has to be obligatorily supplied (inserted). So, some elements of structure are missing while others are not what they look – these are the pitfalls of interlingual transfer that have to be accounted for. In terms of language acquisition all this makes processing more difficult. This fact is compounded with the differences between TL and SL, hence

¹² For details of the Bulgarian subject-verb agreement, see Osenova (2001).

¹³ Wikipedia 2014 <<http://en.wikipedia.org/wiki/Recursion>>

¹⁴ Wikipedia 2014 <http://en.wikipedia.org/wiki/Center_embedding>

¹⁵ Grozdanova (2005).

translation problems may always arise as the more complex the structure, the more time it takes to process.

4. The *evade* example

Let's consider the *evade* example and as a first step consult a dictionary. Eurodict (2014) gives the following four meanings of *evade*: **1.** Избягвам от, изплъзвам се от; *to ~ pursuit* отървавам се (измъквам се) от преследване; **2.** заобикалям (закон, въпрос); **3.** занемарявам, изоставям, пренебрегвам (*задължение и пр.*); **4.** изплъзвам се, не се поддавам; *this is a feeling that ~s definition* това чувство не може точно да се определи. (http://www.eurodict.com/bulgarian_properties.html). One can say *He evaded the question*, or *Something evades definition*. The Bulgarian way of saying the latter is by using a verbal expression – the [da-Clause] as a complement. As becomes clear from the dictionary entry, in sense1 the verb is followed by a prepositional phrase [от_NP] instead of the English [NP]-complement. In sense4 we see idiomatic use of the verb which poses great difficulties to the Bulgarian learners of English. The adjective complementation pattern in which the verb *evade* is used as a [to_INF]-complement is not mentioned at all (see e.g. [2] below). About the other two senses, sense2 and sense3, the syntactic environment seems to coincide in both languages but the lexical selection and the context have to be observed. Consider the examples

[1] **CCD 2392** *Alianor evaded the question.*

Example [1] has two participants: *Alianor* and *the question*. When we translate, we usually do not do that word for word. The verb *evade* has an inherent negative component in its semantic structure¹⁶ just like *fail*, the difference between them being that the latter verb can be rendered in Bulgarian only by using explicit negation while in the former case there are two options: with implicit (*избягвам въпроса*) and explicit negation. In that sense we can say that the semantic prosody¹⁷ of the verb *evade* is negative and the meaning of the sentence is non-assertive (see also Sinclair 1991; Stefanowitsch, Gies 2003).

According to the theory of the argument structure of the sentence (Goldberg 1995; Croft 2001; Herbst 2010) the verb is the organizing center of the sentence and it opens up slots for the other elements of the sentence, the arguments to the verb. This question is of basic importance for syntactic theories and one problem that has always been controversial concerning argument structure is whether it is syntactic or semantic in nature (Stefanowitsch, Herbst 2011). To put it another way, whether it follows strictly the syntactic rules of a language or whether the lexical character of the verb takes control of the situation, and dictates the conditions of use, or both. The answer is not an easy one, because it depends on the way you approach the issues. We choose to try and answer this by using the linking theories of syntax (Barker 2000) in combination with corpus linguistics.

¹⁶ see Grozdanova on negation (1989/1990)

¹⁷ Semantic prosody, also discourse prosody, describes the way in which certain seemingly neutral words can be perceived with positive or negative associations through frequent occurrences with particular collocations. Similar to linguistic prosody. (Wikipedia 2014 <http://en.wikipedia.org/wiki/Semantic_prosody>).

As a first approximation we will be using the Simple Search of the online British National Corpus (BNC online). We need the empirical evidence on which to base our argumentation. The Search will return 50 random examples of the keyword. At the beginning of each concordance line one can click on the icon and find out the source of the example. Besides, if you repeat the search several times, you can get more examples (with some repetitions, of course) which you can save in a .doc file and refer to these examples later, whenever you need authentic language and if you want to see how native speakers (NSs) of the language use the respective keyword.

The verb *evade* is a randomly chosen verb and we will try to make some generalizations concerning the way non-native speakers of English (NNSs) may happen to deal with this verb. Such questions can be dealt with in the comfort of your home just by using the BNC Simple Search and some online dictionaries.

Here's the CCD definition: 1. If you evade something, you find a way of not doing something that you really ought to do $\Rightarrow$ [v n], 2. If you evade a question or topic, you avoid talking about or dealing with it $\Rightarrow$ [v n], and 3. If you evade someone or something, you move so that you avoid meeting them or avoid being touched or hit, $\Rightarrow$ [v n] (CCD online 2007-2013).

The common environment in which the verb is used as the predicator is with a noun phrase [NP]-complement (e.g.[1]). In (e.g.[2]) it is used as a complement to an adjective (a [to_INF]-complement) in a predicative construction. So the basic realization of the verb in English is as follows:

$V_{\text{evade}} + \text{NP}$ (e.g.[2])

That's how we interpret the symbols in the definition: [v n]. However, other realizations follow here which include embedding within NP structure:

$N_{\text{attempt/efforts}} + [\text{to_INF}_{\text{evade}}]$ (e.g.[3])

Here's a short list of collocates of the verb "evade"+ *the fact/ the press/ definition/ questions/ taxes/ control by monetary authorities/ capture/ the truth/ a straight answer/ it/ her* (pronouns), etc.

It becomes immediately clear that the dictionary definition includes but only one of the possible realizations (Beware that the purpose of this description is not to give a full profile of the verb). Dictionaries can be used just as a first approximation to approaching translation but not at all as a reliable tool to judge about a word's behavior.

The syntactic environment also shows that the verb can be used in active and in passive clauses. The latter have very low frequency (only three examples were found in the BBC). This gives us important information about the particular properties of the verb within a discourse context. This means that 'it is in fact possible to extend the study of *langue*/grammar/competence to take the communicative functions of linguistic forms into account' (Van Vallin 2002). To explain what that means we will refer to linking theories in syntax which 'characterize the connection between verb meaning and syntactic structure' (Barker 2000). The use of semantic roles (also called

thematic roles or semantic cases) is a way to link the meaning of the verb to syntactic structure. Here are the different levels of analysis:

Syntactic structure: [*Alianor*] [*evaded* [*the question*]]

Syntactic function: Subject Object

Verb-specific roles: Evader The thing/person evaded

Semantic roles: Agent Patient

Thus the linking rules for English must guarantee that the verb-specific evader role „always comes to be associated with the grammatical subject of the sentence” (ibid.). The active participant, the initiator of the evading event is usually realized as the subject of the sentence. The verb *evade* also has causative meaning to the effect that the Agent brings about the avoidance of certain event. This strong agentivity is expressed in the infrequent passive realizations (e.g. [4]). Passive sentences are ‘a systematic variation on the basic pattern in which the normal basic linking is deliberately reversed for discourse purposes.’ Obviously, in this case, the Agent is felt to be a substantial participant of the evading event and this results in its preferred usage pattern realization as the subject of the clause.

[2] **CBA 610** They were, however, unable to evade their low social status. **ABE 117** His rules of taxation were that a tax should be fair, easy to predict, easy to collect and difficult to evade. **AK6 549** However, Cardiff's backs were not quick enough collectively to evade the home side's conscientious cover. **H8L 831** It was an unfair advantage, though; it made it harder for him to evade answering.

[3]**AHF** 728 The independent Electoral Reform Society said the drop was largely due to efforts to evade the poll tax. **B2L** 516 Every attempt by local government to evade central spending restrictions has been met by a new rule to make evasion more difficult. **JY1** 1936 'Leave me alone!' she screamed when her efforts to evade him proved useless and a pair of iron hands fastened on her arms.

[4] CA8 1447 At 8,000 feet numerous Bf109s attacked but were evaded in cloud, and the section broke up. **K1X 1208** But the question of refugee status for Bosnian patients after treatment was evaded by the Minister and diplomatically dealt with by the boy's mother. **KS7 830** As the game entered the closing stages, both sides had good chances to score; the first fell to Steve Jenkins who was evaded by inches from Mickey Wiggins' cross, whilst up the other end, Warner had to be on his toes when he held a point blank header from John Parry.

Thus, '[O]n entailment-based theories of thematic roles, if a verb entails that a participant intends for the event described by the verb to come about, or causes it to come about, then that participant will (be more likely to) be expressed as the subject rather than as the direct object.' (Barker 2000). The fact that this is the active participant's intended meaning can be seen in the following example:

B20 100 *Aranyos had evaded the question once, but after some hesitation, now continued, 'I don't mind telling you.*

The generalization to draw here is that “to some degree at least, the meaning of verbs clearly interacts with the syntactic form of sentences containing those verbs.” (ibid.)

hence, syntactic structure gives clues as to the sentence meaning and is important for translation.

5. Reflexivity & word formations (composition) – examples

The question of data elicitation is basic when language issues connected with usage are concerned. Nowadays the happy answer is that corpora are available and the answers of questions can easily be found there. Reflexivity is one basic problem for Bulgarians in translating into English for very good reasons (Alexieva 1981; Stamenov 1977) (see section 2. Ergative pairs example, for some verbs form such pairs one member of which is the reflexive construction. Reflexivity is a language-specific phenomenon which can be expressed on every level of language: the morphosyntactic level by the use of reflexive pronouns and the PossNPs in object position (Seizova-Nankova 2010a, b; Seizova-Nankova, Atanasova 2001) and lexical level (part of the semantic structure of verbs) e.g.: *He washed and went out.* Students find it difficult to mark reflexivity when working with the book *The verb in the Structure of English* (Spasov 1978). Most often they use internal translation in order to make their decisions if the construction is reflexive or not. This strategy is entirely wrong for the simple fact that languages differ on this aspect. Making judgments and drawing inferences on the Bulgarian translation is a dead-end street, there is no way out. For more informed decisions we have to check dictionaries and above all – corpora.

The case with word formations like composition (and not only) also raises problems but here they are twofold. On the one hand, some combinations of words look just like non-fixed word groups which follow syntactic rules of phrase formation and they do not at all conceptualize them as compounds. One such example is *working girl* (CCG 1990) which presents one concept in English. One reason for that is that in Bulgarian compounding as word formation is not as common as it is in English (Bagasheva 2012) and does not find much space in the minds of Bulgarian learners of English who very often have difficulties with English composition as a derivative. A way to find out about compounds is to see if they are included in a dictionary, because dictionary entries do not include free combinations. As a whole, the dilemma – compound or free word combination – is a difficult one for it is hard to pin down in every single instance because of the fuzzy boundaries and different degrees of fixedness due also to processes of lexicalization and language change.

Hopefully, the adduced examples from the BNC have contributed to illustrate diverse approaches to meaning and hence, how important that is for translation.

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Appendix Table 1

1.	<i>very well</i>			AdvP
2.	<i>works very well</i>	VP1 ->	V	AdvP
3.	<i>something works very well</i>	S1 ->	VP1	
4.	<i>indicates something works very well</i>	VP2 ->	S1	
5.	<i>that indicates something works very well</i>	S2 -> NP1	VP2	S1
6.	<i>a single English word that indicates something works very well</i>	NP2 ->Art Adj*	Head	S2
7.	<i>if I could give him a single English word that indicates something works very well</i>	S3 ->NP3 VP3	NP4	NP2
8.	<i>who asked me if I could give him a single English word that indicates something works very well</i>	S4 ->NP5 VP4	NP6	S3
9.	<i>a client who asked me if I could give him a single English word that indicates something works very well</i>	NP7 -> Art	Head	S4
10.	<i>have a client who asked me if I could give him a single English word that indicates something works very well</i>	VP5 ->	V	NP7
11.	<i>I have a client who asked me if I could give him a single English word that indicates something works very well</i>	S ->	NP8	VP5

LINGUISTICS

ON THE LEXICAL REPRESENTATION OF THE CONCEPT OF FEAR IN ENGLISH AND BULGARIAN

Aglika Dobрева

Abstract: The article discusses certain aspects of lexical representation of the concept of fear in English and Bulgarian in dictionaries, paying attention to etymological aspects, definitions, synonyms, collocations. The emotion of fear is described as having a source/cause and experiencer. Explanations of fear introducing the cause of this emotion show that fear can be grounded or groundless, it has different intensity. Although dictionary definitions are aimed at explaining or giving synonyms, metaphorical and metonymical expressions, accompanying definitions, constitute a substantial part of the construal of meaning.

Key words: lexical representation, concept, fear, metaphor, conceptual meaning

Introduction

For the purposes of the current analysis we will rely on the working definition of a concept combining two parts: conceptual meaning and cultural or connotative one. Conceptual meaning constitutes the basis of lexical meaning recorded in lexicographical sources such as etymological, monolingual dictionaries and dictionaries of synonyms, various definitions and references of a concept. Some traits of cultural or connotative aspects are revealed in collocations.

Lexical representation of the concept of fear in dictionaries

1. Lexical representation of the concept of *fear* in etymological dictionaries. The detailed reference to the etymology of the words ‘fear’ and ‘страх’ is aimed at examining common Indo-European roots of origin. An etymological analysis shows the following. The Old English *fæ̆r*, from which *fear* originates, meant “calamity, disaster,” but not an emotion engendered by such an event. This corresponds to the meaning of the prehistoric common Germanic word **fēraz*, “danger,” which is the source of words with similar senses in other Germanic languages, such as Old Saxon and Old High German *fār*, “ambush, danger,” and Old Icelandic *fār*, “treachery, damage.” Scholars have determined the form and meaning of Germanic **fēraz* by working backward from the forms and the meanings of its descendants. The most important cause of the change of meaning in the word *fear* was probably the existence in Old English of the related verb *fæ̆ran*, which meant “to terrify, take by surprise.” Fear was first recorded in Middle English with the sense “emotion of fear” in a work composed around 1290 (cf. American Heritage Dictionary of the English Language).

The Bulgarian word ‘страх’ comes from the pre-Slavic **strachъ*, from which the old Slavic *страхъ* (ancient Greek φόβος), ancient Russian *страхъ*, from which the Russian *страх*, Ukrainian *страх* (Genitive -y), Bulgarian *страх*, Serbian and Croatian *страх* (Genitive *страха*), Slovenian *strâh* (Genitive *strâha*, *strahû*), Czech *strach*, Slovak *strach*, Polish *strach* have originated. The original meaning ‘вцепенение’ (petrification) is close to the Lithuanian *stregti*, *stregiu* (petrify, turn into ice), Lithuanian *strēgele*, meaning *icicle*, Old High German *stracken* ‘be

stretched' Anglo Saxon *ondrecan* meaning 'be frightened'. The comparison with the Latvian *strāgēs* meaning 'devastation, defeat, falling to the ground' is arguable. It is compared with the Latvian *struðstēt, struðstīt* 'threaten, warn strictly'.

The etymological account of the lexemes 'fear' and 'срѣх' shows no common Indo-European roots. The comparison between the above definitions shows that from etymological point of view the English word 'fear' is related to what can cause it i.e. 'danger' whereas with the Bulgarian word 'срѣх' it is the actual physical expression of the emotion of fear (petrification) that matters. Physiologically, the emotion of fear is associated with real fall of body temperature and inability to move as well as other bodily changes such as the desire to flee. Other bodily changes typical of 'fear' and 'срѣх' could be found in metaphorical expressions of the said emotions.

2. Lexical representation of the concept of fear in monolingual dictionaries. In English monolingual dictionaries the definitions focus on what causes fear. For example, in OALD (Oxford Advanced Learner's Dictionary) the noun 'Fear' is defined in the following way: "Feeling caused by the nearness or possibility of danger or evil." The examples, accompanying the definition are the following:

They stood there in fear and trembling, frightened and shaking. (He was overcome by fear.) The thief passed the day in fear of discovery. Grave fears are felt for the safety of the missing climbers. A sudden fear came over him. He obeyed from fear. He was unable to speak for fear. (OALD)

The examples, following the definition show that fear is conceptualized metonymically in 'stay in fear and trembling' where trembling is the physical expression of fear and metaphorically structured as an opponent in 'fear came over him'.

Another monolingual dictionary (<http://dictionary.sensagent.com>) proposes the following definitions:

1. An overwhelming feeling of fear and anxiety; 2. An emotion experienced in anticipation of some specific pain or danger (usually accompanied by a desire to flee or fight); 3. A feeling of profound respect for someone or something "the fear of God"; 4. An anxious feeling "they hushed it up out of fear of public reaction".

Apparently, more subconcepts are used in the above definition ranging from low, medium to high degrees of fear. Moreover, meaning 3, for example, shows that fear can be perceived positively in certain contexts.

A Bulgarian monolingual dictionary shows the following definition with examples:

Страх, същ. – силно душевно безпокойство пред действителна или въображаема опасност, мъчнотия и др.; *боязън, уплаха*. Some instances of use are: Страх от бога било начало на всяка мъдрост. (Хр. Ботев) Изпитвам страх. Държа в страх. Вземам страха някому – силно изплашвам, правя някой да се страхува от мене. Страх лозе пази – погов. – за означаване, че известна предпазливост не е излишна (Andreichin et al. 2007)

An interesting difference in conceptualization between English and Bulgarian is seen in the above-mentioned expression 'Вземам някому страха' and its equivalent 'put the fear of God into someone', where body is the container of the emotion and the

emotion is perceived as an object but the directions of the motion implied by the verbs 'put' and 'взимам' (take) are opposite.

The evidence from monolingual dictionaries of English shows that definitions are based on the causal relationship between fear and what can cause fear (danger – real or imagined). This is in keeping with the etymological background of the word fear (originally meaning calamity, danger i.e. the cause of the emotion). Moreover, examples of the usage of the lexeme in English language dictionaries show that fear is metaphorically structured as an opponent. It is often personified (see Kovecses 2000). In English language monolingual dictionaries some physical expressions of fear are mentioned accounting for it as an emotion 'usually accompanied by a desire to flee or fight' which is a behavioral reaction not present in Bulgarian monolingual dictionaries. Both in English and Bulgarian, fear is viewed as a protective tool, especially in expressions such as 'the fear of God'/'страх от бога'. Expressions such as these also introduce the cause of a specific type of fear often rendered by the synonyms 'awe' and 'страхопочитание'. It is a language specific feature of Bulgarian language to form verbs for emotions with reflexive pronouns ('боя се', 'страхувам се'). It is also the case with other emotion verbs 'радвам се', 'ядосвам се'/'гневя се'). That aspect lays emphasis on the direction of impact and closer connection between the experiencer and the cause of emotion, and even a degree of dependence. English seems to be more neutral in that respect, having no reflexive pronouns accompanying the above-mentioned verbs. With Bulgarian reflexive verbs the activity (or state) is performed upon the experiencer of the emotion who is at the same time the actant. The reflexive pronoun 'се' is used with the emotion verb in Bulgarian. I would even suggest that the reflexive pronoun contains the idea of one's control and responsibility of controlling emotion, evident especially in the expression 'не се страхувай' ('Do not fear'). Interestingly enough, the positive imperative sounds unnatural (*'страхувай се') except in proverbial sentences such as 'Страхувай се от Данайците дори и тогава, когато ти правят подаръци.' In psychology that interval between stimulus and reaction can involve conscious cognitive effort i.e. control over the emotion. The reflexive verb points at the double directionality of the activity, the close relationship/dependence between the subject and the object i.e. the cause and the experiencer of the emotion. English lacks such a double-directionality.

A typical feature of English is its power to form homonyms belonging to different parts of speech classes which is not typical of Bulgarian at all. Thus, fear can be both noun and verb in English, whereas in Bulgarian there exists another verb 'страхувам се' formed from the noun 'страх' by means of affixation.

As verbs 'fear' and 'страхувам се' have the following meanings in English and Bulgarian.

The verb 'fear' is interpreted as:

1. be afraid or scared of; be frightened of "I fear the winters in Moscow", "We should not fear the Communists!";
2. regard with feelings of respect and reverence; consider hallowed or exalted or be in awe of "Fear God as your father", "We venerate genius";
3. be uneasy or apprehensive about "I fear the results of the final exams";
4. be sorry;

used to introduce an unpleasant statement “I fear I won’t make it to your wedding party”; 5. be afraid or feel anxious or apprehensive about a possible or probable situation or event “I fear she might get aggressive” (<http://dictionary.sensagent.com>).

As with the noun ‘fear’ the verb is used with different degrees of intensity corresponding to different degrees i.e. from minor to more significant threats.

Bulgarian definition with examples goes as follows: „Страхувам се – Изпитвам страх; боя се, плаша се, безпокоя се, опасявам се. Страхувам се от тъмното. Страхувам се, че не мога да ви помогна.” (<http://www.t-rechnik.info>) The degrees of ‘страх’ are also different, ranging from more intense to less intense.

‘Страхувам се’ and ‘fear’ are used to introduce a statement often in cases of polite rejection. The verb ‘fear’ seems to cover a wider range of meanings in comparison to ‘страх’. This statement is confirmed by the greater number of synonyms of fear as compared with ‘страх’. Its second meaning is closer to the Bulgarian verb ‘боя се’ in expressions such as ‘fear God’. Though ‘fear of God/ страх от Бора’ is a typical collocation in Bulgarian, the expression ‘страхувам се от Бора’ (fear God) is less typical and is rather used in second person singular questions (Страхуваш ли се/ Не се ли страхуваш от Бора?). It is also rather used with the meaning of ‘fear of retribution’. On the other hand, the expression ‘страх ме е’ is typically used with expressions with a meaning related to danger rather than expression of misgiving or awe.

3. Lexical representation of the concept of fear in dictionaries of synonyms.

The number of synonyms of ‘fear’ (34) according to Sensagent dictionary is slightly greater than synonyms to ‘страх’ (26) (Pernishka 2012).

Basically, two types of fear emerge. Obviously, fear cannot be regarded as a strongly negative emotion. One version of it is the protective fear. Another one ‘малодушие’, nervousness is the negative fear. The following lists show synonyms of ‘fear’ and ‘страх’.

The following table shows synonyms of ‘fear’ and ‘страх’ and throws light on the way they are organized in dictionaries.

Synonyms of ‘fear’ are: affright, alarm, angst, anxiety, apprehension, awe, care, concern, consternation, dismay, disquietude, dread, fearfulness, fright, horror, initial hesitation, initial inhibition, initial resistance, nerves, nerviness, nervousness, panic, phobia, qualms, reverence, scare, solicitude, suspicion, tension, terror, timidity, worship, funk (old), veneration.
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(<http://dictionary.sensagent.com/fear/en-en/#synonyms/>)

The following is a list of synonyms of ‘страх’.

(същ.) уплаха, малодушие, нерешителност, слабодушие, боязън, боязливост, трепет, наплашеност, заплаха, угроза, опасение, ужас; страхопочитание, почтителен страх, уважение, респект, паника, смут, суматоха, безпокойство; подозрение, недоверие, недоверчивост, съмнение, мнителност;тревога (Pernishka 2012)
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The meaning of synonyms varies according to the degree of intensity of the emotion in question. In Bulgarian dictionaries synonyms are ordered from the lower to higher degrees of intensity whereas in English dictionaries of synonyms the order is from higher to lower degrees of the intensity of the concept. The concept of 'fear' has the same connotations in English and Bulgarian.

4. Lexical representation of the concept of fear in bilingual dictionaries.

As might be expected, there is no full overlap in meaning between the synonyms following the first dictionary equivalent to a word in bilingual dictionaries. In the case of fear the items following the first equivalent of fear in an English-Bulgarian dictionary are 'опасение, боязън, ужас'. The following are listed under a second set of meanings: 'опасност, риск, вероятност, възможност'. With Bulgarian-English dictionaries the equivalents that follow the first one are dread, fright, apprehension. A closer look and a comparison between 'опасение' and 'dread' shows that 'dread' covers a wider range of meanings just as 'fear' does. Not only can it be used as a noun and a verb but its meanings vary, focusing on different degrees of fear, whereas 'опасение' is weaker in intensity. Similarly to fear 'dread' can be used for 'боязън, ужас'. With the noun 'опасение' the case is a bit different. Its meaning is narrowed down to apprehension, misgiving and the more general 'fear', too. The following examples illustrate the correspondences between English and Bulgarian in bilingual dictionaries. Evidently 'fear' includes more subconcepts such as chance or probability.

Fear (E-Bg) 1. страх, опасение, боязън, ужас 2. опасност, риск, вероятност, възможност
Страх (BG-E) 1. fear, dread; (уплаха) fright, (опасение) apprehension, dread

5. Corpus data about the lexical representation of the concept of fear.

The search in the BNC showed a random automatic selection of 50 solutions from the 8977 found of the noun 'fear'. My analysis shows that 10 uses of 'fear' are related to life/health-threatening causes of fear whereas 32 uses are related to an unidentified/general cause and 8 are related to minor threats. Fear can be a cause of one's future actions or caused by a number of events. The greater the fear the greater the probability of a physical expression. The latter fact is well expressed in language, especially in metaphorical language. Obviously, in both English and Bulgarian, fear is less related to life threatening events than general and minor threats.

Out of the 30 random automatic selections from Bulgarian National Corpus 10 uses are related to life/health-threatening causes of fear, 9 uses are related to an unidentified/general cause and 10 are related to minor threats.

Part of the following collocations throw some light on the causes of fear: смъртен страх/ mortal fear, страх да не се ударя/ for fear of hurting oneself. The following expressions show different degrees of fear from neutral (Страх ме е/ be afraid (of)) to more intense fear (Ужасно ме е страх от/ be terrified of) Държа в страх/ keep in awe/ fear.

The following collocations are related to sources of fear: живея под страх за живота си/ go in fear of one's life, под страх от смъртно наказание/ under/ on pain of death; under penalty of death, страх от смъртта/ fear/ dread of death, страх пред неизвестното/fear of the unknown. In Bulgarian most frequently the nuances of meaning are associated with more significant dangers. In the Bulgarian monolingual dictionary quoted above the Bulgarian noun 'страх' is defined as 'силно душевно безпокойство'/ strong spiritual alarm. Nevertheless, it is closer in meaning to 'опасение' in the expression 'от страх да не/ че'.

The following collocations are specific for Bulgarian: имам страха на някого/fear someone; страх лозе пази/take no chances; вземам някому страха/put the fear of God into someone/ глътвам си граматиката/cannot speak because of fear.

Conclusions

1. No major differences in the conceptualization of 'fear' and 'страх' were found. This statement supports the thesis that fear is a universal concept and as such it is conceptualized in a similar way in English and Bulgarian. Differences occur primarily on the level of collocations. 2. The concept of fear is composed of subconcepts of different intensity. In English it seems to cover a greater range of degrees from slightest dangers to life threatening events. 3. Fear is not necessarily grasped as a negative concept especially if it should prevent one from making mistakes. Examples of this connotation are the religious 'subconcept' of fear and fear as self-preservation instinct. 4. The emotion of fear is described as having a source/cause (grounded or groundless), experiencer and actant. 5. Although dictionary definitions are aimed at explaining or giving synonyms, metaphorical and metonymical expressions accompanying definitions constitute a substantial part of the construal of the meaning of the concept of fear.

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WHAT DOES A NAME MEAN?

Aleksandra Aleksandrova

Abstract: the problem of meaning of proper names has been discussed both by philosophers and linguists. There are two main theories about name meaning: the total meaningfulness theory and the total meaninglessness theory. Modern linguistics, however, deals not only with the presence or absence of linguistic meaning in proper names, but with the specific kinds of meaning that proper names can possibly have.

Keywords: proper names, meaning, denotation, connotation, sense, reference

The meaning of names has been an issue widely discussed as early as language appeared. It has been the object of interest for philosophers, psychologists and linguists. As Lyons has stated, one question that has been most hotly disputed is whether names have any sense at all. He adopts the philosophical view that names may have reference, but not sense, and that they cannot be used predicatively purely as names (Lyons 1991: 219). He also maintains that some names can be said to have a symbolic, etymological or translational meaning but “they do not have sense, or some unique and special kind of meaning which distinguishes them as a class from common nouns” (Lyons 1991: 223). He even puts forward the question whether proper names belong to a particular language system in the way other words do. Mill (1882) developed a theory in which he states that names are connotatively meaningless. In his view, they have only reference and do not have sense and the application of any name to an individual is purely arbitrary. On the other hand, supporters of the descriptive theory such as Frege (1892) and Searle (1958) view names as denoting an item only if it matches the characteristics or description that is associated to the item the name is attributed to. Russell has claimed that the meaning of a proper name is equivalent to the meaning of descriptions that are associated with the name by speakers (Russell 1905).

According to Mill’s theory, names are not connotative (Mill 1882). They denote the individuals that are called by them, but do not indicate or imply any attributes as belonging to those individuals. As he points out, proper names are attached to the objects themselves, and “are not dependent on the continuance of any attribute of the subject” (Mill 1882: 41). He gives examples with the names *John* and *Dartmouth*. In his view, a person may be called John because that is the name of his father, or a town to be called Dartmouth because it is situated at the mouth of Dart. But “it is not part of the signification of the word John, that the father of the person so called bore the same name; nor even of the word Dartmouth to be situated at the mouth of the Dart” (Mill 1882: 41). He points out that if the above circumstances change, this has nothing to do with the name of the object and therefore it is not to be changed as well:

If sand should choke up the mouth of the river, or an earthquake change its course, and remove it to a distance from the town, the name of the town would not necessarily be changed. That fact, therefore, can form no part of the signification of the word; for

otherwise, when the fact confessedly ceased to be true, no one any longer thinks of applying the name (Mill 1882: 41).

In Frege's view, names have sense and reference (1892). According to him the sense of a proper name is the definite description of the referent. He attributes to proper names both sense and reference. He explains the difference between the two by comparing the following statements:

a/ The morning star is the morning star.

b/ The morning star is the evening star.

The second statement is informative but the first one is not because the description provides sense: *the morning star* has a different sense from *the evening star*, though both have the same reference, i. e. they refer to the planet Venus. However, Frege did not view *the morning star* and *the evening star*¹⁸ as true proper names. He points out that the sense of real proper names may fluctuate as in the case of *Aristotle*, which could mean 'Plato's pupil' or 'Alexander the Great's teacher'.

In *Naming and Necessity*, Kripke (1980) calls names 'rigid designators'. They designate the same object in "any possible world" (48). In his view, proper names are connected with their referents by a chain of references, which goes back to an initial name-giving act in which the reference is fixed by ostension or description. When a name is assigned to an entity, however, the name is no longer referred to by means of descriptions.

On the other hand, Lyons argues that proper names, when used as referring expressions, identify their referents not by describing them in terms of some relevant property or properties which the name denotes, but by utilizing the unique and arbitrary association which holds between the name and its bearer. In his view the denotatum of a name is the class of individuals to which the name is correctly applied (Lyons 1991: 214).

Langendonck (2007: 78) argues that names are a universal linguistic category. Regarding the distinction between sense and reference, Fowlers has stated that reference is a relationship between a word or phrase and some aspect of the material or mental world. The relationship of sense, in his view, exists "only when language is being actually used" (Fowler 1993: 81) and it is not an inherent part of the meaning of the word while sense "defines meaning as a relationship between words rather than between words and the world". As to the meaning of proper names, Langendonck (2007) states that they do not display a lexical, conventional meaning, but they do have meaning in the sense of "presuppositional information". He argues that if proper names have no meaning at all, "they can no longer be considered as linguistic signs, only as forms" and so they would be avoided (Langendonck 2007: 78). Instead, he points out that proper names are nouns with form and meaning. In his view, the question whether proper names have meaning or not is wrong, the right one being "in

¹⁸ *The morning star* and *the evening star* are names from a semantic point of view, though they are grammatically common nouns. As Algeo (1973) has stated, grammatically there are proper nouns and common nouns. Semantically there are names and appellatives. A semantic name is not necessarily a noun, proper or common. On the other hand, a proper noun is not always semantically a name (Algeo 1973).

what way the meanings are construed and function” (ibid.). He makes a clear distinction between lexical and associative meaning and equates lexical meaning with word sense while associative meaning refers to connotations. He argues that proper names have or can have four different kinds of meaning: basic level (categorical) meaning, associative meaning, emotive meaning, and grammatical meaning. According to him, categorical meaning is the only lexical meaning that proper names “seem to have” and it pertains to basic level concepts that correspond to the name, i.e. when the referent of a proper name is a man, woman, river, month, year, etc. Associative meaning can be achieved by the word’s referent or its phonological shape. Associative meaning, or “connotation”, is situated on the level of language use. As Langendonck (2007: 86) points out, “a first sort of associative senses corresponds to the subjective or possibly intersubjective descriptions that can be given of the referent of a proper name”. Connotations are situated on the level of language use, while categorical meaning (the lexical meaning of the name) is situated on the level of linguistic convention. This means that while categorical meaning pertains to the referential function of proper names, it can be said that associative meaning pertains to the describing function of proper names. Following Langendonck’s view that associative meaning has to do with reference and Fowler’s statement that reference “exists only when language is being actually used” and it is not an inherent part of the meaning of the word, it can be concluded that associative meaning of names can be manifested only when language is being actually used, i. e. in context. As a result, the same name can have different referents in different contexts.

Lyons argues that a name can have a symbolic, etymological, and translational meaning. In Lyon’s view, the connotations which one person associates with a name may be different from the connotations which another person associates with the same name, even in cases where both persons would use the name to refer to or address the same individual (or set of individuals). This view is shared by Langendonck (2007: 83), who has stated that associative sense can be subjective and “may even be personal, coming from the speaker, the hearer or other persons. For example, a woman may think of a man as a candidate for marriage and associate his name with this idea”. With names of culturally-shared notions, the situation is different:

[...] when the bearer of the name is a historically, politically or culturally prominent place or person, the connotations of the name of this place or person may be relatively constant for members of a particular language-community sharing the same culture (cf. ‘Cicero’, ‘Athens’, ‘Judas’, ‘Napoleon’, ‘Shakespeare’, ‘Mecca, etc.). And if they were asked to say what they knew or believed, about the bearer of the name, they could be expected to provide a set of identifying descriptions: *Cicero was the greatest Roman orator, Cicero was the author of the Verrine orations, Cicero denounced Catiline in the Senate*, etc. (Lyons 1991: 220).

Lyons points out that the identifying descriptions will provide names with what Searl calls a descriptive backing. This way the names are “Logically connected with characteristics of the objects to which they refer”, though, as Lyons (1991: 220) argues they do not have sense. Lyons concludes that the descriptive backing of a

name may serve as the basis for the use of the name predicatively on such sentences as “He is no Cicero” (where ‘Cicero’ symbolizes eloquence).

Cicero in the sentence “He is no Cicero” mentioned above has what Lyons calls a symbolic meaning. Symbolic meaning, in his view, both of names and of other words “is governed by conventions that are specific to a particular culture” (Lyons 1991: 222). Lyons has stated that names can also have an etymological and translational meaning. Etymological meaning in his view is the “synchronically motivated, as well as diachronically discoverable interpretation of names”. As to the translational meaning of names, he points out that if there is a “conventional translation equivalent” it will always be used, though in some cases there can be complications. He gives an example with the names of the Polish town *Danzig* and *Gdansk*. He points out the choice between the two names when doing a translation from German into English is conditioned by the text that is translated as well as by the translator’s political sympathies. Lyons has stated that the case with the translation of personal names is “far more complex”. In his view, even when there exists a well-established translation equivalent, it is not always appropriate to use it. For example, an Englishman named James will not normally be addressed or referred to in French as Jacques, but as James, as “the very Englishness of his name...is an essential part of it.” When it is pronounced in French, however, it will probably be “accommodated to the French phonological system and thus become, in that respect, a French word” (Lyons 1991: 222).

Regarding the translational meaning, Algeo’s view differs. He points out that when dictionaries do include names, they tend to give “encyclopedic rather than linguistic information about them”, that is they tend to “discuss prominent persons or places rather than the names themselves” (Algeo 1973: 76).

Langendonck introduces the term “properial lemma” for the form of the name that could appear in a dictionary. In text, properial lemmas can act as proper names or appellative nouns. When used to refer to individual entities, properial lemmas function as proper names. When used to describe those entities and through their associative meaning, they function as appellative nouns. He suggests that proper names have the following types of meaning: categorical (or basic level meaning), associative, emotive and grammatical meaning.

The associative meaning of properial lemmas refers to the connotations that a word can give rise to by way of either its referent or its phonological shape (Langendonck 2007: 82). Connotations are situated on the level of language use, while categorical meaning (or the basic-level meaning of the name) is situated on the level of linguistic convention.

The categorical meaning of proper names refers to a basic level concept. As Langendonck argues, the rationale for this is that speakers of a community bestow names on entities that are perceptually and conceptually salient. However, there can be some restrictions on that. As Langendonck (2007: 81) pointed out, “a restriction on that condition is that certain entities should be somehow relevant to certain speakers. For example, sheep are usually not important enough to be assigned names, but Dolly was so relevant to society that it was given this name”. The linguistic relevance of

basic level meaning in proper names can be derived from their morphosyntax, “for instance, in appositional structure, often a basic level appellative is used (*Fido the dog*)”. The basic level may be “incorporated in the name (*the Atlantic ocean*,)” (ibid.).

Emotive meaning can be diminutive or augmentative. The emotive meaning of a proper name, if it occurs, is construed as “a presuppositional feature of names. In Langendonck’s view, one should distinguish between emotive sense that is inherent in names and emotive sense which is “encountered at the level of connotations only” (Langendonck 2007: 83).

The grammatical meaning relates to the “formal characteristics of names and not so much to their sense” (Langendonck 2007). Algeo made a detailed analysis of the grammar of proper names. He analyses them at different levels of language. Starting with the orthography of names, he has stated that capitalization of a word does not necessarily mean that the word is a name. For example, names of products like a *Ford*, a *Kodak*, a *Volkswagen*, for example, are grammatically common nouns by morphosyntactic criteria (they can be pluralized, they can take an article, and they can accept restrictive modifiers, though they are capitalized. On the other hand there can be words that can be thought semantically as names, though not capitalized. He has stated that some words that are semantic appellatives are grammatically proper nouns. According to Algeo (1973), the word *zero* as a point on the temperature scale is such a word, as opposed to *freezing point*, which in his view, is “semantically similar, although a common noun” (ibid. 23).

On the morphosyntactic level, Algeo points out that even though names cannot take articles, cannot be pluralized and cannot take restrictive modifiers, the word *Raquel* in the following sentences is still a name:

I know a Raquel.

I know some Raquels.

I don’t know any Raquels.

I know every Raquel.

According to Algeo (1973: 41), “The grammatical distinction between proper and common nouns is not isomorphic with the semantic distinction between names and non-names”. Regarding the semantics of names, Algeo states that though according to Mill the application of any names to an individual is arbitrary, certain nonarbitrariness of names exists (Algeo 1973: 55). This could be viewed as quite plausible, as it is clear for all types of bynames, especially for nicknames, where the choice of names is related to some characteristic feature, attributed to the name bearer.

The meaning of proper names has always been an object of controversial theories. Whereas the opposition between total meaninglessness and total meaningfulness theories is strong enough, the arguments for and against each of them are also strong enough. On the other hand, names are said to have different kinds of meaning: etymological, symbolic, translational, categorical, associative, emotive, and grammatical. In order to answer the question “What does a name mean?” one should first specify which meaning of proper names they mean.

The controversial views regarding the meaning of proper names originate from the different understanding of what meaning is. Therefore, the analyzing of the meaning of proper names should be done at different levels – orthographical, grammatical and semantic.

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LINGUISTIC REALIZATION OF THE PERFORMATIVE APOLOGETIC VERB *REGRET*

Deyana Peneva

Abstract: The paper dwells on the quantitative and qualitative analysis of an apology speech act in spoken language discourse with respect to its syntactic-semantic realizations as well as the pragmatic aspect of the exact communicative act which will contribute extensively to the second language acquisition of Bulgarian students when studying speech act formulas and strategies in English. In particular, the paper dwells on the form, function, meaning, and usage of the performative verb 'regret' in the English language.

Keywords: apology, illocutionary force, pragmatics, regret, speech act

The linguistic realization of the speech act of apologizing can be represented by explicit and implicit semantic expressions which can take one or a combination of apologetic structures (Aijmer 2006). In that respect the performative verb *regret* is considered an explicit apology strategy as it is directly expressed by means of an explicit apology (the very performative verb itself) functioning as an illocutionary force indicating device (IFID).

In BNC (British National corpus) of spoken language there are 306 regret structures but only 111 of them stand for an apology. All examples were taken from conversations, video programmes, TV shows, movies, etc. which obligatory should constitute speech acts. All samples that are not speech acts are excluded from the survey.

The referent examples selected for analysis are usually performed in first person singular (only one example was found in first person plural) and exclude the personal pronouns *you, he, she, it, they*. If the performative verb *regret* occurs in a sentence construction with subject different from first person singular that sentence construction is not accepted as a speech act but as a mere statement (Bach 2004; Doerge 2006). Another characteristic feature of the speech act of apology is that the performative verbs occur in present simple tense, though there are a few exceptions, which when analyzed qualitatively show deviations of the notion of apology but can still be counted as a specific kind of an apologetic act. Another point to take into account is that apologetic speech acts cannot occur in an interrogative form. However, in the case of *regret* I have accepted certain examples as partial apologies (not direct apologies). The latter are further discussed in the paper.

Semantic meaning of *regret*

According to the *Communicative Grammar of English* (Leech, Svartvik 1994) and *The Cambridge Grammar of the English Language* (2002) *regret* can function as a verb and a noun. Since the present paper dwells on the performative verb *regret* I have not dwelt on the noun specifically. As a verb *regret* semantically conveys four main meanings: (all examples are taken from BNC).

1. feel remorse for; feel sorry for; be contrite about. For example: ... and I regret deeply that I said it and I would hope he'd take my apologies.
2. feel sad about the loss or absence of: ... so blue and desolate I felt myself. I regret that I never got to meet him in person. Brian: ...
3. decline formally or politely: ... the bill. Why did you decide to sign it? CHAFEE: I regret I can't come to the party.
4. be sorry for/about/that ... the book that you can't excerpt it. I mean, I - I regret causing pain to Jane, which I did, I suppose. But I do ...

The second and third meaning should be excluded from the survey since they are not representative of apology speech acts. The paper focuses on that sense of *regret* which occurs with the meaning of feeling sorry about something wrong you have done or about something that you have not been able to do properly, feeling repentant about a wrongdoing or a transgression. The pragmatic meaning of the verb will be discussed further in the paper.

Basic syntactic constructions of the performative verb *regret*

As a verb '*regret*' becomes explicit in six basic syntactic groups of constructions (Radford 1990, 1997; Murcia 1999):

Regret can be followed by a complement NP (noun phrase) which on its part falls into four sub-classifications:

***regret* + *it*.** For example: ... he did say – and his apology said it was a mistake, I regret it, I'm sorry. He did use a lot of words here, ...

***regret* + demonstrative pronoun (this/that)** For example: ... be disappointed, and some of my staffers will see their lives upended. I regret this very much. Having made my decision, the weight has been lifted from ...

***regret* + NP (other).** For example: And I rather made a botch of that whole thing. I regret the error quite deeply. I apologize for it. I apologize to ...

Regret can be used with a complement having the form of what the *Cambridge practical grammar* calls a complement/content clause:

***regret* + complement clause (in Past Simple Tense).** For example: I no longer foolishly participate in the so-called gangster lifestyle, and I regret that I ever did.

***regret* + complement clause (in Present Perfect Tense).** For example: ... when understood in context ought not to be objectionable, I regret that people have misrepresented my views so that they have been the cause of hurt ...

***regret* + complement clause (Perfect modal).** For example: ... my deepest remorse.' What were your own failures? Secretary-General ANNAN: I regret that we couldn't have done more. I did what I thought was the ...

Regret can be used with a NP followed by a complement clause:

regret + NP + complement clause. For example: *I'm happy to step forward and say that I regret some of the things I've said. It wasn't what I was considering. But somebody once said to me ...*

Regret can be used with a phrase headed by *what/how/the way* ...

regret + what/how ... For example: ... *some religious fanatics murdered themselves. A – and I... (Applause) Pres-CLINTON: I regret what happened, but it is not possible in this life to control the behavior ...*

Regret can be used with a gerund:

regret + gerund. For example: ... *I regret saying it and that I was speaking metaphorically. And ever since then, I (77)*

regret + perfect gerund. For example: 1990 SPOK ABC_Brinkley explain that, sir? Sec BAKER *I've explained it by saying that I regret having said that, that I was trying to protect the confidentiality of a classified ...*

Regret can be used with an infinitive:

regret + present infinitive. For example: But *I regret to say I lost it somewhere along the way. SIMON Let me, can I ...*

regret + perfect infinitive. For example: *I regret to have damaged your book.*

Regret can be used in a construction:

Clause + that + I + regret. For example: *I'm a 68-year-old grandfather. I've done things in my life that I regret. I've had to go to God for forgiveness and reconciliation, but first...*

Regret can be used with an intensifier. For example: *They cannot go against the will of so many people. So I regret very much, very much, to the depth of my soul, what's ...*

Other constructions.

All the above mentioned classifications can be taken as apologetic structures though preference is given to specific ones which become obvious from the corpus analysis.

Corpus analysis

The reference corpus comprises **111** apology utterances randomly collected in which the word *regret* and *regret* constructions occur with the meaning of feeling sorry, contrite about. The constructions which express sadness or disappointment with something that has happened or been done, especially a loss or missed opportunity were excluded from the survey. For example: *I regretted that he did not call you.*

The data were collected, counted and classified with regard to the frequency of occurrences of *regret*. The overall number of *regret* utterances and their percentage rate is presented in the table:

Regret + Noun Phrase

Classification	Number of utterances	Percentage rate
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1.1. regret + <i>it</i>	43	47,73%
1.2. regret + <i>that</i>	9	9,99%
1.3. regret + <i>this</i>	1	1,11%
1.4. regret + <i>NP (other)</i>	2	2,22%

In the Reference corpus the construction *regret* + *NP* occurs 55 times, that is 61,05% of the total number of occurrences. In 43 out of 55 cases which is 47,73% of the total number of examples *regret* is used with ‘it’, which is a NP. *Regret* + *that* constructions are used 9 times (9,99%); *regret* + *this* structure is used once, that is 1,11%, whereas *regret* + *other NP* is used in 2 of the cases, that is 2,22%.

Regret + *complement clause* structure is used in 17 cases which is 18,87% of the total number of examples. As this basic pattern is divided into three sub-structures the figures respectively come as follows:

With respect to the second pattern of constructions the results are the following:

regret+ (*that*) + *complement clause (Past Simple Tense)* structure is present in 14 cases, that is 15,54% of the overall number of classified utterances; *regret* + (*that*) + *complement clause (Present Perfect Tense)* structure occurs in 2 of the cases (2,22%) of the total and *regret* + (*that*) + *complement clause (perfect modal)* structure becomes explicit in 1 of the instances that is 1,11 %.

Regret + complement clause

Classification	Number of utterances	Percentage rate
2.1. regret + (<i>that</i>) + <i>complement clause (Past Simple Tense)</i>	14	15,54%
2.2. regret + (<i>that</i>) + <i>complement clause (Present Perfect Tense)</i>	2	2,22%
2.3. regret + (<i>that</i>) + <i>complement clause (modal perfect)</i>	1	1,11%

It is interesting to mention here that another classification occurs which is a combination of a NP and a clause. It is present in two of the cases which is 2,22% of the overall number of utterances.

Regret + NP + complement clause

Classification	Number of utterances	Percentage rate
3. regret + <i>NP</i> + <i>that</i> + <i>compl. clause (present perfect)</i>	2	2,22%

With view of the fourth classification the overall number of classified examples is 3, that is 3,33% of the all. It comes into one main category: *regret* + *what* + *complement clause*.

Regret + what + complement clause

Classification	Number of utterances	Percentage rate
4. regret + <i>what</i> + <i>compl. clause</i>	3	3,33%

The 5th classification *regret* + *gerund* is developed into two sub-classifications: *regret* + *present gerund* and *regret* + *perfect gerund*. *Regret* + *present gerund* occurs in 18 cases that is 19,98%. *Regret* + *perfect gerund* is present in 3 utterances (3,33%)

Regret* + *gerund

Classification	Number of utterances	Percentage rate
5.1. regret + <i>present gerund</i>	18	19.98%
5.2. regret + <i>perfect gerund</i>	3	3,33%

According to the *Communicative Grammar of English* the 6th classification *regret* + *infinitive* becomes explicit in two sub-classifications: *regret* + *simple infinitive* and *regret* + *perfect infinitive*. In BNC corpus of *regret* expressions there is an example only of the first sub-class, i. e. *regret* + *simple infinitive* (1,11%). There are no cases of the second structure.

Regret* + *infinitive

Classification	Number of utterances	Percentage rate
6.1. regret + <i>simple infinitive</i>	1	1,11%
6.2. regret + <i>perfect infinitive</i>	0	0,00%

Clause + *that* + *I* + *regret* structure becomes explicit in three of the cases, that is 3,33%.

Clause* + *that* + *I* + *regret

Classification	Number of utterances	Percentage rate
7. <i>clause</i> + <i>that</i> + <i>I regret</i>	3	3,33%

The classification *regret* + *intensifier* occurs in four out of 111 *regret* utterances, which is 4,44% respectively.

Regret* + *intensifier

Classification	Number of utterances	Percentage rate
8. regret + <i>intensifier</i>	4	4,44%

Four different *regret* expressions occur in BNC corpus where one of the examples is present twice.

Regret + *having to* structure occurs in one of the cases (1,11%);

Regret + *the way I left it* is present again in one of the cases (1,11%);

Regret + *nothing* – in two of the utterances (2,22%) and *I will regret* – once.

Analysis

The analysis is made on the basis of three criteria: syntactic, semantic and pragmatic, that is – form and function, meaning and usage respectively when distinguishing different parts of speech.

Form and Function

Regret as a word may be discussed in terms of morphology as it is a single word and it consists of morphemes but it can also be discussed syntactically since the word is considered to be the smallest unit in syntactic analysis. Therefore, syntactically it should be analyzed with respect to its form and the functions it may express (Radford 2004).

Regret as one of the basic Structural units (Word, Phrase, Clause, Sentence) falls into one of the two basic groups of words (content and function words): it is a content word because it carries semantic content bearing reference to a world outside any particular sentence and it falls into the group of verbs and forms one of the constituents of the clause, and exactly the Verb phrase (Downing, Locke 2006). It could also function as a noun and form one of the units of the Noun phrase. For example:

I deeply regret that I was rather rude to you. (*regret* is used as a verb)

I have no regrets handing in my notice. (*regret* is used as a noun)

However, *regret* cannot fall into the group of Function units since it has its own lexical meaning and its basic function is not grammatical (Radford 1997; <http://dictionary.reference.com/browse/content+word>). Since the present paper focuses on the apologetic aspect of *regret* I will dwell mainly on one specific lexical-semantic meaning of the verb, and namely: be very sorry for; to regret one's own mistakes.

As *regret* is mainly used as a verb it becomes explicit in sentence constructions either as a transitive or intransitive verb. For example: ...*you know, the slur for polish Americans that I wrote. I regret using that word, but the essence of what I said is exactly what happened* (transitive verb).

Three cases were found in BNC of *regret* where the verb is used intransitively. For example: 1990 SPOK Nightline ... *It's something I'm – I regret, I'm sorry, and I know the inadequacy of those words...*

Meaning

When dwelling on meaning we should bear in mind that meaning should be viewed from different perspectives. Apart from dictionary/grammar meanings (lexical/grammatical) the other two types of meaning – semantic and pragmatic are of crucial importance. We should point out here that all three types of meaning are interrelated and could not exist separately. Let's take the following example into account: (adapted from Oishi's model 2003):

The simplest case of meaning is that in which the speaker says a sentence and means literally/semantically and exactly what he says (*I regret hurting your feelings*). The speaker feels sorry that he/she has hurt somebody's feelings.

A more complicated case: the speaker utters a sentence, means what he/she says, but also means something more. In that case not only the sentence/semantic meaning is taken into account but also the speaker's intended meaning: *I regret hurting your feelings*. The speaker feels sorry for something wrong he has done (semantic meaning). It directly implies that an apology is being made (the speaker's intention is to apologize). That is the intended meaning, which could find its place somewhere on the borderline of semantic and pragmatic meanings since extra linguistic factors have been involved.

A further complicated case: the speaker is expecting that he will receive a feedback from the hearer. That is, he is performing an act of apologizing hoping that he will receive forgiveness.

If we have to summarize the above, it could be derived that it dwells on 1. the relations between words, 2. the concepts and things in the real world (that is the meanings of words with respect to their reference in the world) and 3. the speaker's intended meaning which is the crucial point in pragmatics.

It is necessary to point out here that the semantic meaning of *regret* goes hand in hand with its pragmatic meaning which is context and situation-dependent and refers to the use of the word. The expression: *I regret that/this ...* is an expressive performative utterance and expresses emotion (Doerge 2006). In contrast to the performative predicative-adjective *sorry*, *regret* obligatorily takes a subject which cannot be omitted or hidden. It is a full verb which acts as a predicate in a sentence.

Sample analysis of the first classification

The first classification of syntactic patterns *regret* + *NP* comes into four syntactic patterns: 1.1. *regret* + *it*; 1.2. *regret* + *that*; 1.3. *regret* + *this*; 1.4. *regret* + *other NP*. All patterns refer to past events and situations. Regarding 1.1. pattern in 41 out of 43 utterances the structure is either preceded or followed by different apologetic strategies. Two of the cases are expressed interrogatively.

First, I shall discuss the structure with respect to its propositional content which actually refers to its semantic meaning and then I shall focus on its pragmatic realizations.

When analyzing the expression by its semantic meaning, we should definitely focus on its PROPOSITION (Crystal 2001) which is related to the information content that we grasp in understanding the *regret* apologetic utterance. The question here is in what way the given sentence can be matched with the proposition it expresses. It is not an easy task as sometimes the sentence cannot match directly with the proposition unless the proposition is connected to some extent to the context in which the sentence is used. The proposition can be either true or false (Cann 1993; Lyons 1977) but in our case it is neither true nor false unless we present the whole situation (a feedback from the hearer's side). For example: *Yeah, I regret it. I shouldn't have been there but I was. But she was.... Sorry.* The apology act cannot be taken as a sincere one since there is not a feedback from the hearer's part. Consequently, it is not true, it

is not believed, but it is doubted unless in a given context. Though the reference (Crystal 2001) here is rather clear, in 23 of the cases it is not unless we hear or read the ending of the apology speech act. What actually does *it* represent in the outside world? *It* could stand for *an act, a state, an event or a process, or an entity*. In the example above *it* stands for an act.

In the case of *regret* structures compared to *sorry* and *apologize* structures, the former, though considered one of the basic illocutionary force indicating devices in apology speech acts, is not taken as a perfect apology and sounds less sincere than *sorry* or *apologize*. Expressions of *regret* are often related to or address the consequences of actions people have taken but wish they had not. *Regret* mostly expresses a desire that the event had not happened, but without any acceptance of wrongdoing on the speaker's part.

If the sentence is taken sincerely and is believed in we can jump to the conclusion that the sentence is matched to the proposition it expresses, to the information content in fact.

The expression does not sound as convincing and sincere as the other performative devices but at least it could be taken as felicitous since in all cases the *regret* structures in this classification end with a NP which is a syntactic pattern that asks for an apologetic strategy which provides an explanation or expresses responsibility for the offence that was done. Pragmatically the construction cannot stand isolated and in all cases it is surrounded by various apologetic strategies.

In 25 out of 41 cases the regret utterance is a formation of two apologetic strategies and namely – explanation and taking responsibility. The explanation is presented by *it* in *I regret it* which is actually an indirect expression of apology aiming to alleviate the severity of the offence. It refers to any external mitigating circumstances, or any “objective” reasons for the violation.

The strategy of taking responsibility is expressed explicitly in 9 of the cases by the sub-strategy of *self-blame*. For example: *You know, he said clearly: “I did something very wrong. I regret it. I’m solely responsible for it. I want to get beyond it* (explicit self-blame). This strategy is used when the speaker/apologizer recognizes his/her responsibility for the wrongdoing and regrets it implicitly or explicitly. Acknowledging responsibility and providing explanation or account are both indirect expressions of apology. The subcategories of acknowledging responsibility are oriented with respect to the hearer and are ranked with regard to the degree of recognition with which the apologizer accepts the blame. For example: ... *I’m not happy with my choice and I regret it, but there are reasons why it happened.*

In 14 out of 43 examples *the regret* expression is either preceded or followed by another illocutionary force indicating device (for example – *I apologize, I am sorry* ...) and another apologetic strategy. In four of the cases the other apologetic strategy is expressed by the sub-strategy of expressing embarrassment (expressing embarrassment is a sub-strategy of the main strategy of *taking responsibility*). For example: ... *that is wrong and I have apologized for it over and over and I regret it and I don’t know what more to say.*

Two of the *regret* expressions reveal a different pattern pragmatically. An evasive strategy is being used in which the speaker/ apologizer fails to take responsibility. The difference lies in the fact that the apologizer does not deny responsibility. The apologizer seeks to downgrade/diminish his/her responsibility or minimize the severity of the offense by arguing that the offense “in question” is of minor significance or questioning the preconditions on which the offence is based. For example: ...if they think that's inappropriate for a politician, then I regret it very much. But I'll tell you something. It's not going ...

The last two cases of the first classification are represented interrogatively. For example: ... *people are in this violent dilemma. KING: You regret it? LEE: Do I regret it? Absolutely. I don't think anybody should ever touch anybody in anger.*

Both of them are followed by an affirmative answer which implies that the speaker takes responsibility for the offence. The strategy of taking responsibility is expressed by the sub-strategy in which the speaker recognizes the other person as deserving apology and justifies the hearer.

In all, it is obvious that 1.1. sub-classification (*regret* + *it*) is mainly presented by a combination of two apologetic strategies – ‘explanation’ and ‘taking responsibility’ in which the latter, in the bigger part of the cases, is expressed by implicit or indirect sub-strategies. We should again refer to the semantics of the performative verb *regret* which comes close second to the pragmatics of the verb and namely: *regret* is mainly associated with the way someone feels about something he/she has done; these feelings refer to the speaker's feelings with respect to the wrongdoing and the object of regret, either direct or indirect; it is not someone else (the offended side), but the speaker/offender him/herself who has done it. In that respect the apologetic sub-strategies surrounding the *regret* + *it* classification only support the view that the concept of regret is closely related to the feelings of embarrassment (awkwardness, inconvenience on the part of the speaker) in terms of its emotional intensity (David 2004), that the speaker himself does not feel comfortable about what he/she has done. Unless in a given context (pragmatically), the exact uses of *regret* structures cannot be defined and explored. In that regard, *I regret it* makes perfect sense but it makes no sense to write *I apologize it* since apologies address another person.

The results show that one of the patterns rates more than 45% that of the other patterns: i. e. *regret* + *it* (1.1.) followed by three other patterns: *regret* + *present gerund* (5.1.); *regret* + (*that*) + *complement clause (Past Simple Tense)*(2.1.); *regret* + *that* (1.2.) with an overall percentage rate of 45,51%. We could assume that British speakers prefer to say *I regret it* similar to saying simply *Sorry* especially in more colloquial and everyday conversations. They prefer to explain or give account for the wrongdoing in cases when the offensive act is severe or when the social status and power of the hearer is higher than the speaker's. The verb *regret* similar to the predicative-adjective *sorry* is one of the four central performatives in apology speech acts. Though it does not mean to apologize, it implies the idea of apologizing. In all *regret* patterns and structures the semantic meaning of the verb does not change unlike its pragmatic meaning which is context-dependent.

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THE VERB “SEEM” – A CORPUS-BASED APPROACH

Emiliya Toneva and Temenuzhka Seizova-Nankova

Abstract: This paper presents a short corpus-based analysis of the verb “seem”. The verbs are very important components of the language and they have received much linguistic attention. The verb “seem” is one of the linking verbs. The definitions for this paper are from Longman online, Macmillan online, and Collins COBUILD English Dictionary and the corpus is extracted from the British National Corpus (BNC). The verb “seem” is analyzed in terms of different syntactic structures of use.

Key words: corpus analysis, verb ‘seem’, raising, expletive [it] and [there] subjects

Corpus linguistics is the study of language by means of naturally occurring language samples. Corpus linguistics is a method for obtaining and analyzing data quantitatively and qualitatively. The corpus-linguistic approach can be used to describe language features, word usage and word meaning.

One of the great advantages of the corpus-linguistic method is that language researchers can draw on a large amount of authentic, naturally occurring language data produced by a variety of speakers or writers in order to confirm or refute their own hypotheses.

A corpus (plural *corpora*) is a collection of texts used for linguistic analyses, usually stored in an electronic database so that the data can be accessed easily by means of a computer. Corpus texts usually consist of thousands or millions of words and are not made up of the linguist’s or a native speaker’s invented examples but on authentic (naturally occurring) spoken and written language. The texts are collected (“compiled”) according to specific principles, such as different genres, registers or styles of English. In other words a corpus is systematic, computerised collection of authentic language used for linguistic analysis. But today “corpus” is used in a narrower sense and is often used to refer to systematic text collections that have been computerized

([http://www.as.uni-heidelberg.de/personen/Nesselhauf/files/Corpus%20Linguistics%20](http://www.as.uni-heidelberg.de/personen/Nesselhauf/files/Corpus%20Linguistics%20Practical%20Introduction.pdf)

[Practical%20Introduction.pdf](http://www.as.uni-heidelberg.de/personen/Nesselhauf/files/Corpus%20Linguistics%20Practical%20Introduction.pdf)).

The analysis of the verb “seem” is based on material collected from the British National Corpus (BNC), a 100 million word electronic corpus containing both spoken and written British English, the latter representing a wide variety of text genres. The electronically readable Brown Corpus created by Henry Kucera and Nelson Francis as early as the 1960s pioneered the field of corpus linguistics. “[B]y now typical corpora (such as the Corpus of Contemporary American English, the British National Corpus or the International Corpus of English) tend to be much larger, on the order of 100 million words. (http://en.wikipedia.org/wiki/Brown_Corpus)

The data is collected from the Collins COBUILD English Dictionary and Oxford Advanced Learner’s Dictionary. The Collins Birmingham University International

Language Database (COBUILD) became the largest collection of English data in the world, bringing together words from written and spoken English. If someone wants to see which sense of a word might be the most frequently used, how words are really used in sentences, etc. s/he can use the Collins COBUILD English Dictionary. The Oxford Advanced Learner's Dictionary focuses on learner's needs to understand and use words correctly and to develop their language skills.

Verbs as a word class can be classified as lexical and auxiliary verbs and lexical verbs are subclassified as transitive, intransitive, link. "Seem" is an example of the latter. As to function it is an element in a clause, realizing a SVC (subject + verb + predicative complement) sentence pattern. The auxiliary verbs are divided into primary and modal auxiliaries. The verb "seem" belongs to the group of full or lexical verbs and can be used in the sentence with or without the help of auxiliaries:

(1) *My cat has not seemed like herself lately.*

(2) *She seems sad and keeps begging to go outside.*

Inflectional forms of "seem":

– zero-inflection (seem)

(3) *Other factors also seem relevant.*

– the third singular (seems)

(4) *The pattern is so simple that it hardly seems worth studying.*

– the past tense (seemed)

(5) *Now that he was outside the car, the night seemed full of noises.*

– the past participle (seemed) – coincide phonemically and graphically with the past tense inflectional form

(6) *It had seemed quite clear when I was talking to Aunt Kit.*

– the present participle form

(7) *Minch sounded vague, her voice seeming to come from a distance...*

Special characteristic of "seem" is that it is a linking verb – a verb that links a phrase or clause in the nominal predicate to the subject. That can either be a noun phrase (predicate noun), which will rename the subject or an adjective phrase (predicate adjective), which will describe the subject or a finite or non-finite clause expressing an event.

(8) *The house seems large.*

(9) **AHD 53** *It mostly seems to involve producing food for animals to eat, whose excrement is then collected to assist the growth of more food for animals.*

(10) **BMP 879** *It seems, however, the planners in local government are far more naïve than the HIDB.*

“Seem” is also static, it can be substituted for the link verb *be*. Static verbs describe state (non-action, a situation). They are known also as non-action verbs. They cannot normally be used with continuous tenses (though some of them can be used with continuous tenses with a change in meaning). “Seem” appears in the continuous only twice in the British National Corpus (BNC):

(11) *With no lighting, the roads can be rather treacherous, you understand, and the weather is seeming to worsen.*

(12) *‘What a blinding man, and I’m so very pleased that Michael is seeming to make an amazing recovery.*

There is only one example for “seem” in past continuous tense in British National Corpus:

(11) *Well he was seeming to six when he died.*

“Seem” originates from Middle English *seme* which corresponds to Old Norse *sæma* to befit, beseem, derivative of *sæmr* fitting, seemly; akin to *sōmi* honor.

Usage trends of “seem” given in Collins COBUILD English Dictionary are as follow:

I seem to know more about him than anyone else.

They seem to be taking a long time to decide.

3. [+ (that)]

It seems (that) she can’t come.

It seems to me (that) (= I think that) he isn’t the right person for the job.

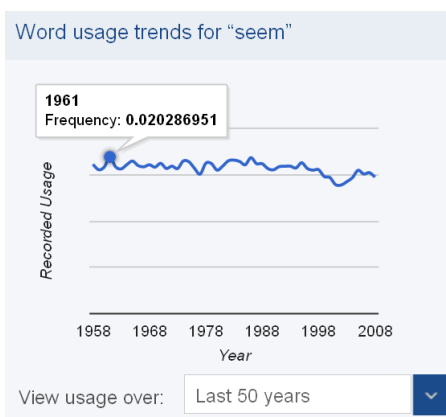
4. formal

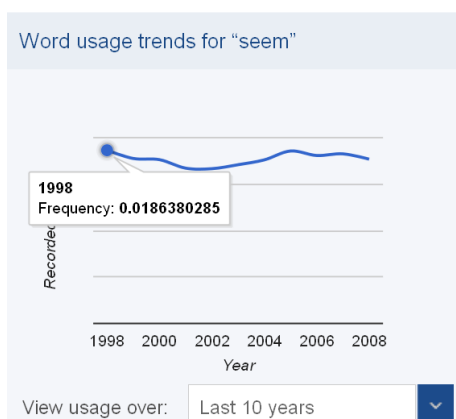
It would seem (that) we need to be at the airport two hours before take-off.

There seems to have been a mistake – my name isn’t on the list.

5. [after so]

“There’s no reply – they’ve all gone home.” “So it seems.” “Was a decision made?” “It seems not/so.”





The two graphs above denote decrease in the usage of "seem". The most frequent usage was between 1998 and 2008. The frequency of "seem" continues to fall downwards during the 21st in comparison with the 20th century.

Longman dictionary of contemporary English defines "seem" as: *to appear to exist or be true, or to have a particular quality.*

Collins dictionary defines "seem" as: (copula) to appear to the mind or eye; look => *this seems nice, the car seems to be running well*; to give the impression of existing; appear to be => *there seems no need for all this nonsense*; used to diminish the force of a following infinitive to be polite, more noncommittal, etc. => *I can't seem to get through to you.*

Cambridge dictionary gives the following definition of "seem": 1. to give the effect of being; to be judged to be: *He's 16, but he often seems (to be) younger. The children seemed (as if/as though/like they were) tired.* 2. [+ to infinitive]

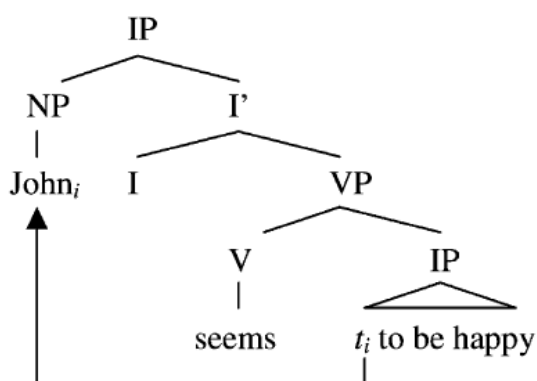
The Macmillan dictionary definition of "seem": 1. to appear to be something, or to appear to have a particular quality; 2. used when you want to say something in a more careful or polite and less direct way; 3. it seems – used for saying that something appears to exist or be true.

Considering the information in all those dictionaries used it is obvious that it has a highly fixed meaning. In all dictionaries definitions of "seem" are almost the same. Some dictionaries, however, like Cambridge dictionary also give information about realization of complements.

The table below shows the different syntactic structures of the verb "seem". The examples are taken from BNC. Subject	Examples
1. NP ("raised" sentences)	<i>Cos Chris doesn't seem that bothered really, does he?</i> <i>Well, the motive at least seems clear in their case.</i> <i>Thirty years on, his achievement seems more credible.</i>
2. Expletive IT	<i>It seems people only have to look at me to know.</i> <i>You think more of those creatures, it seems, than your fiancé.</i> <i>It also seems to have been customary at the death of a scholar for those of his students who were sufficiently advanced in their studies to become.</i>

3. Expletive THERE	<i>There seems to be some discrepancy here.</i> <i>There seems to have been a hierarchy of colours, ranging from grey, to red for the principal rooms.</i> <i>There does not seem to be any close relationship between “modes of production”, “relations of (economic) production“, “relations of political domination“ and “forms of the family“ (i.e. relations of human reproduction).</i>
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NP that appears as the subject of the sentence is generated in a lower part of the sentence and must “raise” up to the subject position. Thus, the subject of the sentence is semantically related to (selected by) the predicate inside the lower infinitive clause, but not to the main verb. In a Government-Binding style syntactic framework (Chomsky 1981) this structure is illustrated in the following way:



Where: NP – Noun phrase, VP – Verb phrases, IP – Inflectional Phrase

The use of “seem” with “it” and “there” Chomsky related to the so-called raising verbs. For the understanding of raising verbs the expletives (“it” and “there”) have to be discussed.

In his work “Lectures on Government and Binding” (1981) Chomsky comments on

the “...existence of lexically selected expletives, i.e. semantically vacuous elements subcategorized for by a predicate. “In Authier’s (1991) view, the dummies (expletives) appear in positions projected by verbs that assign accusative case, but not a theta-role, to their object. According to Rothstein (1995) this reanalysis allows us to preserve the generalization that expletives occur only in subject position, where *subject* is defined as the subject of a syntactic predicate, not as the subject of a clause. Expletives can only be licensed as subjects because the subject position is projected syntactically and not thematically, so it must be filled even when it has no semantic relevance (Alba-Salas 2004).

In traditional Relational Grammar theory (Alba-Salas 2004), expletives or dummies are elements inserted in a non-initial stratum to contribute to the distribution of old and new information in the sentence and/or to satisfy well-formedness constraints on syntactic representations, most notably the requirement that every clause must have a subject in the final stratum (i.e. the Final 1 Law, roughly equivalent to the Extended Projection Principle, proposed by Noam Chomsky). Such dummies have been postulated for a variety of structures, including existential constructions (e.g. *there is a book on the shelf*), extrapositions (e.g. *it’s ridiculous the way they all talk all at*

once or *I took it for granted that you had a license*), raising structures (e.g. *there seems to be only one car in the street*) and impersonal constructions (e.g. *there arrived three men*). In all these structures the presence of the expletive is explained with the notion of Dummy Birth, a colorful term emphasizing the status of the dummy as a non-initial syntactic dependent.

From Chomsky's point of view initial expletives are licensed by a small set of lexically-marked predicates. Initial expletives are licensed by a predicate's valence, whereas traditional expletives are not. According to Erlangen Valency Patternbank (a corpus-based research tool for work on valency and argument structure constructions) the patterns of "seem" are numerous (see **Appendix**). For lack of space we will illustrate some of the typical realizations of "seem" and give examples with [it] and [there] patterns in its main sense as follows:

it + VHC_{act} + SENTENCE¹⁹

ADY 1852 [*You steered him to them,*] *it seems.*

AN7 575 [*'There seems to have been a power failure,'*] *a male voice replied.*

there + VHC_{act} + NP

A66 1481 *There seemed [grounds for believing that the Thatcher government was, at least for a time, losing direction.]*

A67 726 *There is healthy eating available in today's RAF, and with messing committees to ensure that everyone has an opportunity to contribute their views and ideas, there seems [wider appreciation of the skills of today's cooks and of the results that they achieve with their limited financial resources.]*

there + VHC_{act} + to_INF

B12 475 *There seem to be two major reasons for this.*

AKH 337 *The Conservatives went into the campaign in a worse position than when they lost to Labour under Harold Wilson in 1964, and that position, if anything, deteriorated, yet there seems [to have been a last-minute surge in the Tories' favour.]*

it + VHC_{act} + that_CL

FS8 3307 *It seems [that Kemp is an important man.]*

¹⁹ The abbreviations of complements: **SCU** = a complement realised by a sentence or part of a sentence, which is introduced by the verb, which may precede, follow or be inserted in the sentence; usually separated by commas, **CL** = a complement realised by a finite clause, **VHC_{act}** = active verbal head complex: the formal realisation of a predicate head unit consisting of the governing verb of the clause and possible pre-heads such as modal verbs or other auxiliaries (active), **NP** = a complement realised by a noun phrase, **INF** = a complement realised by an infinitive-clause (bare infinitive without *to*), **AdjP** = a complement realised by an adjective phrase or a non-finite clause containing a V-ed-participle, **V-ing** = a complement realised by a clause introduced by the *ing*-form of a verb, **ADV** = a complement which is not determined in its form by the governing verb (but which has complement status because it is obligatory or on the basis of positional criteria), **ADJ-pattern** - a complement realised by a pattern with *it* and an adjective which is followed by a clause depending on the adjective, **SENTENCE-** a complement realised by a sentence or part of a sentence, which is introduced by the verb, which may precede, follow or be inserted in the sentence; usually separated by commas *It changes things, I can promise you.*

CRU 65 *It seemed to us that April that we were seeing one of the results of total permissiveness in a rather comely young man and woman, ill-educated, but neither of them stupid, on trial at Chester Assizes for multiple murder.*

it + VHC_{act} + CL

HPT 1249 *He did not yet have a chancery of his own, but it seems [he did have his own chapel, that is, a team of household chaplains (presumably equipped with relics).]*

CH7 1255 *It seemed the season would start happily when Mick Harford kept up the habit of scoring on his debut with a superb 84th minute strike from 20 yards which went in off the underside of the bar.*

it + VHC_{act} + as_if_CL

CM9 225 *It seems [as if the Central Court at Phaistos was rather more public than that at Knossos.]*

GW2 1752 *It seemed as if Walterkin's request for more information had become a subliminal trigger which Lucien could not, or did not want to, ignore.*

it + VHC_{act} + as_though_CL

AMT 864 *It may seem [as though Christianity is the most monotheistic religion.]*

where:

HDC 1216 *And when I found out the lady was English, it did seem [as though something might come of it.]*

KRT 5474 *Our solicitor is fighting for that, but we seem as though we're up against a brick wall at the moment, so we'll have to just wait and see.*

There are 20768 examples of “seems” and 16492 examples of „seem” from which examples of “there seem/seems” are 928 (frequency of 2.5%) and “it seems” are 7496 (frequency of 20.11%) (expletive it).

The verb „seem” is also used in past tense and the examples are 22049 in BNC from which 4331 (frequency of 19.64%) are “It seemed” pattern and 505 (frequency of 2.3%) are “There seemed” pattern. Since the syntax structures of “seemed” are equivalent to ones of “seem”, they are not separately examined.

These results show that the verb “seem” is used nearly 2 times more frequently in present tense than in the past tense.

A search was also done about the existence of examples of “modal verbs + seem” pattern. The results are the following:

Modal verb	Examples	Freq. BNC
have to seem	FP3 1944 We vagrants have to seem strong when we may feel weak. H9G 1181 She did not ring for a nurse because she didn't want to have to seem cheerful and she remembered from the two births of her live children, which had gone well, that this was a rule in hospitals.	2

has to seem		0
must seem	<u>A19</u> 2167 This must seem a promising start for RDS for which first receivers appeared only in 1987. <u>AE0</u> 3238 I must seem just the same to him. <u>AYJ</u> 741 The job must seem achievable.	88
can seem	<u>A01</u> 102 It can seem hard to say ‘No’! <u>ADX</u> 1626 The straight edges can seem slightly curved and concave.	145
need to seem	<u>H7X</u> 773 At the end of the chapter I shall make the paradoxical point that the theory we are looking for may actually need to seem improbable, even miraculous, to our subjective judgement (because of the way our subjective judgement has been made).	1
might seem	<u>AR9</u> 1031 The situation is not as hopeless as it might seem. <u>AT6</u> 142 It might seem surprising, but day-dreaming can actually be useful.	463
may seem	<u>ANX</u> 1417 All this may seem a curious way for a species to handle its genes. <u>BNA</u> 1283 At first sight this may seem an unnecessary question.	1068
would seem	<u>AB6</u> 1359 Sustainability in those circumstances would seem virtually impossible. <u>ARJ</u> 122 It would seem nowadays that we are trying to make life a pleasure trip.	1623
should seem	<u>CB4</u> 1231 Once you have a marathon under your belt, other forms of running should seem easy. <u>G11</u> 248 Should seem banal, or just a joke,	18

The results reveal that the verb “seem” is used with modal verbs as well. “Would”, “may” and “might” are the “preferred” modal verbs with “seem”.

The verb “seem” is used in the active voice. The examples below present different distributions in the environment of *was*, *were* but the first is related to the existential *there was* while the second is an examples of false starts.

CDC 160 *At Canterbury the students were given very little direct teaching about other faiths, and what there was seemed designed to show that Christianity was the only true religion and that the fate of people of other religions was to be absorbed in a triumphalist Church.*

KGW 205 *All those kind of things were were seemed to be ideas that were were floating around round about that time.*

Considering the usages found in the BNC, the Subjects with the exception of the expletive [it] and [there] are realized by abstract, collective, inanimate/animate and proper nouns (names of persons, personal pronouns).

Abstract nouns are most frequent subjects – 40 from all 89 (usage frequency is approx. 50% of the examples in BNC extracted with NP as a subject). For example: Sentence Nos. [857], [1131], [1064], [109], [401]²⁰ and nouns used as subject:

²⁰ These are example numbers from the Corpus Appendix, which for lack of space is not included.

account of knowledge", "McClellan's approach", "British approaches", "The Devil", "little to be done".

Collective nouns play the role of subject in sentences [e.g. 1849 – *indie bands*], [e.g. 331 – *District Council*], [e.g. 578 – *one company*], [e.g. 1238 – *class*], [e.g. 48 – *food companies*], [e.g. 383 – *Novell Inc*] or in other words they are 6 from 89 (usage frequency is approx. 6%).

Inanimate nouns play the role of subject in sentences [e.g. 654 – *stone chair*], [e.g. 1865 – *dog*], [e.g. 377 – *Initial reports*], [e.g. 2369 – *French organs*], [e.g. 4321 – *exchangers*] or totally 5 from 89 (usage frequency is approx. 6%).

Nouns and pronouns referring to *human beings* (name of person, names of profession, various types of aliases), which appeared in sentences as subjects, are 21 out of 89 (usage frequency is 24%). For example: [e.g. 708 – *King John*], [e.g. 3 – *The patient (Uma Thurman)*], [e.g. 1088 – *he (old man)*], [e.g. 790 – *he (Fahreddin Acemi)*].

As a conclusion we can say that the linking verb *seem* has a characteristic of a raising verb and in the majority of instances is used in "raised" sentences, i.e. NP is a subject. Another typical pattern is expletive "it" and "there".

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APPENDIX of seem (verb) Main sense (<http://goo.gl/1pevW6>) (incomplete for lack of space)

number	active
1	it + VHC _{act} + <u>SENTENCE</u>
	there + VHC _{act} + <u>NP</u>
	there + VHC _{act} + <u>to_INF</u>
	it + VHC _{act} + <u>that_CL</u>
	it + VHC _{act} + <u>CL</u>
	it + VHC _{act} + <u>as_if_CL</u>
	it + VHC _{act} + <u>as_though_CL</u>
	it + VHC _{act} + <u>like_CL</u>
	it + VHC _{act} + <u>so/not/otherwise</u>
2	NP + VHC _{act} + <u>NP</u>
	to_INF + VHC _{act} + <u>NP</u>
	there + VHC _{act} + <u>NP</u>
	it + VHC _{act} + <u>NP_pattern</u>
	NP + VHC _{act} + <u>AdjP</u>
	V-ing + VHC _{act} + <u>AdjP</u>
	that_CL + VHC _{act} + <u>AdjP</u>
	to_INF + VHC _{act} + <u>AdjP</u>
	NP_V-ing + VHC _{act} + <u>AdjP</u>
	for_NP_to_INF + VHC _{act} + <u>AdjP</u>
	it + VHC _{act} + <u>AdjP_pattern</u>
	NP + VHC _{act} + <u>to_INF</u>
	V-ing + VHC _{act} + <u>to_INF</u>
	that_CL + VHC _{act} + <u>to_INF</u>
	NP_V-ing + VHC _{act} + <u>to_INF</u>
	for_NP_to_INF + VHC _{act} + <u>to_INF</u>
	NP + VHC _{act} + <u>as_if_CL</u>

	NP + VHC _{act} + <u>as though</u> CL
	NP + VHC _{act} + <u>like</u> NP
	NP + VHC _{act} + <u>like</u> V-ing
	NP + VHC _{act} + <u>ADV</u>
	NP + VHC _{act} + <u>so/not/otherwise</u>
	it + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	it + VHC _{act} + <u>to</u> NP + <u>that</u> CL
	it + VHC _{act} + <u>to</u> NP + <u>CL</u>
	it + VHC _{act} + <u>to</u> NP + <u>as if</u> CL
	it + VHC _{act} + <u>to</u> NP + <u>as though</u> CL
	it + VHC _{act} + <u>to</u> NP + <u>like</u> CL
3	NP + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	V-ing + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	that_CL + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	to_INF + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	NP_V-ing + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	for_NP_to_INF + VHC _{act} + <u>AdjP</u> + <u>to</u> NP
	NP + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	V-ing + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	that_CL + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	to_INF + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	NP_V-ing + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	for_NP_to_INF + VHC _{act} + <u>to</u> NP + <u>to</u> INF
	NP + VHC _{act} + <u>like</u> NP + <u>to</u> NP

VARIATIONS IN THE THEATRE METAPHOR IN THE BRITISH AND THE BULGARIAN MEDIA

Evdokiya Marinova

Abstract: The article deals with the metaphor of THEATRE used in the British and the Bulgarian media. The focus is on its variations in representing different events depending on their importance to the corresponding culture. Three different cases are further differentiated according to whether the events are identical or similar and whether there is a difference in the metaphors used to present these events.

Key words: metaphor, theatre, cognitive model, variations

The aim of the article is to provide some examples and explanations of variations in the THEATRE metaphor in the Bulgarian and the British media discourse having in mind its importance to both cultures. In a series of publications (Marinova 2010; Marinova 2011; Marinova 2012; Marinova URL) the metaphor of THEATRE has been explored and it was shown that its use is more or less the same in both the British and the Bulgarian media. In this sense it is universal. This universality comes from the correlations in experience. Theatre as a performance is popular in both cultures. This leads to forming one and the same cognitive models in people's minds. Considering this one might expect that one and the same event or similar events would be presented by means of the same metaphors. However, my research shows that in addition to some similarities, there are also some differences in this use.

The different cases can be grouped into three subcases according to whether the events are identical or similar and whether there is a difference in the metaphors used to present these events. These subcases are further determined by the importance of the presented events for both cultures. They are shown in the following table:

Events	metaphors	importance
identical	identical	equal importance to both cultures
identical	different/ no metaphors	not important to one of the cultures
similar	identical	important to each of the cultures

Each one of these subcases will be considered separately and exemplified.

1. One and the same event (identical events) viewed by the British and the Bulgarian media.

1.1. Identical events – identical metaphors (The event is of equal importance to both cultures)

During the period of gathering linguistic evidence there happened several events which seem to be of equal importance to both cultures. These are the earthquakes in Haiti and Japan and the subsequent failure in Fukushima. The reasons for being important to Bulgarian and British cultures are that they are large-scale events of world-wide concern with many negative consequences, such as loss of life, loss of homes, and pollution of the environment. Hence, they are represented in similar ways by both media by employing the THEATRE metaphor and referring to them as “tragedies” and “drama”. What is more, journalists point out to the importance of the events either by describing the events or by qualifying them, thus justifying the use of this particular metaphor.

The following excerpts represent the catastrophic earthquake in Haiti. In the first one, the first three sentences describe the event and the words “tragedy” and “drama” come very naturally to refer to the events. Their importance is exemplified by different qualifications “*was beyond the human bearing*”, “*make the world be on the alert*”, “*is huge*”.

... Хаити, която бе разлюляна от мощно земетресение. Хиляди бяха затрупани под развалините, милиони пострадаха. Деца останаха без родители. **Трагедията** бе нечовешка. ... Подобни **драми** карат света да настръхне. ...**Трагедията** в Хаити е огромна. (...Haiti which was stricken by a mighty earthquake. Thousands were buried under the ruins, millions suffered. Children lost their parents. It was an inhuman **tragedy**... Such **dramas** make the world stand on end. The **tragedy** in Haiti is great) (Г/11.02.10)

The same metaphor is used when the same event is presented in the British media. Since the event “*has affected millions of people*”, it is defined as “tragedy”. Again emphasis is put on the great importance of what has happened. The “tragedy” is “great”, “truly horrific”, “beyond imagination”.

The Prime Minister said the stricken country had suffered a “**tragedy** beyond imagination” and called for the whole world to respond.

“The last 24 hours have been truly horrific for the people of Haiti. It is a **tragedy** beyond imagination,” he told a press conference in Downing Street. ...

Hurt said: “This is a huge **tragedy** that has affected millions of people living in one of the poorest nations in the world. ...” (Г/14.01.10)

In the next excerpt the same qualifications are used. In addition it shows “*the fragility of life on our planet*” and provokes thinking about global issues such as our existence on the planet.

The unpredictable crises like the catastrophe in Haiti this week but also the very human instinct to come to the assistance of those in need. The impact of the earthquake has been truly horrific for Haiti’s people and it is a catastrophe that is still unravelling. It is a **tragedy** beyond imagination. (Г/15.01.10)

Events of great importance and with greater impact are the ones that happened in Japan – the earthquake, the tsunami and finally the nuclear crisis in Fukushima with a lot of tragic consequences. No wonder that both the British and the Bulgarian press use the word “tragedy” to refer to them. As can be seen in the excerpts that follow,

the events are described and their consequences are stressed by giving the exact number of the dead, the missing or the people that lost their homes.

Five days on, and as snow fell, the official death toll from the disaster reached more than 4,000, and is likely to rise substantially with more than 8,000 people missing. ...He added: "I pray that we will all take care of each other and overcome this tragedy." (Mr/16.03.11)

In the Bulgarian press the following summary of the events appeared. There are qualifications such as „разтърсващите събития” (events that shook the world), „опустошителното” (devastating), facts „тряс от 9 по Рихтер” (a quake measuring 9 on the Richter scale), „10-метрово цунами” (a 10-metre high tsunami) and figures „20 000 people died in the earthquake, 50 000 remained homeless”.

Едно от най-разтърсващите събития през годината бе опустошителното земетресение в Япония. На 11 март тряс от 9 по Рихтер, най-силният в историята на страната, отприщи 10-метрово цунами, което помете градове ... За Япония това бе **тройна трагедия**, защото вълните заляха АЕЦ „Фукушима” и предизвикаха най-тежката ядрена криза в света след „Чернобил”. 20 000 души загинаха от треса и цунамито, а 50 000 останаха без дом. (One of the year's events that shook the world was the devastating earthquake in Japan. On March 11th a quake measuring 9 on the Richter scale, the most powerful in the history of the country, gave rise to a 10-metre high tsunami which swept away towns... For Japan it was a **triple tragedy**, because the waves flooded Fukushima NPS and caused the most serious nuclear crisis after Chernobyl. 20 000 people died in the earthquake, 50 000 remained homeless.) (24/21.12.11)

Apart from giving exact numbers, the importance of what happened can be emphasized by negating the possibility to estimate these numbers (*The human misery is beyond calculation*) or by other metaphors (*Lives have been torn apart*).

*Lives have been torn apart. The human misery is beyond calculation. And yet the Japanese – the only people in history to know what it feels like to have nuclear bombs dropped on them – are dealing with the **tragedy**. (Mr/19.03.11)*

The fact that identical metaphors for identical events are used is not without reason. The metaphoric linguistic expressions “tragedy”, “drama” and the other types of theatre metaphor are exploited widely due to the fact that their structure is well-defined and when mapped onto the target domain of life, they give a clear picture of the presented events.

1.2. Identical events – different language and metaphors (The event is important to one of the cultures)

There are cases when one and the same event is presented in different ways, often by means of neutral language without metaphors. The choice of the means of representation depends on its importance for the cultures. It turns out that metaphoric language is used primarily when the corresponding culture is deeply concerned with what has happened.

There are two cases in the corpus to support this statement. The first one is Blair-Chilcot case. For British society it is an issue of great concern. That is why its

representation in the British press is highly metaphorical and the expressions refer to the field of theatre.

*The Chilcot inquiry summoned Tony Blair last week to establish facts for the historical record. But Mr Blair turned up to win history's approval, its gratitude even. The result was **pure theatre**; the fluent former prime minister was **given the stage and the cues**. He **performed**. (G/31.01.10)*

Blair v Chilcot. No contest: we and the truth are the losers

*The country needed answers on Iraq, but this limp inquiry couldn't touch such a consummate **performer** as the ex PM (headline)*

*He was also one of the greatest **actor-managers** to sit in Downing Street. When he first sat down before the panel, clutching his lever arch file of supporting documents like a comfort blanket, he seemed to be suffering **a touch of stage fright** about the prospect of returning to the **theatre of British politics** for the first time in nearly three years. His face looked taut and he opened a bottle of water with a shaky hand. Yet he was soon at ease, relaxing into the **performance**, almost beginning to enjoy this enforced **comeback**, remembering all his old lines about Iraq and delivering a few fresh ones about Iran which he had scripted to command the attention of that night's news bulletins and the next morning's front pages. He had come with a plan, which he executed successfully, to divert an inquiry into what he did in 2003 into a lecture about world affairs and the demands of leadership in 2010.*

*It was a six-hour reminder that he was – and remains – the consummate **political performer** of his era. (O/31.01.10)*

As can be seen in the given examples the THEATRE metaphor is well-developed. We have a politic (Blair) who is a “performer” in “the theatre of British politics”. The metaphor is extended – the performer “suffers a touch of stage fright” and elaborated on – it is a “comeback” and the person is “remembering all his old lines”. What is more, he is not an ordinary actor but an “actor-manager”, someone who performs in his own plays, someone who is in control of the situation.

In an example from the Bulgarian press the THEATRE metaphor is not manifested linguistically.

*Смятан за добър дипломат и отличен комуникатор, г-н Блеър **демонстрира** своята искрена убеденост в правотата на решението си да нападне Ирак. **Изборът на думи, очевидно подготвен предварително**, беше интересен и ни информира как той е вярвал без съмнение, че Ирак притежава ОМП. Интересното в случая е, че огромната част от медиите и обществото не се „вързаха“ на това, защото вярването в нещо е на светлинни години от това то да е истина, подкрепена от факти.*

*В началото г-н Блеър учтиво **демонстрира** ловко отклонение на темата, на въпроса дали смята, че е подвел нацията относно причините за навлизането в Ирак.*

(Considered to be a good diplomat and an excellent communicator, Mr. Blair **demonstrated** his sincere belief in the rightness of his decision to invade Iraq. **The choice of words, obviously prepared in advance**, was interesting and informed us of his believing without a trace of doubt that Iraq possessed WMD (weapons of mass destruction). The interesting thing in this case is that the larger part of society and the

media did not lead themselves in for that, because believing in something is light years away from its being the truth, supported by facts. In the beginning Mr. Blair politely **demonstrated** a skillful deviation from the topic, when answering the question whether he thought he had misled the nation as regards the reasons for invading Iraq.) (<http://www.maka.biz/blog/?p=149/02.02.10>)

As can be noticed, the language in the above excerpt is neutral and non-metaphorical. However, it manages to convey almost the same meaning since there are certain correspondences between the choice of words in the British and Bulgarian excerpts: *cues* corresponds to *choice of words*, *demonstrated* to *performed*, *actor-manager* with the implied *control of the situation* corresponds to the *choice of words obviously prepared in advance*.

The second case, which is important to the Bulgarian public, is Roumyana Zheleva's hearing before the European Parliament. The importance determines the metaphorical language used by journalists to represent the event. Here are some excerpts from different publications to illustrate the point.

*Portrait of a woman drowning: Roumyana Zheleva's interrogation before the European Parliament turned into a squirm-in-your-seat **spectacle**.* (Sofia Echo/15.01.10)

*Драмата започна още преди Желева да се яви пред парламентарните комисии по развитие, външни отношения и екология ... Никой обаче не беше подготвен за последвалата **драма**. ... От тук изслушването бързо започна да се превръща във **фарс**. ... Ева Жоли призова да се премине към въпроси от ресора – с което спаси изслушването от пълен **фарс** ... (The **drama** began even before Zheleva's appearance before the parliamentary commissions for development, external relations and ecology... Nobody, however, was prepared for the **drama** that followed.... From that point on the hearing began to turn into a **farce**. ... Eva Joly called on taking up issues from the sphere, thus saving the hearing from turning into a complete **farce**...).* (K/13.01.10)

The hearing is described as a theatrical performance (*spectacle*) or as a type of theatre (*drama* and *farce*).

Elements of the domain of THEATRE are also used in covering the event.

*Европа е в шок от безпрецедентния скандал, който Антония Първанова направи срещу българския кандидат за еврокомисар Румяна Желева. Това коментираха вчера евродепутати и дипломати в Брюксел. **Срамната сцена се разигра пред погледа на милиони европейци** във вторник вечерта. ... ГЕРБ също обяви, че има **сценарий** срещу Желева. (Europe is shocked by the unprecedented scandal made by Antoniya Parvanova against the Bulgarian candidate for a European commissioner Roumyana Zheleva. The **shameful scene was enacted in front of millions of Europeans** on Tuesday evening. ...CEDB also announced that there is a **scenario** against Zheleva.)* (C/14.01.10)

In the above excerpt all the mappings can be seen:

actors → Parvanova and Zheleva

theatrical performance (farce, drama) → the hearing

scene → Parvanova's questions

enacting a scene → Parvanova's actions

scenario → previously prepared sequence of actions

audience → millions of Europeans

The covering of the same event by the British press offers a simpler representation. Although the THEATRE metaphor is retained, the linguistic expressions are relatively neutral – *appearance, play, performance*.

*She failed to dispel the doubts surrounding her candidature in a shaky **appearance** at an approval hearing in Brussels last week. ...Left-wing and centrist Euro-MPs made it clear they were likely to vote against the whole executive unless her nomination was withdrawn. They were accused of **playing** politics by the largest political grouping, the centre-right European People's Party (EPP), but the position of Ms Jeleva – and therefore the entire Commission – looked increasingly precarious.*

*Martin Schulz, the German leader of the parliament's Socialist group, said: "After such a poor **performance** in the parliamentary hearing, which highlighted her incompetence, this outcome was both inevitable and predictable.*

*"I regret the way in which the EPP group tried desperately to save her despite her **performance**. It was a serious mistake to put political allegiance before basic competence to do the job." (1/20.01.10)*

However, the coverage of the same event most often includes non-metaphorical language. The following excerpts are taken from two British newspapers (The Telegraph and The Times).

Mrs Jeleva, Bulgaria's centre-Right foreign minister and candidate to become the European Union's humanitarian aid chief, has resigned both her national job and Brussels nomination after questions emerged over her background and business links.

...Her resignation will further delay the formation of a new Commission, prolonging the existence of the current caretaker EU executive.

...The Bulgarian foreign minister last week faced fierce questioning during a European Parliament hearing over the accuracy of her financial declarations. (Tg/19.01.10)

The dispute began after MEPs voiced doubts over the competence of the Bulgarian candidate, Rumiana Jeleva, a conservative, after a poor showing at her confirmation hearing at the European Parliament. There were also questions about her declaration of financial interests. (Tm/18.01.10)

Being of no primary concern for the British society, the event is presented only by giving the facts and using a neutral language.

2. Similar events – similar or identical metaphors (Ashton – Jeleva)

The cases, described above, show how one and the same event (identical events) is viewed by the British and the Bulgarian press. The representation of the events is connected to their importance. The provided examples show that language is highly metaphorical when the event is important to the corresponding culture.

However, sometimes there are situations when the described events are not identical but similar. Each of these similar events is important for its own culture. Such is the

case with the British and Bulgarian candidates for the European commissions and their performance at the hearings at the European Parliament in January 2010. There was an overview of the performance of the Bulgarian candidate covered in the Bulgarian newspapers (K/13.01.10; C/14.01.10). The language is metaphorical and THEATRE metaphor underlies the journalistic texts. The performance is called a “*drama*” which begins to turn into “*a farce*” and the correspondences between the domain of THEATRE or PLAY and the domain of LIFE are obvious.

The same metaphor (the metaphor of THEATRE) is used in presenting the performance of the British candidate by the British media.

*There was a strong desire at the Socialists' meeting for a woman and therefore a consensus – if not unanimous support – for Lady Ashton, despite her being an unknown quantity in her own country, let alone on **the world stage**.*

***Lady Ashton seemed rather bemused by all the attention.** All week she had not known whether she would even keep her job on the Commission; if Mr Hoon or Lord Mandelson had won the Socialists' backing, she would have lost her post, since Britain has only one commissioner.*

Suddenly, the unassuming former Leader of the Lords was being handed a huge bunch of flowers and being kissed and hugged by Europe's most powerful men in suits.

***She was like a tiny scrum half, in danger of being crushed by a moving scrum of 30 TV cameramen and photographers. Security men tried to shield her as the scrum crashed into a press table.** (1/21.11.09)*

The whole text is built around the THEATRE metaphor and the readers decode it as such due to the script activated by the background knowledge people possess about theatrical performances.

Both events are important for the respective cultures. That is why, the journalists use metaphorical language to convey their opinion and attitude towards the events in question. The most appropriate metaphor seems to be the THEATRE metaphor since hearing, being a public performance, bears a resemblance to theatre performance.

In conclusion we can say that in the case of representing similar events important for the corresponding culture it is observed that the metaphors used are identical or at least similar. Identical metaphors are also used in the case when the event is of equal importance to both cultures. Different metaphors or no metaphors are used when the media cover events of no importance for the corresponding culture.

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Abbreviations:

G – the Guardian; I – The Independent; Mr – The Mirror; O – The Observer; Tg – The Telegraph; Tm – The Times; С – в-к „Стандарт”; Г – в-к „Галерия”; К – в-к „Капитал”

ADJECTIVE COMPLEMENTATION – INTERLINGUAL PERSPECTIVE

Ilina Doykova

Abstract: The identity relation has a very basic role in the communication of information and is found in equative sentences, containing one-place predicates. In the present paper one basic predicative adjective pattern is examined in a bilingual English-Bulgarian corpus in order to establish the comparability and the semantic preference of certain adjectives in two languages. Although considered synonymous at the functional level, the collocational profiles of these adjectives reveal semantic nuances and are preferred in the expression of negative emotions in English. The comparison points to a different affective load into their semantics in Bulgarian thus semantically negative adjectives in the source language function with a positive charge in the target one.

Key words: one-place predicates, predicative adjectives, connotation, semantic profiles

Introduction

Love, happiness, sadness, hate, fear and anger do not exist as independent entities outside human experience. They come as a result from conceptualization processes in the human mind in three modes of existence: generic, particular and personal. In a corpus of modern British women writers such fundamental emotional concepts occupy a prominent place. The focus of the present study is on predicative adjectives with no complementation and their frequency is envisaged from the point of view of Cognitive grammar. Some difficulties for rendering these structures in translation are exemplified.

Part 1 Adjectives as one-place predicates

Most adjective heads in the corpus samples function as one-place predicates. Phenomena that exist as truths (timeless and never changing) exhibit a generic nature and are typically expressed by one-place predicates. However in the psychological world the intransitive sentences with a predicate type [be + adj.] that refer to mental interactions may also be seen as stable or static states.

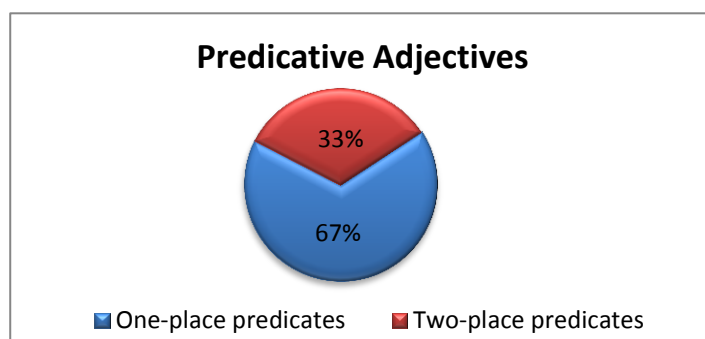


Fig. 1 Ratio of one-place predicates vs. two-place predicates in a modern British female writers' fiction corpus (MBWFW further on)

According to Bolinger (1967) the restriction posed on adjectives to function attributively is due to the sense of temporariness they convey when in predicative position. Thus the attributive position is described as a characterizing one with reference to a class, while the predicative position is defining a state. In the lexicographic practice adjectives as highly polysemous lexical units are explained by multiple synonyms. Complements could be added to introduce new information, to limit the polysemy of the adjective and to specify which sense of the adjective is to be activated in context.

1. Life is odd.	Животът е странен.
2. Everything is strange.	Всичко е необикновено.

Table 1. Adjectives as one-place predicates

The cognitive explanation of such sentences comes from three guiding principles, relevant in processing the information cognitively – prominence, specificity and perspective as postulated by Langacker (2002). If we take the last one into account (also known as viewing arrangement), together with the wider scope of Fillmore’s frame approach (1985), every sentence is seen as having a cognitive background, expressed in the choice of a particular syntactic pattern. The possible perspectives from which a situation is viewed depend on what attracts our attention. Thus patterns become meaningful, psychologically real and stored in the long-term memory just like frames according to Goldberg (2006).

Synonymous adjectives for peculiar and unusual happenings in the psychological world (*odd* and *strange*) occupy top positions in the corpus frequency list. The translation of these lexical units depends on the senses activated in context and the information, contained in their frames. According to Langacker (1991) sentences as in Table 1 are based on the + STAGE+ metaphor with an onstage event/state and an observer. The Experiencer is missing or implicitly present, the prominent position of the Subject is occupied by a Theme (‘setting-subjects’) or a dummy element. Such constructions typically label or classify psychological states. In comparison the BNC reference corpus points to other full verbs they may combine with – verbs of cognition *strike* and *think* (+ *odd*) and perception verbs *see*, *notice*, *think* (+ *strange*).

However the term connotation is going to be referred to prior to the start of the analysis proper.

Connotation as defined by Leech (1974) is ‘incidental’, ‘outside the core meaning’ and either ‘cultural’ (liable to modification within changing society values) or ‘expressive’. This later type lies inside the core meaning of a lexical unit according to Partington (1992). The subtle nuances within a group of synonymous adjectives are difficult to be explained without reference to their connotational ‘colouring’, which presuppose their specific selectional restrictions. These aspects are often not included in dictionary entries but could be distinguished with observations on the collocational behavior of the adjective head.

An example of the first type of cultural connotation is exemplified in Fig. 2. The MBFWF is compared to the ‘standard’ BNC with the help of Wmatrix semantic tagger of Lancaster University and reveals further concepts in the female world.

Key word cloud



Fig. 2 Key word cloud of predicative adjectives in MBFWF corpus, Wmatrix Tool.

Thus in addition to the cultural connotations, which Leech (1974) finds concerning the word ‘woman’ (‘frail’, ‘irrational’, ‘cowardly’, ‘compassionate’, ‘sensitive’ and ‘gentle’), we could add those, extracted by the Wmatrix semantic tagger to shape the multifaceted profile of a female individual. *Able*, *alone*, *ashamed*, *surprised*, *frightened* are characterizing adjectives that really look like female assets and/or ‘burdens’.

Fig. 3 below exemplifies the second type of expressive connotation. The explicitly negative adjectives *unusual*, *unexpected*, *violent*, *angry* and in *fear/shock* together with their corpus collocates describe ‘unfavourable’ situations that happen surprisingly.



Fig. 3 Semantic domains of predicative adjectives in MBFWF corpus, Wmatrix Tool.

Semantic prosody is a phenomenon, closely related to connotation. It is defined by Sinclair (1987) for verbs that keep ‘bad company’ and further investigated by authors like Stubbs (1995), Partington (1998) and Tognini-Bonelli (2001). The collocates of words with a negative semantic prosody are heavily marked and when not used with their typical collocates they create stylistic effects or become manipulating strategies as illustrated by Louw (1993).

Part 2 Comparison of the adjective collocational behaviour

In this paper *odd*, *strange* and *queer* are examples of adjectives with very similar cognitive or denotational meaning, but different collocational and connotational behavior.

Regarding connotation there are three possible changes in the process of information transfer from a source to a target language. The connotation of a lexical unit may be weakened, intensified or become ambivalent. Such common English adjectives possess a strong ambivalent potential and need a wide range of synonyms and translation mastery in order to be explicated well in Bulgarian.

The dictionary entries of the adjectives *odd*, *strange* and *queer* (Collins Dictionary and WordNet) in their first sense offer the following circular explanations:

odd 1. unusual or peculiar in appearance or character;

strange 1. odd, unusual, or extraordinary in appearance, effect, manner;

queer 1. differing from the normal or usual in a way regarded as odd or strange.

Multiple senses and features such as [unusual], [unknown], [foreign] and [frightening] are contained in the adj. *strange*. Thus *odd* and *strange* actually share only one feature. The curious fact is that both adjectives share only one antonym, which is the lexeme *familiar*. Thus the antonymic relations of these adjectives coincide and the key feature is contained in one antonymous lexeme, despite the fact that their synonymous relations are very complex.

- S: (adj) strange, unusual (being definitely out of the ordinary and unexpected; slightly odd or even a bit weird) "a strange exaltation that was indefinable"; "a strange fantastical mind"; "what a strange sense of humor she has"

Fig. 4 The group of synonyms for adj. *odd*, WordNet.

S: (adj) curious, funny, odd, peculiar, queer, rum, rummy, singular (beyond or deviating from the usual or expected) "a curious hybrid accent"; "her speech has a funny twang"; "they have some funny ideas about war"; "had an odd name"; "the peculiar aromatic odor of cloves"; "something definitely queer about this town"; "what a rum fellow"; "singular behavior"

S: (adj) eerie, eery (inspiring a feeling of fear; strange and frightening) "an uncomfortable and eerie stillness in the woods"; "an eerie midnight howl"

S: (adj) exotic (strikingly strange or unusual) "an exotic hair style"; "protons, neutrons, electrons and all their exotic variants"; "the exotic landscape of a dead planet"

S: (adj) freaky (strange and somewhat frightening) "the whole experience was really freaky"

Fig. 5 Synonyms for adj. *strange*, WordNet.

In Bulgarian the fan of possible synonyms and translation equivalents is impressive (Appendix 1).

The examined items (*odd* and *strange*) are extracted with the Google translation tool. For these common adjectives bilingual on-line tools provide extensive, overlapping

and elusive definitions and too many synonyms in Bulgarian.

What is new in this on-line search for translation equivalents is the ‘striking and somewhat frightening’ semantic component of the adj. *strange*. The same feature ‘*подозрителен, обезпокоителен*’ is contained in different lexical units in Bulgarian (the translation equivalents for *queer, uncanny, rummy*).

Further on the appearance of negative adjectives in the key word cloud (*afraid, frightened, angry, ashamed*) together with the semantic domains *fear, shock, unexpected* and *surprised* (Fig. 2, 3 above) provoke an investigation how the items are used in context. They are psychological signals of depression/stress or at least of strong sensitivity to anxiety. The concordance lines of the parallel MBFWF corpus show that in the predicative position both adjectives (*odd, strange*) have exactly the same frequency (41/41 instances). Subjects come from abstract domains such as love, life (for *strange*) and human behavior, feelings or comprehension (for *odd*). In sample sentences with empty ‘it’ as Subject as a result of extraposition the usual translation is by Adverbs (for example translation equivalents for adj. *strange* are *необикновено, необичайно, странно, особено, чудно, различно*). Thus the features [foreign] and [not familiar] are not activated but a new one [different] is added to its semantic content (see Appendix 2). The adj. *odd* is translated in corpus predominantly also by adverbs (*странно, невероятно, особено, непонятно*) with lexemes that convey the meaning of peculiar or queer.

WordNet makes explicit reference to some negative content in the English adj. *strange*, while *odd* appears to be neutral. Surprisingly the adj. *strange* lacks the feature [inspiring fear] in Bulgarian and the most distinguishing sense ‘peculiar/a bit out of the ordinary’ (*чужда*) is left unexpressed as an important distinction between them.

The classifying adjectives *strange* and *odd* are associated with sentiments and behavior that are unusual, not understandable or acceptable. Suffering, loss and sad memories are expressed by the pattern [it] + be + adj. *strange* while in original Bulgarian sentences the adjective is mostly used to hide mockery. The adj. *odd* has a rather ‘favourable’ connotation in Bulgarian and neutral in English.

The adj. *queer* appears as an equivalent for *strange* in all dictionary entries and has a similar cognitive meaning, but a more limited use in corpus may be due to the heavily negative connotation of the word in English. From the 1980s it is a synonym of counter-culture and denotes the social status of those who refuse to obey to the mainstream society norms. In any case, the category “queer” is very much like the category “odd” but specifically applied to gender. The shared trait is that everyone/everything labeled is different and stands out as an alert signal. The translation equivalents emphasize peculiar and suspicious subjective observations in general. Only the first sense is activated (odd, peculiar, curious, deviating from the expected) in the corpus. The verbs *look* and *seem* can substitute the stative copula *be* in the pattern. The Subjects are indefinite (it, all, everything), pronouns (I, he) and a noun (*dress*). The predicative position in corpus samples is prevailing (10 samples). The items that appear immediately to the left of the adjective head are intensifiers (*such a, so, very*) in all instances.

The last adj. *extravagant* is added to the group because it appears as a substitute for *odd* and *strange* in Bulgarian sources. It describes extreme behavior or lifestyle and is rendered in corpus as a noun equivalent (*крайност, разточителство*). WordNet synonyms are *exuberant*, *excessive* and *unrestrained* but there is no explicit reference to *strange/odd/queer* in all English sources. It is used only predicatively in corpus and being hyperbolic enough, it is not further intensified.

Thus *strange* collocates with Subjects to express fearful occurrences and negative surprise. *Odd* is used to emphasize outstanding behavior and the adjectives *queer* and *extravagant*, although restricted in use, describe non-conformance to accepted norms. In translation a selection between semantically related items may not impair the information, contained in the original sentence in any obvious way, but the most appropriate choice is dependent upon the collocational habits of the specific lexical units. *Odd* and *queer* could be an alternative for the adj. *strange*, while *extravagant* appears as a substitute only in Bulgarian on-line dictionaries.

The adjectives in this group are involved in an identical predicative pattern to denote physical agitation. Thus their common function is of a safety signal. The adj. *strange* possesses greater syntactic flexibility as it could take various types of complementation and collocates with abstract nouns from the emotional human world. The adj. *odd* with an equal frequency of occurrence in corpus is its closest synonym but collocates with nouns, denoting cognitive processes and human behavior. *Queer*, although less frequent, implies opposition to accept a fact. For *extravagant* there are only 5 predicative samples in corpus for a conclusion to be formulated. The semantic preference of the adjectives in the context of the predicative pattern are identified as negative [-], positive [+] or both [+/-] and do not correspond to the expressive load of their translational equivalents in Bulgarian:

English		Bulgarian	
Strange	[-]	[+/-]	странен, чудат
Odd	[+]	[+]	особен, чудат
Queer	[-]	[-]	особен, ексцентричен
Ext	[neutral]	[+/-]	чудат, прекомерен

Table 2. Semantic transformations of the affective load of predicative adjectives

The difference in their affective meaning in original and translated texts points to the fact that we seldom find equivalent lexical items and must rely on equipollent relationships and constructions for suitable correlates (functional equivalents at phrase level or above).

Conclusions

The present investigation of a dominant pattern in MBWFW corpus is an attempt to establish the degree of overlap among synonymous adjectives. The predicative adjective pattern [be + adj.] comprises a grammatical entity where the verb forms a strong syntactic bond with the adjective into a semantically inseparable combination.

The adjective adds meaning into the relationship and functions as the head of a complex verb structure and as a compensatory device for the copula. It becomes a semantic center or the substance of the predicate. From a cognitive perspective such patterns denote subjective or personal judgment.

The semantics of an adjective pattern and its rendering into another language provide close equivalents but rarely equivalent structures. The conceptual meaning of predicative adjectives is best revealed in context and emerges from analysis of concordance lines on sentence level. In the process of information transfer language-specific framing strategies are activated and cross-linguistic differences may be observed.

A promising field for future research is a comparison of the collocational behavior of predicative patterns, containing negative adjectives: *reluctant* (без желание, не желая); *unfortunate* (нямам късмет); *irritated* (дразня се; ядосвам се; раздразнение); *spiteful* (проявявам злоба); *contemptible* (достоеен за презрение, презирам се), *uneasy* (смутен, неспокоен; чувствам се неловко, тревожа се); etc.

And finally with reference to the specific semantic domains in the MBFWF corpus we may add that the dichotomy between equality and freedom in the female universe is frightening and evokes tension and stress. It suppresses humor, poetry and happiness in the name of protection or to make a paraphrase of Langacker's metaphor – Fear is on stage.

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Web resources:

The Brown corpus: http://dcl.bas.bg/corpus/home_en.html

British National Corpus: <http://corpus.byn.edu/bnc/>

WordNet: <http://wordnetweb.princeton.edu/perl/web/>

Collins English Dictionary: <http://www.collinsdictionary.com/dictionary/english>

Appendix 1 Google translation tool, Bulgarian-English correlates

странен - *adjective*

■ strange	странен, чужд, непознат, особен, необясним, чуден
■ weird	странен, свръхестествен, необикновен, съдбоносен, неземеен, фатален
■ uncanny	тайнствен, странен, необичаен, свръхестествен, обезпокоителен
■ bizarre	странен, ексцентричен, чудноват
■ outlandish	странен, необичаен, чуждоземен, глух, чуждестранен, груб
■	капризен, необикновен, странен, чудноват
■ odd	странен, нечетен, особен, чудат, тек, случаен
■ peculiar	специфичен, особен, странен, собствен, свойствен, специален
■ queer	странен, ексцентричен, особен, смахнат, чудат, подозрителен
■ singular	единствен, необикновен, странен, отделен, ексцентричен, рядък
■	странен, чудат, опасен, мъчен
■	странен, опасен, чудат, мъчен
■ funny	смешен, забавен, странен, особен, чуден
■	комичен, смешен, забавен, хумористичен, странен, чудат
■	комичен, смешен, хумористичен, забавен, странен, чудат
■ quaint	старомоден, странен, необикновен, чудат, отживял, с чара на нещо старинно
■ whimsical	капризен, странен, своеобразен, снизходителен, непостоянен, леко насмешлив
■	нов, оригинален, необикновен, странен, нововъведен
■	забележителен, удивителен, необикновен, странен, очебиен
■	фантастичен, странен, гротесков, капризен, чуден, чудноват
■	фантастичен, удивителен, чуден, странен, чудноват, баснословен
■	гротесков, грозен, странен, фантастичен, комично уродлив
■	смешен, усукан, луд, шантав, чудат, странен
■	странен, забележителен
■	небивал, нечуван, безпрецедентен, странен, необикновен

чудат - *adjective*

■ extravagant	екстравагантен, разточителен, прекомерен, неразумен, чудат, своеобразен
■ odd	странен, нечетен, особен, чудат, тек, случаен
■ peculiar	специфичен, особен, странен, собствен, свойствен, чудат
■ queer	странен, ексцентричен, особен, смахнат, чудат, подозрителен
■ rummy	странен, чудат, опасен, мъчен
■ quaint	старомоден, странен, необикновен, чудат, отживял, с чара на нещо старинно
■ faddish	чудат, капризен
■ eccentric	ексцентричен, чудат
■ pixilated	пиян, ексцентричен, малко смахнат, чудат
■ screwy	смешен, усукан, луд, шантав, чудат, нелеп

Appendix 2 – Corpus samples for adj. *odd*, *strange*, *queer*

Odd

444. They were odd, silent, nearly all old, and from the way they stared they looked as though they'd just come from dark little rooms or even-even cupboards!	Бяха някак <i>особени</i> , мълчаливи, повечето стари, и от начина, по който се пулеха, би казал човек, че току-що са излезли от тъмни, мънички стаи или дори... дори от килери!
24. It's very odd he seems to expect me almost to control Marion.	Направо <i>невероятно</i> , да очаква от мен едва ли не да упражнявам контрол върху Марион.
2902. I thought how odd it was we two should be together at all, so close we should have become each other, for I had never hit anyone in my life.	Аз никога през живота си не бях удряла човек и си помислих колко <i>странно</i> е наистина, че двамата сме заедно, толкова близки, че сме се слели в една личност.
343. All of which seemed to Richard Dalloway awfully odd.	Всичко това бе <i>непонятно</i> за Ричард Далауей.

Strange

52. Everything is strange.	<i>Всичко е необикновено.</i>
675. It is strange that we, who are capable of so much suffering, should inflict so much suffering.	<i>Странно</i> , че ние, които <i>сме способни</i> да страдаме толкова много, можем да причиняваме толкова много страдание.
577. But it's <u>strange</u> I should mind at all.	<i>Странно</i> , че мога изобщо да се ядосвам.
753. Sitting up late at night it seems strange not to have more control.	Будувам до късно през нощта, <i>странно</i> е че контролът ми се изплъзва.

Queer

372. Oh, it was very <u>queer</u> .	О, всичко е толкова <i>особено</i> .
109. She thought of little out-of-the-way things; yet her dresses were never queer.	Винаги измисляше по нещо по-особено и въпреки това роклите ѝ не бяха <i>ексцентрични</i> .
154. Made her feel so queer, having nobody behind her.	Чувстваше се някак <i>неудобно</i> , че никой не върви зад нея.

THE PROBLEM OF EQUIVALENCE IN CONTRASTIVE ANALYSIS

Miroslava Tsvetkova

Abstract: The paper is a contrastive research of the Bulgarian and English temporal systems and outlines the present tense in particular. Bulgarian and English are rather different and what is typical of the one, is quite uncommon and rarely met in the other. In addition to the meaning and use of the tenses, the form of the latter in both languages is also discussed.

The lack of equivalence between languages is one of the reasons for Bulgarian young learners' errors in acquiring the English present tenses. That is why the influence of the mother tongue cannot be ignored.

Key words: present tense, auxiliary, main verb, equivalence.

The question that this paper raises and attempts to answer is: How do we know what to compare?

It is not sufficient to contrast formal categories. What is expressed in one language by auxiliaries, for example, could be expressed in other languages in quite different ways.

The focus of this paper is a contrastive research of the Bulgarian and English temporal systems, which outlines the present tense in particular. Talking about tense we have in mind both form and meaning. Bulgarian and English are rather different and what is typical of the one, is quite uncommon and rarely met in the other.

In foreign language learning the influence of mother tongue cannot be ignored. The lack of equivalence between languages is one of the reasons for Bulgarian young learners' errors in acquiring the English present tenses. Native language interference and the lack of grammatical knowledge in the early stages of foreign language learning can explain the main types of errors.

There are nine tenses in Bulgarian language (Ivanova, Parvev, Stankov 1983), and 16 in English (Katsarova, Pavlova 1990). Obviously, there is no correspondence between English and Bulgarian tenses. Sometimes different tenses in English can be translated with the same tense in Bulgarian and vice versa.

Present tense in Bulgarian is used to express an action or state that is contemporary to the time of speaking (*работа, лежа*).

Besides the main meaning, there are some other as well:

- to express a general truth (*Човек се учи, докато е жив.*);
- to express a habitual repetitive activity (*Всяка сутрин ставам рано, обличам се, закусвам и излизам.*);
- a constant activity or state (*дишам, зная, обичам*);
- present historical tense is used to express a past activity (*През 1878 година България се освобождава от турско робство.*).

Although rarely, mainly in colloquial speech, forms of the present tense are used to refer to future actions that will definitely happen (*Утре заминавам за чужбина*). These forms are not, however, stylistically neutral and they express greater confidence that the action will take place.

An activity that takes place in the near future can also be expressed by present tense in Bulgarian (*Идвам след малко.*).

Expressing an order (*Вземаш пари, отиваш в магазина и купуваш захар!*) is yet another meaning or an explanation of a common use of the present tense in Bulgarian (*Вземате трамвая, слизате на третата спирка и тръгвате на ляво.*).

While there is only one present tense in Bulgarian, there are four in English: present simple (*I write*), present continuous (*I am writing*), present perfect (*I have written*) and present perfect continuous tense (*I have been writing*). Three of them are translated into Bulgarian with present tense (*пиша*) and only one (present perfect) has past time reference (*писал съм*).

tense	example
Present simple	<i>I write</i>
Present progressive	<i>I am writing</i>
Present perfect	<i>I have written</i>
Present perfect progressive	<i>I have been writing</i>

Table 1 English present tenses

All these examples reveal the inconsistency of tense uses in both languages that are compared.

As Tsvetkova, Seizova (2009) state “in present simple, tense is expressed only by the main verb (*write*). In two other cases, however, with present time reference, the main verb does not change with the change of tense (*I am writing, I have been writing*). The tense is expressed by the auxiliary verb, which is a form of *be*. Together with the form of *be*, there is another morpheme *-ing* (which cannot be divided into smaller units). This morpheme is added to the word that immediately follows the auxiliary verb *be*: *am writing, have been writing*”.

On the other hand, Quirk et al. (1985: 129) cite two sentences which according to them illustrate a case where we have one and the same tense, but different aspect: e.g. “Joan sings well.” as opposed to “Joan is singing well.” The first example expresses Joan’s ability to sing, whereas the second sentence refers to a “performance on a particular occasion”.

In Bulgarian present tense expresses simultaneous events and states. In order to express habitual events, adverbs should be used (*обикновено, всеки ден*) or context but the verb form does not change.

Progressiveness is an aspect of the activity. It generally means “a happening in progress at a given time” (Quirk et al. 1985: 197). That is why, to a certain extent, the

imperfective aspect of the verb in Bulgarian is analogous. But while verbs used to express unfinished actions in Bulgarian are related to activities that take place at a certain moment, the English progressive expresses only activities that take place at the moment of speaking or over a period of time.

According to Kabakchiev (2000), however, the “progressive” aspect is not equal to Bulgarian verbs in imperfective aspect. The English “progressive” indicates an incomplete activity that is going on at a given time and it is not opposed to any completed or perfective form. English is deprived of verbal forms that denote perfectivity or completeness. English expresses aspectuality by different syntactic means, i.e. using the direct object, adverbial modifier or the meanings of the nouns and the verbs that enter the sentence. Hence, the notions of perfectivity and imperfectivity are predetermined by such additional elements that are attached to the verb.

The learners’ failure to grasp the significance of auxiliary verb used in combination with the inflectional suffix of the main verb, in particular, has been identified as a factor causing learning difficulties. Contrastive methodology consists of subtracting grammars of base and target languages from each other, thus noting differences (or similarities). Similarities facilitate learning, and differences cause difficulties for learning, differences can be graded according to difficulty and they must be systematically incorporated in teaching materials.

Present tense forms in English (present simple, present progressive) can also be used to express an event or an activity that is taking place or not in the future (*The train arrives at 3 o’clock. I am meeting some friends after work.*).

In English, present progressive tense is used to express the idea that something is happening now, at the moment of speaking. It can also be used to show that something is not happening now (*You are learning English now. You are not swimming now. Are you sleeping? Why are you not doing your homework?*) or sometimes to say that we are in progress of a longer activity, which is not happening right now (*I am studying to become a doctor.*).

While in Bulgarian the same action is expressed by a notional verb + suffix only (*игра, нея*), a complex construction is used for the same activity in English.

Auxiliaries are verbs that can change the tense and aspect of another verb though they do not have their own meaning. In fact there are not purely auxiliary verbs; all verbs that can function as auxiliaries can be used in other ways as well. Even *to be*, the auxiliary that takes an important part in the present progressive construction, in *To be or not to be* or *That powers that be*. Frequently it connects the subject and the predicative (*He is a doctor./ He was ill.*) and it is classified as a copula in its function. As an auxiliary it is an element of the passive (*He was seen.*) or the progressive (*I am writing.*).

In English it is the auxiliary *be* in the present progressive construction that is coordinated with the subject, it carries the negation and takes part in the formation of questions (inversion). While in Bulgarian, it is the suffix that is coordinated with the subject. The negative particle (*не*) as well as the interrogative particle (*ли*) in general

questions and a question word (wh-word) in special questions are responsible for the type of sentences.

- (4) I *am* cooking./ Аз готвя.
- (5) She *is* making a pizza./ Тя прави пица.
- (6) He isn't playing football./ Той *не* играе футбол.
- (7) Is the boy skiing?/ Момчето кара *ли* ски?
- (8) What *is* she doing?/Какво прави тя?

Auxiliaries play an important role in the grammar of some languages, even in those with free word order. They can take initial, second or final position in the sentence (Steel 1981). In English they are important for the formation of questions as well:

General questions	<i>Are</i> you coming?
Special questions	Who <i>do</i> you like?

Table 2. Position of auxiliaries in questions

In spite of the existence of an innate mechanism that allows students to learn the categories of words, these mechanisms are not specifically linguistic (Stromsvold 1994). The acquisition of auxiliary and notional verbs can be used to determine whether a particular linguistic mechanism exists that allows them to learn a language because these two types of verbs are semantically, syntactically and lexically similar and one can easily mistake them.

Learners' confusion in the combination of auxiliary and main verbs needs to be sufficiently dealt with. The learners' tendency to use erroneous combinations of auxiliary and main verbs suggests that they might not be familiar with the rules governing the combination of these verbs indicating tense and aspect.

Furthermore, auxiliary and notional verbs usually have identical forms (copula and auxiliary verb *be*). Similarity reflects clearly in the following sentences:

- (9) He is sleepy / He is sleeping.

There is a syntactic and functional link between the auxiliary and the lexical verb, especially in cases of subordination and dependence. From Huddleston's view(1984: 128),auxiliary verbs are subordinated or dependent on the lexical verb. "The auxiliary verbs are exactly those verbs which function as dependent in the structure of the verb phrase and are opposed to the lexical verbs, which act as the main word."

Stromswold's research (1994) on language acquisition comes to the conclusion that if children do not distinguish between auxiliary and lexical verbs, they will generalize what they learn about one type of the verb to the other. This will lead to errors that may result from negative influence. Unfortunately, if children do not distinguish between auxiliary and lexical verbs, they are bound to make a certain type of inflectional errors (* *I aming go*. * *I musts eat*) and combined errors involving several lexical verbs (* *I hope go Disneyland*), negative lexical verbs (* *I eat not cookies*),

independent auxiliary verbs (* *I must coffee*) and unacceptable combinations of auxiliary verbs (* *I may should go*). They also make mistakes related to word order as rearranging the locations of lexical and auxiliary verbs (* *I go must*) or do not follow the order of the auxiliary verbs (* *He have must gone*), or use inversion with lexical verbs incorrectly (*Eats he meat?*). If, on the other hand, children are born predisposed to distinguish auxiliary verbs from lexical verbs, they will not make such errors.

On the other hand, a child's ability to distinguish auxiliary from notional verbs may have an impact on the more general ability to distinguish between functional categories (e.g. demonstrative pronouns, auxiliary verbs, endings of nouns and verbs, pronouns, etc.) and lexical categories (e.g. nouns, verbs, adjectives, etc.).

The review of the Bulgarian and English temporal systems illustrates in a convincing way that the two languages are different in many respects. Although many linguists note parallels and similarities in the tense system, the categories of aspect, the temporal variations, and the historic present, I tried to focus mainly on the differences because these are only a small portion of the vast territory of interesting points of comparison between the two languages.

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NEGATIVE IMPERATIVES WITH *LET'S* IN THE CONTEXT OF CORPUS LINGUISTICS

Petranka Ruseva

Abstract: The paper gives short information about imperatives gradually drawing the attention to one of the ways for expressing negative imperative meaning. Nevertheless, two possibilities are in the centre of the research. As let's seems to occur rarely in negative structures, the questionnaire given to a group of college students shows that they have doubts which of the variants is the correct one. The answer could be found in grammars and the results from the corpus linguistics investigation done with the help of BNC, COCA, and WordSmith Tool confirm it successfully.

Key words: imperatives, let 's, corpus, British English, American English.

1. Imperative form and imperative meaning. Negative structures with *let*

The structure that is accepted to be fundamental in English language syntactic descriptions is usually the one of the declarative sentences. However, imperatives seem to deviate in a way and this fact drives to the conclusion to consider them to be exceptions (Davies 1986). A widespread idea is that they have no tense (Davies 1986: 130, Leech, Svartvik 1975: 216) and in most regular cases they have no subject (Quirk et al. 1985: 827, Levinson 1983: 249, Downing, Locke 2006: 191, 194, Crystal 1995: 219, Greenbaum 2004: 32, Delahunty, Garvey 1994: 155). Although their form seems to be quite common and a simple one, there is still disagreement on particular points concerning them. The term *imperative* usually refers to a syntactic category, and philosophers see it “as a description of meaning, to designate the kind of directive meaning associated with commands and requests” (Davies 1986: 1). Forms such as in *Come here* are generally recognized as imperatives. But there are other structures, different from the well-known one, which have a similar meaning. Simon-Vandenberg and Taverniers (2010: 167) give examples with *will* for promises, threats and commands:

You 'll get your money tomorrow. (promise)

You won 't see your family again, if you don 't sign this document. (threat)

You will do as you are told. (command)

They also add the “Can you...?” interrogative to express the so called “casual commands”. *Can you take this tray upstairs?* (Vandenberg and Taverniers 2010: 172)

These are only a few to mention. There is a variety of ways for expressing imperative meaning in everyday English. However, true imperatives remain those subjectless structures where a second person subject is implied and they usually carry some kind of imperative meaning. Whether it is a request the way Jespersen defines it as “The specific syntactic expression for a request is the imperative, the proper meaning of which is a request (brutal or humble) to the hearer(s) to do something” (Jespersen

1928: 379) or some other type as commands, instructions, advice, warnings, etc., they are all instances of force exertion presence. Takahashi puts it in a slightly different way as considering them to share “the general features of hypotheticality, second person subject, non-past, and Force Exertion” (Takahashi 2012: 4).

Greenbaum suggests that “first and third person imperatives may be formed with *let* and a subject” (1991: 104). Feigneubaum (1985: 35) calls them Suggestion imperatives. Kroeger (2005: 201) argues that “the first person forms often have a hortative sense (e.g. Let’s eat!)” and this is the reason that they are not to be recognized as real commands. But according to Collins Cobuild English Grammar (1990: 204) *let* occurs in imperative sentences. One of the four different ways pointed there is the use followed by “us” which almost always appears in its contracted form when “making a suggestion about you or someone else should do”. Davies (1986: 229) notices that there are two possible interpretations of *let*. She gives the following example: *Let us have a drink together*. The author draws the attention to the fact that this could be interpreted either as a suggestion to have a drink, or as a request to someone to be allowed to drink something. The contracted form seems to avoid this ambiguity. The difference is noticed by other linguists, too (Downing, Locke 1992: 196; Greenbaum 2004: 33; Quirk et al. 1985; Huddleston 1984: 361). The so called *let*^{gr} (grammatical) is somehow “restricted to imperatives and (hence) to main clauses, whereas *let*^{lex} (lexical) occurs in all clause types and in subordinate as well as main clauses”. The first type of *let* cannot have *you* (or any other NP) as subject, while we find it acceptable with the second type as in “*You let your brother have a look* in its non-declarative interpretation” (Huddleston 1984: 362).

In order to form a negative sentence with *let* one should use *not* after it (Feigneubaum 1985: 35; Downing and Locke, 1992: 198; Greenbaum 1991: 104 – Let’s not tell him). As another way of achieving a similar result, Downing and Locke (1992: 198) suggest to add an indefinite pronoun as in *Let no-one say I didn’t warn* or to use *don’t* (Don’t let’s talk about it Greenbaum, 1991: 104). Huddleston (1984: 362) argues that examples like *Don’t let’s bother* and *Let’s not bother* are equivalent. Davies does not object to this statement as she writes that both forms seem to her to be “common in everyday colloquial usage”. Her opinion is not in conformity with what others tend to think of the two forms, and namely that the form with *don’t* is an informal one and it is in a way a “colloquial paraphrase of the alternative form” (Davies 1986: 244). There is still another variant. While instances with *don’t* in initial position are recognized especially in British English, those with *don’t* after *let’s* are acceptable especially in American English (Quirk et al. 1985: 831). It is the standpoint accepted in this paper and the starting point of the present investigation which is done in the light of corpus linguistics. Therefore, the next step to take is to review the corpus linguistics’ goals in short.

2. The essence of corpus linguistics

As dictionary makers have been searching for and collecting examples of language in use in order to supply the most accurate definitions, one could assert that “The principles of corpus linguistics have been around for almost a century” (Bennett 2010: 2). Corpus linguistics has been developing and it is claimed to be “one of the

most wide-spread methods of linguistic investigation in recent years” (Nesselhauf 2005).

One of the most important things concerning the topic is the corpus itself. A corpus as described by one of the influential scholars of corpus linguistics, John Sinclair, is “a collection of pieces of language that are selected and ordered according to explicit linguistic criteria in order to be used as a sample of the language” (Sinclair 1996). Bennett (2010: 2) depicts a corpus as “a large, principled collection of naturally occurring examples of language stored electronically”. And according to Kozera (2013: 295) its main goal is to reflect language in its corresponding natural proportions making it possible to compare standards of different language forms.

By means of a computer, one can have an access to different corpora and with the help of a concordancing program, it is possible to access a chosen corpus and make different analyses. As Ledenyova (2013: 288-289) puts it, the authentic texts in the corpus are used as “a source of linguistic knowledge”. This knowledge is not very difficult to be gained because a computer corpus “is a corpus which is encoded in a standardised and homogenous way for open-ended retrieval tasks” (Sinclair 1996) and “Its constituent pieces of language are documented as to their origins and provenance” (Sinclair 1996).

There is a number of software designed for corpus analysis. According to Nesselhauf (2005) WordSmith Tool is probably the most widely used corpus software, which as well as other software gives information about the number of a particular string occurring in the corpus, exactly where it is in the corpus and text. It also shows the string we are in search of in context and the string is highlighted in the concordance-line.

Although corpus linguistics is neither able to explain why the things are as they are, nor to provide all possible language at one time (Bennett 2010: 2, 3), it still is a useful approach in the study of language. Biber, Conrad and Reppen (1994) identify two main strengths of the corpus-based approach. One of them is that “text corpora provide large databases of naturally-occurring discourse, enabling empirical analyses of the actual patterns of use in a language”, and the other is that “when coupled with (semi-) automatic computational tools, the corpus-based approach enables analyses of a scope not otherwise feasible”.

According to Bennett, “the backbone of corpus linguistics “is Sinclair’s idea that “a word in and of itself does not carry meaning, but that meaning is often made through several words in a sequence” (Bennett 2010: 2). Therefore, it is important to investigate what the opportunities for a word to be accompanied by are. The two fundamental questions that corpus linguistics is able to answer concern the kind of patterns associated with lexical or grammatical features and the way these patterns differ within varieties and registers (Bennett 2010: 2). Both BNC and COCA offer the opportunity for examination of spoken as well as of written language in different text types such as fiction, magazine, newspaper, non-academic, academic writing. As the first corpus mentioned is a compilation of British English and the second one of American English, it is possible to compare them in this respect, too. This work sets

the goal of making a research on how *let's* and *don't* combine in the two corpora mentioned above.

3. The course of the investigation

The main points that the research encompasses are the knowledge of the students about the negative imperatives with *let*, gathering and analyzing data from BNC and COCA, and drawing conclusions. The issue of interest here is the frequency of the *let's don't* vs *don't let's* expressions, whether one of them is used in more formal situations (and if so which one), what particular words accompany them respectively. BNC (British National Corpus) and COCA (Corpus of Contemporary American English), give the opportunity to compare whether the things noticed through intuition are compatible with the collection of authentic texts stored electronically. The discrepancies between intuitive ideas about language function and the data received from text analyses are often confirmed (Ledenyova 2013: 289; Kozera 2013: 298) This paper tries to find out whether such claim is true or not.

3.1. Learners' point of view about *don't let's* and *let's don't*

As the students who were involved in the questionnaire had not been taught specially about imperatives with *let*, they had to give their opinion on the basis of their feeling rather than their knowledge about the English language. Moreover, some of the students are beginners and the rest are false beginners.

A piece of paper with some questions concerning imperatives was handed out to 41 college students. They had to decide whether:

- ❑ the sentences in the questionnaire have an imperative meaning or not;
- ❑ these sentences can be associated with a particular imperative meaning;
- ❑ the examples given in the questionnaire are grammatically correct or not.

The results show that the students that have been questioned feel the *Let's don't* structure more acceptable than the *Don't let's* one. Only 19.5% of the participants in the questionnaire think that *Let's don't* structure is grammatically incorrect compared to 41% who find *Don't let's* unacceptable.

The advice of Seizova-Nankova and Templer (2012) to help students develop their extensive reading would be useful for gaining knowledge and make learners able to recognize the otherwise irre recognizable as correct *let's don't* and *don't let's* strings. Another beneficial thing is to listen attentively to texts of songs as it is possible for the students to come across texts like Elvis Presley's line "Let's don't let a good thing die" (Suspicious Minds). And a third thing to suggest is to use the BNC or other reliable corpora to check the things out.

3.2. Corpus linguistics research on *Don't let's* and *Let's don't*

A useful point that helps in the process of applying this approach is that "phraseology is a central element of corpus linguistics" (Bennet 2010: 8). The first task set here is to find out which tendency of the words to occur is higher, whether it is *let's don't* or *don't let's*, and also which words occur alongside of these phrases.

Sinclair's idea about lexicogrammar (in Bennett 2010: 10) that lexis and grammar are "so closely intertwined that they cannot be productively studied separately" minimizes the importance of the reason for the occurrences. It is difficult to decide whether the issue has to do with a grammatical rule, a variety of styles, or other. Moreover, "the distinction between grammar and lexis is receding into the background" (Seizova-Nankova 2014). Although the systematic nature of a corpus makes it possible to investigate in restriction to certain text types, the task that this part of the paper sets is not limited in this particular way. The time span encompasses 1980s to 1993. The research starts with the word *let* in collocation with *do*. In all the types of texts there are 1915 hits.

- **Research on *don't let's***

In BYU – BNC (Brigham Young University British National Corpus) with a click on DO, all the concordance lines appear.

The underlined words in bold are the ones searched for but not all of them are quite appropriate for the investigation. It is easy to sort the concordance lines marking them in different colour. In this particular investigation all the instances with *don't let's* are coloured in blue; the B square (in yellow) helps to sort the instances with *let's don't*, and the C square gives the opportunity to colour the instances with *don't let us* (in green).

The search includes spoken as well as written language in different text types such as fiction, magazine, newspaper, non-academic, academic writing. This information is given in the first column of the table. There is a variety of occurrences of *do* and *let*. The examples could be sorted manually. The faster and easier way is to do it automatically using the Wordsmith tool software. The process can be described as follows: the results from the BYU-BNC search are recorded and stored on the computer; then the tool does the concordance using the file. There is a possibility to ignore the inappropriate examples. The phrase in search of is in the central blue column and it is easy to decide if each example fits the research or not.

The number of *Don't let's* instances given in concordance lines are 55 which is a small per cent of 2,9 of the corpus. Yet there is only one concordance line with the other option. The BNC gives the information that this occurs in spoken language (S_meeting).

The exact information of the source is given when it is clicked on the given code (JJ9): It is a recorded meeting of Hertfordshire County Council, England on 11 January, 1994 and a larger context is provided.

To sum up the words that accompany the phrase are the conjunction *and*, the preposition *about*, the definite article *the*, the verb *try*, the conjunction *so*. What precedes the phrase is most often the conjunction *so* which comes to the left 5 times, and the verb *try* is the one that most often follows the phrase.

The WordSmith Tool has an index option that shows how often each word occurs in the text files, what the percentage of the running words in the text is, and how many

text files each word is found in. The frequency of *let* is 1760 which is 0.96 per cent of the words in the text and *do* occurs 1447 times which is 0.79 per cent of the words.

- ***Let's don't investigation***

The whole procedure in search of *let* and *do* collocations in BYU-BNC has been done with COCA. This time the purpose is to find out the way *let's* and *don't* occur together in American English.

The number of occurrences of *do* in collocation with *let* in a more recent time span is 13189. The WordSmith Tool helps to reduce this great number. Some instances are to be ignored (e.g. *don't* is at the end of the sentence and *Let's* is at the beginning of the next sentence).

Except for the *don't let's* – phrase the other way round combination is also found in this corpus. It should be taken into consideration that COCA is nearly 5 times as large as the BNC and the latter has 100 million words. Another thing to notice is that the BNC is 10% spoken / 90% written, while in COCA the corpus is nearly evenly divided (20% in each genre) between spoken, fiction, popular magazines, newspaper, and academic. Having in mind these differences it might seem somehow irrelevant to make comparisons between the two. Yet the picture of the research confirms that *let's don't* is typically American, while *don't let's* is more often used in British English. *Let's don't* occurs only once in British English, while in American English there are 143 occurrences, and *Don't let's* is present 55 times in British English examples given in the corpus, while in American English it occurs 30 times.

As Gvishiani (2013) points out “the recurrent patterns of words and observations of their behaviour in text provide a clue to grammatical generalizations and functional variation”. Despite the differences, the two phrases have things in common. There are seven verbs that occur with both of them. They are mostly action verbs and there are also some speech verbs too. The most common verbs that occur are: talk, take, go, start, get, say, have.

The distribution of collocation words to the two phrases of the research is a little different. Both phrases occur with *but* where the conjunction is usually in first position on the left. *Let's don't* sometimes appears along with an attention getter *Listen*. It is also accompanied by *come on* and *well* which make the sentence sound informal. *Don't let's* on the other hand is often used with vocatives such as *people*, *Nancy*, *Paul* and other proper nouns. Both strings of the research are used with the word expressing politeness. There seems to be no difference in the position of *please*. It is usually on their left.

3.3. Conclusion

As an alternative of *don't let's* and *let's don't* it is possible to add one more way of negative with *let's*. *Let's not* yields only 6 instances in the corpus.

Due to the small numbers it is not possible to make generalizations. Yet the only

possible method of analysis for the present paper is the quantitative. Some inferences are made only on the basis of the research results that give us information about how many times the phrases occur in the corpus, and which words co-occur (what parts of speech they are). Although “a crucial part of the corpus-based approach is going beyond the quantitative patterns to propose functional interpretations”, this paper does not intend to go deeper to explain why the two investigated patterns exist. Nevertheless, there is an explanation at hand that could be given and this research is in conformity with the claim of Quirk et al. (1985: 831) mentioned as a starting point of the present investigation.

The research confirms the occurrence of the two ways of expressing negative meaning with *let's* and *don't*. There are a few instances of both variants in British as well as in American English corpora, but it is obvious that the two types still need to be distinguished and *let's don't* is to be ascribed to the American English whereas *don't let's* is to be attributed to the British English.

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“RUN TO THE HILLS, RUN FOR YOUR LIVES” – FOR VERSUS TO WITH VERBS OF MOTION (A CORPUS-BASED STUDY)

Svetlana Nedelcheva

*Abstract: This paper is a corpus-based study on the semantics of the English prepositions **for** and **to** when combined with verbs of motion. The verbs chosen for analysis – run, go, hurry – are all motion verbs which can combine with both prepositions. The aim of the study is to bring some evidence in order to confirm Tyler and Evans’s hypothesis (2003: 153) that the semantics of **to** is related to reaching a particular target or goal, direction and contact, while with the semantics of **for** the majority of senses are primarily associated with purposes, intentions and motives, which reflects the more intentional character of its functional element.*

*The study uses the largest corpus of American English available at present – the Corpus of Contemporary American English (COCA). It provides an exhaustive number of excerpts suitable for a comprehensive analysis. The data bring forth some problems in the interpretation of contexts where **to** and **for** are apparently used interchangeably. This leads to the inference that **to** and **for** also seem to share a high degree of semantic overlap.*

Key words: prepositions; polysemy; lexical semantics; corpus study.

INTRODUCTION

Prepositional semantics has for a long time been an important topic of research in Cognitive Linguistics. Prepositional meanings seem to follow neatly the main principles of the cognitive enterprise (Tyler, Evans 2004). In Cognitive Lexical Semantics, prepositions are considered as polysemous items, constituting a radial network of metaphorically related meanings that are interrelated and historically derive from a prototypical, spatial meaning. Prepositional meaning is furthermore treated as ontologically similar to the meaning of lexical items, the difference between them being that prepositional meaning is more abstract than lexical meaning (Lindstromberg 1997).

The prepositions were compared in past studies for different reasons. Rice’s (1999) empirical research focused on the development of a range of sense types of the prepositions *to* and *for* by 32 children exposed to the Bristol dialect of British English. She used transcripts in the Wells (1981) corpus in the CHILDES database and came to the conclusion that the “frequency of use in the child’s linguistic environment and co-occurrence in collocations with favored verbs or other useful expressions proved to be the major determinant of early production, suggesting that external rather than internal/cognitive factors play the major role in lexical development.” (Rice 1999: 268)

Prepositions were also studied from diachronic perspective (cf. Cuyckens 1998), the claim being that the central prepositional sense refers to the spatial domain, while the extended senses have developed increasingly abstract content and can be assigned to domains such as time, social interaction and perception. In grammaticalized constructions the senses of *to* and *for* are considered to be very abstract and few linguists consider these uses as prepositional. Instead, when their senses are affiliated

with these domains they call them infinitive markers, complementizers or even conjunctions.

With both *to* and *for* one of the basic senses marks a goal or an allative-like relation (e.g. purpose, beneficiary, destination). What is more, goals can be conceptualized as physical locations or metaphorically as abstract targets of perception or communication. Because of this flexibility in construal, allative markers are interesting from typological point of view. In English, *to* and *for* express a wide range of semantic relations, and take part in strictly grammaticalized constructions in which they introduce nonfinite verb forms rather than noun phrases. Consequently, in traditional grammars they have been classified as prepositions and functional words and cognitivists pointed out that they both support a similar range of concrete (spatial) and abstract (nonspatial) senses.

Many cognitive linguists are brought together by the assumption that each lexical item constitutes a complex category. In other words, it has multiple senses which are distributed around a prototype in a non-random semantic network. There are a number of assumed characteristics that a prototype should retain: to be conceptually basic, experientially grounded, easily imageable, acquired early, highly frequent, and readily extendable or generalizable (cf. MacLaury 1991). Conceptual metaphor and metonymy are the mechanisms to turn a lexical category into a complex one by semantic extension. Based on the outcomes of diachronic grammaticalization studies, cognitive linguists defined (i) what constitutes a probable basic sense of a polysemous item like a preposition and (ii) the nature and course of semantic change within a lexical category and (iii) how locative markers like allatives can be accounted for typologically (cf. Traugott 1982; Lakoff 1987; Sweetser 1990; Ziegeler 1997).

In their book *The Semantics of English Prepositions*, Tyler and Evans (2003) fully contribute to the above principles. They claim (2003: 153) that the semantics of *to* is related to reaching a particular target or goal, direction and contact, while with the semantics of *for* the majority of senses are primarily associated with purposes, intentions and motives, which reflects the more intentional character of its functional element. They oppose, however, to the predominant cognitive view that considers ‘motion’ and ‘path’ to be inherent to the meaning of *to* as one of the “prepositions of movement” (Brugman, 1988; Lakoff, 1987; Rice, Kabata, 2007; Smith, 2009). As Tyler and Evans see it, both semantic features, ‘motion’ and ‘path’, are mistakenly considered as part of the prepositional meanings but they are, actually, erroneously derived from the context in which prepositions of motion would commonly appear and from our general encyclopaedic knowledge of the world.

METHODOLOGY

This study is corpus-based. It uses the largest corpus of American English available at present – the Corpus of Contemporary American English (COCA). It was chosen because it provides an exhaustive number of excerpts suitable for comprehensive analysis and is also updated regularly (the most recent texts are from 2012). The texts in the corpus contain more than 450 million words and their number is equally distributed among spoken, fiction, popular magazines, newspapers, and academic

texts. They are also time balanced as 20 million words are included each year from 1990-2012.

This research studies all the genres available in the corpus and the texts from the whole period of time mentioned above. The data are extracted in collocations according to the formulas:

[run].[v*] to	[go].[v*] to	[hurry].[v*] to
[run].[v*] for	[go].[v*] for	[hurry].[v*] for

This particular corpus syntax is preferred to, for example the simple *run to* as, on the one hand, the sign [v*] limits the search excluding the cognate nouns, which alleviates the manual work of the researcher. On the other hand, the square brackets around the verb widen the search as they point out the lemma and encompass all the forms of the selected lexeme, e.g. *run, ran, running, runs*. This advanced option of the corpus search engine affects the number of hits to a considerable degree and ensures the exhaustiveness of the study.

We apply bifold comparison of the results. Firstly, they are juxtaposed quantitatively to account for the frequency of use of the given verb-preposition collocation. Secondly, they are tested and classified according to their TR and LM characteristics²¹. TRs are differentiated as animate/inanimate, while LMs are interpreted as GOALS, LOCATIONS, PURPOSES, REASONS, etc.

DATA ANALYSIS

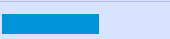
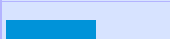
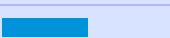
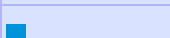
1	ran to	2126		run for	6328	
2	run to	1899		running for	4773	
3	running to	1025		ran for	2909	
4	runs to	941		runs for	669	
	total	5991		total	14679	

Table 1 Run to / run for

As Table 1 shows the most frequent combinations are *ran to* and *run for*. They are followed by *run to* and *running for*, then come *running to* and *ran for* and, finally, the least frequent are *runs to* and *runs for*. As a whole the collocation of *run* with *for* is much more frequent than the collocation of this verb with *to*.

RUN TO

²¹ The terms *trajector* (TR) and *landmark* (LM) originate from Langacker’s Cognitive Grammar (1987). A TR is the located object, while the LM it the referent participant. The TR tends to be the smaller mobile entity which is located in relation to the usually stative LM.

The TR followed by *run to* is almost entirely a human being because running is a volitional activity, e.g. *I ran to my window but barely glimpsed her form as she turned the corner*. All the cases when the TR is an animate creature or inanimate entity *run* is not used in its literal meaning but metaphorically, for example:

Keeping her motor running to ward off the cold, she propped her folder onto the steering wheel... (“if a machine runs it operates“ Longman Dictionary of Contemporary English (LDCE))

Nimiipuu cultural adaptation in areas where salmon runs to their traditional lands... (“to do something or go somewhere quickly“ (LDCE))

The widow runs to the mirror. A side zip running to the knee makes it handy for non-emergency uses... (“if something long... runs in a particular direction, that is its position...” (LDCE))

The document runs to some 40 pages. The total package ran to \$1.9 million. (“to be at a particular level, amount, or price“ (LDCE))

The LMs can be locations (places or people), limits (sizes, amounts or deadlines), activities or abstract notions, for instance:

- The LM is a GOAL represented by a location (*run to Mexico, the bank, the basement, the convenience store, the rescue*) or the TR applies to take a particular position (*ran to be governor, the first openly lesbian senator, commander-in-chief*)
- The LM is a human being associated with a certain place, therefore it can be metaphorically conceptualized as a location and, therefore, a GOAL (*run to another large insurer, her husband, us*)
- The LM is a limit of some kind. It can be a deadline, amount or size, which is reached or has to be attained as a GOAL (*run to about two trillion barrels, thousands, at least \$1 billion so far, June 3rd*)
- The LM is an activity which is the GOAL of the TR, it is running in order to perform this activity (*run to grab pizza, relieve stress, keep the wetness away*)
- The LM is an abstract GOAL (*running to her routine, ruin, mutual mortification*)

As the interpretation of the examples shows the lexical concept associated with the LM in the collocation TR [run to] LM is specifically referring to a certain GOAL.

RUN FOR

The TR which precedes *run for* is always a human being because, as the excerpts below display, this collocation has less variations of meaning compared to *run to*, e.g. *When they are running for re-election, presidents favor discussions of their successes*. This example is a representative of the group with the most considerable number of examples, where the LM stands for a job position which requires elections (*run for president, parliamentary leader, governor, the Senate, sheriff, etc.*) *Reelection* can be interpreted as a process analogically related to a specific position.

Running for office can be divided into two kinds of activity... Any kind of political office is a place metonymically related to a job position. The LM in these cases can be conceptualized as the PURPOSE for the run as applying for a post is the first step

for attaining the position. In other words the TR is doing something in order to achieve something else.

In the other group of excerpts the LM is a place for which the TR runs in order to do another activity, e.g. finding a place to hide, for instance:

*After the blast, they saw **someone run for a doorway** up the street. (The TR ran for the doorway to hide from the next blast.)*



*Sarah jumped out the window, **running for the forest**. She couldn't go back for the truck... (The TR ran for the forest to seek shelter there.)*

Or the TR can be expecting to find another person at that place, for example:

*He turned on his heel and started **running for the railway yard**. He figured his best chance of finding Pádraig was there...*

Or the TR is running to a particular location to find safety which may not be mentioned explicitly but is understood from the context:

*They've done nothing to stimulate investment and any future stagnation is likely to have **the population running for the tried and tested security blanket of the dollar**. (The TR is running metaphorically for the dollar, which gives them financial safety.)*

*If he hadn't been with me, **I would have** cracked and **run for the bus** by now. (The TR is going to find shelter and safety on the bus.)*

***She ran for it** and as he pursued her the police opened fire. (The TR ran as quickly as possible in order to escape, cf. LDCE)*

Or the LM can be a person who is supposed to provide safety for the TR:

*What if **she goes running for the nearest cop** the minute she finds out what you are? (It is possible for the TR to run for a cop because a cop is associated with protection and security.)*

The LM can be a period of time, e.g. *She had been **running for** exactly fifty-six minutes and fifteen seconds...* If the TR runs for that period of time then it happens during that time. If the TR is a kind of official papers they can be officially used for that time, e.g. *...A separate but related **project**..., which **has been running for about three years**...* If the TR is an article it is published and can be read for that period of time, e.g. *"Closer Than We Think" **ran for five years** in newspapers across the United States and Canada..."*

The examples presented above account for an LM associated with the lexical concept of PURPOSE in the collocation TR [run for] LM. The TR is running for the sake of a purpose, which can be either explicit in the context (*run for cover, shelter*), or implicit

(run for their lives, the hills, a bucket, the open drop-off spot at the curb), or the LM can be an abstract noun representing a purpose (run for hope, the truth, his money, the relationships they never had).

1	<u>going to</u>	<u>386227</u>		<u>go for</u>	<u>7600</u>	
2	<u>go to</u>	<u>76359</u>		<u>going for</u>	<u>3258</u>	
3	<u>went to</u>	<u>45273</u>		<u>went for</u>	<u>2302</u>	
4	<u>goes to</u>	<u>10906</u>		<u>goes for</u>	<u>1773</u>	
5	<u>gone to</u>	<u>8211</u>		<u>gone for</u>	<u>1381</u>	
6	<u>go in to</u>	<u>47</u>		<u>go in for</u>	<u>1</u>	
	total	527023		total	16315	

Table 2 Go to / go for

Table 2 orders the collocations in view of their frequency starting from the highest and going to the lowest. The scales illustrate the interdependence of the numbers within each combination of verb + preposition. The top positions are taken by *going to* and *go for*. They are followed by *go to* and *going for*, then come *went to* and *went for*, *goes to* and *goes for*, *gone to* and *gone for* and, finally, the least frequent are the elliptical variants *go in to* and *go in for*²². It is obvious that the collocation of *go* with *to* is much more frequent than the collocation with *for*, to be more precise it is 32 times more frequent.

GO TO

The TR of the construction *go to* is again almost entirely an animate creature, more specifically a human being because, similarly to *running*, *going* is also a volitional activity. The TR can also be an abstract noun, e.g. *thanks*, *behavior*, *cost*, etc.

*Our profound **thanks** go to the physicians...*

*In other words, if **behavior** is going to be the driving factor in cohort development...*

*... one rule of thumb is that a quarter of **the cost of a commercial airplane** goes to its engines...*

The name of a country can be used as a TR to stand metonymically for the whole nation, the president, the government, etc., for example:

*From a country with which **Turkey** almost went to war in 1998, Syria had become what one expert called “the model... (It’s impossible for the country to move anywhere, the population of this country can go instead.)*

***Great Britain** went to Australia – another empty desert; (The TR can be the president or any official delegation that went to the LM for a visit.)*

²² The last pair won’t be discussed in the present study.

Or the TRs can be locations associated with a particular group of people, e.g.

*The only way **community colleges** are going to get their share of it is to raise tuition.*
(In this case the college as a place stands metonymically for its managing board, but it's also possible to represent the teaching staff.)

The LM following the collocation *go to* is a destination, place, some kind of abstract aim or person, all of which can be subsumed under the rubric GOAL, for instance:

- The GOAL can be a location/ a place, which is the final destination of the TR (*go to a nursing home, one of those highway chain restaurants, school, work*) or the place can stand metonymically for the people associated with it, for instance:

*This case went to **the United States Supreme Court**...* (The court as a place in this example signifies the people working there.)

In a different situation the LM can be a profession or position in society, therefore a human being can also be interpreted as a GOAL or destination, associated with its role in regard to other people, e.g. *He has no health insurance, and he tried to avoid **going to doctors**...* Here the profession (LM) is the GOAL, which stands for the people practicing it.

- The metaphorical location is a space where certain information can be found on the Internet by *going to*, i.e. clicking on a particular web address (*go to **goodhousekeeping.com***). The information is the GOAL that can be reached by visiting this address.

- An abstract entity can be the GOAL of the activity and it can be either attractive or undesirable, e.g. *Start with the known and from there, **go to the unknown*** or *During winter, islanders produce an excess of solar power, which they say **goes to waste***. Sometimes it is difficult to decide whether the LM is considered positive or negative by the TR and more context is necessary, e.g. *We went to **10.8 percent unemployment***. This percentage of unemployment can be a good thing if the previous number in the statistics was higher and vice versa, if it was lower it makes the current percentage a worse result. Such a discussion makes the issue about *going* being a volitional activity debatable because there are cases when the TR's going somewhere is due to particular circumstances.

- When the TR is inanimate it can be transferred to the LM, then the LM receives the TR, for instance:

*More than 93 percent of the SSO's annual revenue went to **scholarships**...* (The scholarships acquire the TR and this part of the annual revenue becomes a part of them.)

*By comparison, the largest total, \$98.6 million worth of retraining tax credits, went to **more than 300 companies**...* (The companies in this example accept the TR and then it belongs to them.)

*The Jury Prize went to "**The Angel's Share**"...* (The LM receives the prize (TR) although in this case the movie metonymically stands for the people who made it.)

- An activity can also represent a GOAL. This use refers to the grammaticalized function of *going to*, which explains the greatest number of examples in the corpus corresponding to this group, e.g. *...**what we're doing today** is*

going to create the future... The LM is the activity the TR aims at, the final destination of the metaphorical movement.

The abovementioned examples are indicative for the whole corpus of the collocation TR [go to] LM. Their interpretation shows the lexical concept of GOAL is associated with the LM in this construction similarly to TR [run to] LM.

GO FOR

The Purpose Sense

The collocation *go for* is usually preceded by an animate TR. The LM is a PURPOSE, explicitly mentioned (**go for therapy, a meal, something over the top sometimes**) or an occupation representing a PURPOSE (**go for work, a hunt**)

- The LM can be a person or an object implying a PURPOSE (**go for the more manly man, the music-only option on the DVD menu, older or younger women**). The TRs chose these particular LMs because they plan to benefit from them either emotionally, or physically, e.g. ...*she goes for a firm handshake*. The *firm handshake* is something the TR favours and chooses to do.

...and off **I go for** my usual four miles. (The PURPOSE of the run is to cover the distance of four miles)

No one was in there, so **we went for it**. (This example shows higher level of idiomatization. *Go for it* is used very often as an encouragement, to stimulate spiritually someone to brace themselves up and achieve something. What they are going to accomplish is the PURPOSE of their efforts.)



- The LM can be the reason for the TR's activities, e.g. *Other survivors were in the surgical burn unit, where visitors couldn't go for fear of contamination*. (In this case the *fear of contamination* is the reason for TR's lack of activity. The cause-effect connection between REASON and PURPOSE subsumes such examples to the PURPOSE group.)

The Comparison Sense

- In the Comparison sense the TR and the LM are compared, i.e. characteristics of the LM are found in the TR, e.g. ...*she still goes for girlie...* (The TR shares some of the specific qualities exemplary for the LM – the girlie.) **The same goes for my kids**. (*The same goes for* is an idiomatic expression in which the TR refers to a statement made previously in the context. This statement also applies to the LM, i.e. what is said about the TR is also true about the LM – *my kids*, in this sentence.)
- As a subtype of the Comparison sense we consider the Equivalence sense where the TR and the LM are regarded as equivalent in value, i.e. Now **they go for \$5**

to \$10 on Etsy and eBay. (The LM is the present cost of the TR. They are tantamount if they are compared from the point of view of their value characteristics.)

In addition to Tyler and Evans's (2003) semantic network for *for* the examples in the [go for] corpus present the lexical concepts of REASON and COMPARISON. The TR can be *going for* a particular purpose, something s/he likes and chooses to do or have, or the LM can be expressed by a pronoun referring back to the context of the excerpt (*go for it* – *it = food, opportunity to win, a liter of Coke and a couple of packs of Hostess Snow Balls, etc.*).

1	<u>hurried to</u>	783		<u>hurried for</u>	9	
2	<u>hurry to</u>	224		<u>hurry for</u>	8	
3	<u>hurrying to</u>	214		<u>hurrying for</u>	5	
4	<u>hurries to</u>	157		<u>hurries for</u>	3	
total		1378	total		25	

Table 3 Hurry to / hurry for

The results from the corpus search shown in Table 3 display a great discrepancy in number between the two collocations. *Hurry to* outnumbers *hurry for* more than 55 times. Still compared to the *run to* and *go to* constructions it is represented by considerably less excerpts. Although *hurry for* turns to be used very rarely, still it is interesting to find out whether it exhibits correspondences with the previous motion verbs discussed in the study when combined with the preposition *for*.

HURRY TO

The TRs of the collocations *hurry to* and *hurry for* are human beings. The LMs of *hurry to* express different locations, e.g. *Davis' house, the massive, heavily fortified gate, Cleveland*, etc. The locations mentioned are the end points of TRs' movement, for example:

I hurried to Gabby's shop and found my customer...

*This morning, though, instead of **hurrying to the door**, she gave a confused mew and shook her head...*

The shop and *the door* in these examples are the destinations of TR's activity and can be interpreted as GOALS. Similarly to the collocations *run to* and *go to*, the LM of *hurry to* can be a human being as well, e.g. *Letha hurried to him*. Again it is conceptualized as a GOAL because it stands metonymically for the location where the LM is situated.

Another option for the LM is to be an activity, e.g. *hurry to reorder themselves, get it done, buy his skates, pick up some juice*, etc. The activity can be seen as a GOAL for the TR hurries to accomplish the activity expressed by the LM.

*Dressed and ready, **Lilly hurried to catch up** to Mr. James.* (Catching up to Mr. James is the reason and the GOAL of Lilly's hurrying.)

The next example: *Borden hurries to his feet* looks as if it belongs to the location/GOAL subcategory because parts of the human body can also stand metonymically for locations. However, a more careful examination leads to the conclusion that this is an elliptical sentence where the second verb is omitted as it is understood from the context. One variant of the full sentence can be: *Borden hurries to stand up on his feet*.

The formula [motion verbs + to + GOAL] applies to the construction *hurry to* as well. Analogously to the other two verbs combined with *to* – *run* and *go* – the LM can be a location or an activity.

HURRY FOR

In correspondence with *hurry to*, the LMs of *hurry for* are usually locations or objects metonymically standing for their places. This similarity was the reason for the linguists following the postulates of traditional grammar to interpret such sentences as synonymous. The cognitive approach differentiates between them conceptualizing the LM following the preposition *to* as a GOAL and seeing the LM after *for* as representing some kind of PURPOSE. The PURPOSE in most of the cases remains implicit and is only understood by the reader or listener due to the context and their life experience (e.g. *hurry for breakfast* = to have breakfast, *hurry for his morning train* = to catch his morning train), for example:

She hurried for the door, instantly ashamed. (Hurrying for the door in this sentence shows the wish of the TR not just to reach the door but to go out and hide from the people in the room who made her ashamed.)

...and the smoke was thick enough that other people, hurrying for stairwells or elevators, were merely shapes in the gloom... (Hurrying for stairwells or elevators here is related to the previous information in the excerpt that there was smoke in the premises. The people hurry for the exits in order to escape from the smoke and save their lives.)

...he hurried for her suitcases where they lay on the gravel. (The logical interpretation in this case is that the TR is not simply in a hurry to the place where the suitcases are but would actually like to take them to their owner.)

The excerpt “*Don’t hurry for me*” can be seen as elliptical but still the message it conveys is clear due to our everyday experience. The full version of the sentence can be “*Don’t hurry for the meeting with me*” or “*Don’t hurry because of me. I’ll be waiting for you*”.

The connection between REASON and PURPOSE was already mentioned in relation to the collocation *go for*. When a person has a reason to do something s/he purposefully aims to accomplish it. The sentence *Yes, if you’re hurrying for a reason* can be rewritten as *Yes, if you’re hurrying because you have a reason*. Therefore, there is a cognitive motivation in using *for* with the meaning *because*, for instance: *My mother tells me to hurry for/because there are many chores to tend to*. Those many chores are the reason why the TR has to hurry. Her PURPOSE is to tend to them. Hence, the motivated link between REASON and PURPOSE. The REASON leads to particular activities, which have their PURPOSES.

CONCLUSIONS

This research is a part of a larger study which will also include a quantitative representation of the data in addition to the qualitative analysis made here. Still, a number of conclusions can be drawn from the corpus analysis of the selected verbs of motion – *run*, *go* and *hurry*:

- All of them can collocate with both *for* and *to*, although exhibited excerpts are not at all equivalent in number. The collocations with *to* are more numerous with the exception of *run for*, which surpasses in number of *run to* three times;
- The TRs, which combine with motion verb + *to* can be both animate and inanimate;
- The TRs in the verbal phrases with *for* tends to be animate;
- Tyler and Evans (2003: 146) claim that “*to* and *for* also seem to share a high degree of semantic overlap.” Although in some cases they look nearly synonymous, still there is a slight nuance of meaning that differentiates them

To run to the bus is to run to the area where the bus is/stops.

To run for the bus is an elliptical sentence which means to run to catch the bus.

He went to the hills denotes that the TR went to a specific location.

He went for the hills implies the TR went there for shelter.

She is hurrying to the ball indicates the TR is hurrying to the place of the ball.

She is hurrying for the ball suggests the TR is hurrying to take the ball.

- The verbs *run*, *go*, *hurry* when combined with *to* express the GOAL of the TR. This GOAL can be a LOCATION (place) or an object or person, metonymically standing for a place.
- The collocations of *run*, *go*, *hurry* with *for* entail PURPOSE. When the LM is a place, the sentence is elliptical and the purpose is implicit.

Similar distinction can be noted with verbs which do not involve change of location, for instance:

The timekeeper whistled/ gestured/ signalled/ called to the referee. (The TR – timekeeper addresses the LM – referee by whistling/ gesturing or by a signal/ call.)

The timekeeper whistled/ gestured/ signalled/ called for the referee. (The TR – timekeeper whistled/ gestured/ signalled/ called to attract the attention of the referee.)

CORPUS PROBLEMS

Even though the Corpus of Contemporary American English (COCA) is very well structured and balanced, still there are some deficiencies. The formulae used in this study to extract the exact number of excerpts did not work with a number of examples, for instance:

- The corpus software cannot differentiate between a verb and a noun when there is no article in front of the noun but another determiner, e.g. a pronoun

– I won't be in **any hurry** for this little celebratory lap to end or a numeral –
The Astros had only **two runs** to show for all that traffic on the bases...

- Also the search engine does not exclude the nouns when the article is separated from them by more than one adjective, e.g. *Activities include a coached group **run** for athletes of all levels...*
- It does not make a difference between a present participle and gerund, e.g. *He'd kept the van **running** for them, which wasn't typical.* The present participle takes part in the present study because it is used in the progressive forms of the verbs. The gerunds, however, should be ruled out.
- Fixed phrases, such as *but once you cover it up it's gone **for good*** should also be removed manually from the extracted corpus.

Despite the fact that COCA is not perfect still it saves a lot of time and energy on the part of the researcher and provides an exhaustive number of excerpts for a comprehensive study of a linguistic problem.

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QUIZ QUESTIONS – SPECIFIC SYNTAX AND STRUCTURE (A CORPUS-BASED RESEARCH)

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Abstract: In the current paper I discuss syntax as a system for ordering linguistic items in real interaction used for communicating specific information. The article reveals that there is a strong link between the syntactic structures “syntagmes” and their lexical contribution and place in a clause, and that their movement or no movement is able to manipulate strategically the social situation. Engaging syntactic structures with spoken interaction gives rise to a new outlook to this science and challenges the core grammar. From school quiz competitions to TV shows and office competitions quizzes have always been a popular means of entertainment and source of information. The research is based on real questions from “University Challenge” quiz show certainly one of the most fascinating, from the viewpoints of both its broad domain and the complexity of its language.

Keywords: quiz questions, wh-movement, wh-in situ, transformations, island constraints

The goal of the research is to provide insights into the grammar of some specialized registers of English on the basis of corpus data taken from a British quiz show. It is an academic quiz show where teams of students from UK universities answer questions. *University Challenge* is a British quiz programme that has aired since 1962. The BBC revived the programme in 1994 with Jeremy Paxman as a quizmaster. The program *University Challenge* has served as a bastion of general knowledge for nearly half a century leaving no stone unturned, in-depth questions cover every aspect of history, science, language, economics, culture and more .

The research is inspired by the gripping quiz questions in *The University Challenge Quiz Book*. The book contains authentic records of real British quizzes from 1962. I decided to use a corpus of 500 quiz questions, which have been collected in the book from episodes of the television quiz show as a data base for my research. With over 3,500 challenging quiz questions, *The University Challenge Quiz Book* challenges my intellect and probes my linguistic knowledge.

The attested examples are further arranged in a table in order to explore more precisely their syntactic characteristics and to sort them according to certain criteria. The examples are sorted according two main criteria: wh-movement and wh-in situ. The results are related to the locality principles and island constraints theory and explanation is provided for predominance of one pattern to another. The second part of the analysis aims to investigate the internal syntax of the wh-phrase in relation to different degrees of presupposition of each type of wh-phrase.

Theoretical scope

The syntactic analysis in the paper is based on the theory of **Transformations**, also called **movements**. In 1957, Noam Chomsky published *Syntactic Structures*, in which he developed the idea that each sentence in a language has two levels of representation – a deep structure and a surface structure. The basic idea of

transformation is that functionally related sentences should be derived from the same structure. E.g. the question:

(1) *What are you seeing at the cinema?*

is related to the declarative sentence

(2) *You are seeing "When Harry met Sally" at the cinema.*

In this research I regard the usage of *wh*-questions in quizzes as a form of an activity defined as 'logical guesses' or a 'search'; in other words a question is examined as a logically ordered riddle with a final goal reaching the right answer. Associating this concept with the setting of the quiz show I can say that the search undertaken by the participants in the quiz show has as its goal 'knowledge', but this kind of knowledge that is achieved is in itself dynamic, it should not be reached easily. The goal of the search is not merely answering the question, it is formulated as a "brainstorming process". It aims to invoke general knowledge in the contestant's mind and that way reinforce the tension among the spectators. Some answers are simply educated guesses reached through logical deduction. It's not only about knowledge but the application of knowledge. Spectators experience real quiz satisfaction when contestants get an answer right as a result of an educated guess. The current paper focuses on the variation of the *wh*-movement and barriers which impede a movement process within a sentence. One of the issues that will be raised is how far *wh*-constituents can be moved and whether there are any obstacles to the Move operation, that is, whether there are factors that can stop a constituent from moving from one position to another. The purpose of this investigation is to account for the lack of *wh*-movement within quiz questions. In order to cope with this issue I organize the analysis around two main topics.

The first is based on the **syntactic** analysis of a corpus of quiz questions and by examining their formal features: class, category, function and placements within a clause I will claim that **certain syntactic environments do not allow *wh*-movement**, consequently obliging the *wh*-phrase to remain in its base position. An example is provided in (UC: 255a), where an alternative structure with a fronted *wh*-element is not available, as demonstrated by the ungrammaticality of (255b).

(UC: 255a) *The Dambusters raids breached the Mohne and Eder dams by utilising the 'bouncing bombs' designed by which English scientist and engineer?*

(UC: 255b*) ***By which English scientist did The Dambusters raids breach the Mohne and Eder dams by utilizing the 'bouncing bombs' designed and engineer? – ungrammatical***

The second direction of the research accounting for *wh*-in situ in quiz questions belongs to the **pragmatic** branch of linguistics. The presupposed question (Coveney 1989: 196), as opposed to neutral questions, implies that the speaker already has a specific answer in mind at the time he formulates his question. This pragmatic feature can be encoded by various formal aspects, one of which is *wh*-in situ in variable questions. Whereas 'Jane didn't read anything.' would be an acceptable answer for the neutral question in (3), (4) strongly presupposes that Jane did indeed read something. The speaker is simply insecure about the object of Jane's reading and

specifically expects the answer to inform him on this particular variable. As such, **wh-in situ in quiz questions** is due to their **stronger degree of presupposition than neutral questions**.

(3) A: *What did Jane read?* B: *Jane didn't read anything.*

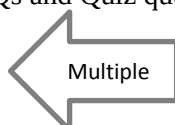
(4) *Jane read what?* B: *?Jane didn't read anything.*

WH-in situ

Even though the term wh-in situ was not coined until the 1980's (Aoun et al. 1981), properties of wh-in situ have been investigated since the 60's. In-situ is a Latin phrase meaning "in the place". I propose three different types of wh-in situ questions: multiple questions, Echo-Qs and Quiz questions.

(5) *Who bought what?*

(6) *What did John buy?*



(7) A: *Mary ate a skunk.* B: *Mary ate WHAT ↑ ? Echo*

The wh-word 'what' in (5) stays in-situ in contrast with the moved wh-word *what* in (6). In such cases, it can be said that the in-situ wh-word *what* is allowed to remain in-situ because of the moved wh-word. Within the Minimalist framework (e.g. Chomsky 1995), the in-situ *what* in (5) does not need to move (and therefore cannot do so) because the strong question feature in the matrix CP²³ is already taken by *who*. A syntactic account for this mechanism is called intervention (Rizzi 2013: 3). The wh-feature of *what* will not be attracted to CP as a consequence. The in-situ wh-word is interpreted via a process of unselective binding or choice functions (Reinhart 1998).

WH-in situ in quiz questions

Unlike echo questions, quizmaster questions display a flat or falling intonation. They sound, as Postal (1972: 47) puts it, "naturally only in the mouths of courtroom announcers, police investigators and quiz program announcers." Quiz questions are special in that the set of possible answers to them is part of the Common Ground (CG). Quizmaster questions, just like echo questions, may contain a wh-in situ. In this case, a quizmaster wh-question is not fronted and violates SAI principles (UC: 205)

(UC:205) *Created in 2005 by Michael and Xochi Birch, the name of the social networking site Bebo is an acronym {representing which four words?}*

***Which four words?}** *is the name of the social networking site Bebo an acronym, created in 2005 by Michael and Xochi Birch?*

Wh-in situ position is the preferred structure for questions like (UC: 205). The subsequent analysis which accounts for wh-in situ phenomenon in quizzes is twofold: the syntactic analysis of the formal features of the corpus of quiz questions aims to define the parameters which constrain wh-movement and favour the in-situ pattern.

²³ Abbreviations in the article: **AjP** – Adjective Phrase; **AP** – Adverb Phrase; **APP** – Appositive Clause; **CSC** – Coordinate Structure; **CNPC** – Complex Noun Phrase; **CP** – Complementizer phrase; **D-structure** – Deep structure; **FRC** – Finite Relative Clause; **I** – Inflection; **IP** – Inflection Phrase; **LF** – Logical Form; **Link.Adv** – Linking Adverbial; **NFRC** – Non-Finite Relative Clause; **OC** – Object Complement; **PF** – Phonological Form; **PO** – Prepositional Object; **PP** – Prepositional Phrase; **S** – Subject; **SAI** – Subject-auxiliary inversion; **SC** – Subject Complement; **SCS** – Sentential Subject Constraint; **S-structure** – Surface structure; **Stance Adv.** – Stance Adverbial; **TP** – Tense Phrase; **UG** – Universal grammar.

The external analysis aims to explore the placement of wh-phrase within a clause and focuses on syntactic properties of its surroundings and examine how different parts interact and block wh-movement. The observations are analyzed in the light of Ross's dissertation (1967) which identifies certain structures (e.g. complex NPs, relative clauses, subject NPs, adjuncts) as islands, out of which wh-phrases cannot be extracted. Moreover, the wh-phrases are object of internal syntactic analysis which accounts for the choice of interrogative word and relates its category to the degree of presupposition it encodes.

Since the quizmaster knows the answer to the question, the variable in a quiz question actually has a specific reference instead of a variable one. In this quiz discourse-pragmatic condition, the speaker wants the addressee to show to the public whether he/she knows the right answer, while the speaker might well know the answer.

Wh-movement

Wh-movement demonstrates one of the various rules of move- α within the framework of Chomsky's Government and Binding Theory. When this rule is imposed, a wh-question word moves from its underlying abstract position in the D-structure of the sentence and gives rise to the S-structure. This movement might continue in a cyclic fashion, i.e. it can transfer a wh-word from the position of the lower complementizer phrase specifier to the position of upper complementizer phrase specifier.

For example: (8) *Which job has Sally declined?* (Black 1998)

Since there is an open specifier position in the CP[+q] (see Figure 1), the wh-phrase *which job* can move to that position, as shown in the tree in (8). This movement is called wh-movement.

However, quiz questions seem to pattern differently: (434) would be appropriate in a quiz: the wh-constituent is not moved to the left and there is no SAI.

(UC: 434) *Thomas Laxton, Matthew Bramley and Richard Cox are among those who have had varieties of which fruit is named after them?*

The relevant string of words functions as a unit in the communicative exchange: it provides the answer to the question. An answer to a question will fill in the missing information that is represented in the question by words such as *what*, *who*, *which*. It supplies the missing information: it provides a replacement for the interrogative words *who* and *what*.

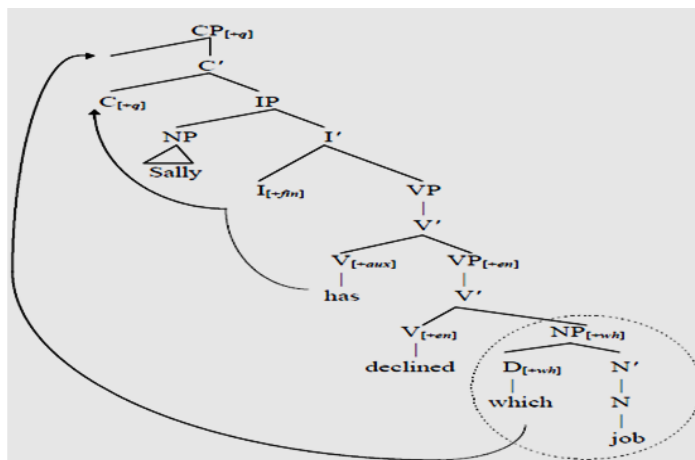


Figure 1 Adapted from Black 1998

Constraints on wh-movement. Locality

According to Rizzi (2013: 169) “Two major concepts of locality seem to be operative: impenetrability, expressing the fact that certain syntactic configurations are impervious to rules (e.g. island constraints), and intervention locality, blocking movement and other processes across an intervening element...”. The **Intervention** principle was formalized as follows: “Relativized Minimality: in the configuration ... X ... Z ... Y ... X and Y cannot be connected by movement if Z intervenes between them, and Z is of the same structural type as X.” (ibid.)

In the example in (9), for instance, either the interrogative constituent ‘for whom’ in (9b) or the interrogative constituent ‘what’ in (c) can occupy the SpecCP slot. The second constituent is forced to remain in-situ since an intervener takes up its landing site. The constructions in (d-e) illustrate that it is impossible for two separate wh-phrases to fill in the same slot.

9a. *Michael bought a present for my sister.*

9b. *For whom did Michael buy a present?*

9c. *What did Michael buy for my sister?*

9d. **For whom what did Michael buy?*

9e. **What for whom did Michael buy?*

Relating the locality principle to my research topic, intervention can form an impediment for wh-movement in two ways.

Firstly, interveners can form an obstacle for the interrogative constituent itself. Since fronted wh-phrases occur in complementary distribution with complementisers, the presence of a complementiser excludes the possibility to move a wh-phrase to the same slot. Secondly, since wh-movement necessarily entails SAI, a condition for wh-movement is that no (intermediate) landing site of the auxiliary is filled up. If we observe for instance the structure of (UC: 292a), presented in Figure 2, we find that

the fronted adjunct occupies SpecTopP, a position that was formulated in Rizzi's elaborate structure of the left periphery.

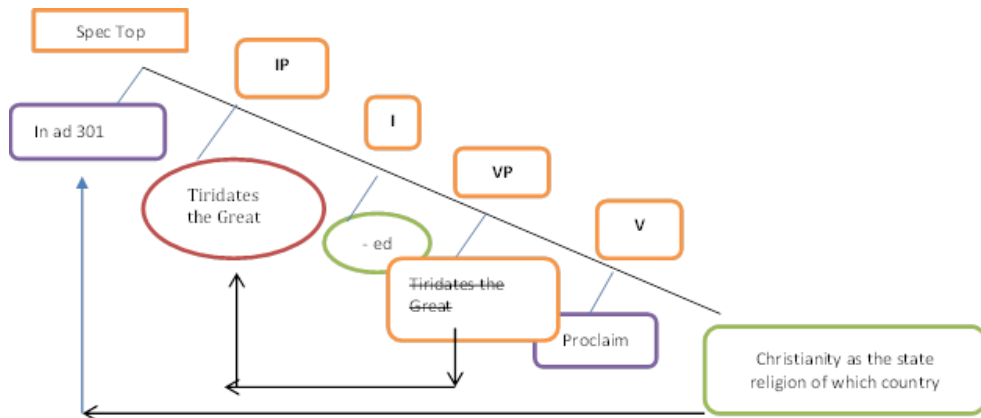


Figure 2 Adapted from Rizzi (1997)

In this position, 'In ad 301' is said to specify a null head ($\varnothing$), which, according to the Head Movement Constraint posited by Travis (1984), intervenes in the movement of the functional head auxiliary during SAI. Consequently, the auxiliary, which is directed towards FocP, cannot be moved to a position higher than the fronted adjunct. This is demonstrated in the ungrammaticality of the sentence in UC: 292 (b), (c)

UC: 292(b)* *Of which country did in ad 301, Tiridates the Great proclaimed Christianity as the state religion?*

UC: 292(c)* *Of which country did Tiridates the Great proclaimed Christianity as the state religion?*

Impenetrability

Certain syntactic configurations are inconsistent with movement. John Robert Ross's dissertation (Ross 1986) showed that a number of syntactic environments, such as (10)a, are impervious to movement rules. The general format of Ross's island constraints can be expressed as follows:

Impenetrability: In the configuration ... X ... [α ... Y ...]

"Movement cannot connect X and Y, for α = sentential subject, adverbial clause, relative clause, ..." (Ross 1986 cited in Rizzi 2013)

(10) a. *[Reading John's book] is a chore.*

b. *Bill attacked Mary [because she had not read John's book].*

c. *Bill met a woman [who had not read John's book].*

In all these cases, movement of John's book in the cleft construction, or in any other construction involving movement, is sharply deviant:

(11) a. **It is John's book that [reading ____] is a chore*

b. **It is John's book that Bill attacked Mary [because she had not read ____]*

c. *It is John's book that Bill met a woman [who had not read ____]

Island Constrains

Ross introduced the term *island* to refer to constructions that do not allow a wh-phrase to 'escape' from them (that is, metaphorically speaking, the wh-phrase is marooned on the island). "Island" is the cover term for nodes which obstruct syntactic movement. Besides complement clauses to nouns, Ross identified several other types of islands:

Complex NP

relative clauses

sentential subjects

coordinated
construction

In the remainder of this section, I shall provide an analysis of the data which illustrate each of these types of island in underlined structures.

For instance, although wh-movement out of *that* clause complements to verbs is completely acceptable, wh-movement out of *that* clause complements to nouns is not, as shown in (12) and (13). For clarity, the heads associated with the complement clauses are underlined in the next few examples.

Noun complement:

(12) a. He made the claim [that he has met commander Marco].

b. *[Who]_i did he make the claim [that he has met t_i] ?

(13) a. He mentioned the fact [that he had run into Julia Roberts] .

b. *[Which celebrity]_i did he mention the fact [that he had run into t_i] ?

Ross pointed out that in addition to CNPC island effects can be observed in relative clauses. Like wh-fronting, relativization can span multiple clauses, but relativization across another relative clause boundary (b) or from a wh-clause(c) is not possible.

(14) a. They met someone who knows Julia Roberts.

b. *[Which celebrity]_i did they meet someone who knows t_i?

Presupposition in wh- questions

Different linguists define Presupposition and simultaneously make parallel between scientific approach and wh-questions. Stalnaker (1973: 447) claims that "a person's suppositions are the propositions whose truth he takes for granted... in a conversation.... They are the background assumptions that may be used without being spoken". As Brandtler (2008) sees it, presupposition depends on the wh-word. According to Beaver (2001: 11), "wh-questions presuppose existence of an entity answering the question, or speakers' expectation of such an entity."

The wh-question constructions in English, as shown in (15) are conventionally interpreted with the presupposition that the information after the wh-form is already known to be true, e.g.:

(15) a. When did he leave? b. He left.

(16) a. Where did you buy the bike? b. You bought the bike.

The wh-type of presupposition illustrated in (15, 16) (as cited in Yule 1996: 29) can lead addressers to believe that the information presented is necessarily true, rather than just the presupposition of the person asking the question. Therefore, in asking “Who has taken my umbrella?” The addresser is said to be presupposing or taking it for granted that somebody has taken his umbrella. Clearly it would be anomalous for an addresser to say “I know that he had taken my umbrella, but who has taken it?”

Some writers call these highly presupposed questions biased. I propose that a distinction should be made between epistemic bias and presupposition. Bias is a state in which the speaker believes the probability that a proposition is true is greater than the probability that it is false, but this belief is not necessarily shared by the hearer (cf. Romero and Han 2004, Tomioka 2009).

Presuppositions need to be satisfied by the common ground, i.e., shared by the discussants, before the common ground can be updated with the proposition expressed by the sentence (von Stechow 2007).

Presupposition account for wh-in situ in quiz questions

In this research I favour Wachowicz (1974) statement who points out that wh-in situ are used in quizzes, since the person who asks the question already knows the answer and non-fronting of wh-word serves as tool for intensifying the degree of presupposition since the wh-element stands for the missing answer.

(UC:128) *In the Oresteia of Aeschylus, the Eumenides hound Orestes to madness **for which crime?***

(UC:149) *In 2005, Rupert Murdoch’s News Corporation bought **which website?***

This is indeed a typical use of such questions. What is typical for these questions is that they are about a particular event (a crime, play, website). This makes them good candidates for quizzes, which often ask for information about a particular event. The wh- word is not inverted it remains in-situ filling the gap of the expected answer and the effect of this quiz maze results in higher degree of presupposition.

Exploration of external syntax of quiz questions. Quantitative analysis

I will provisionally postulate the hypothesis that the expected results of the investigation will tend to show preference for non-moved wh-phrases in the corpus of quiz questions. Figure 3 shows the distribution of moved and non-moved wh-phrases in the original sample of 500 examples. In the first graphic, subject wh-phrases are included in order to maintain the results as authentic as possible. However, this raises problems about the explicitness of the results since it is difficult to formulate a clear hypothesis about covert movement in Subject questions.

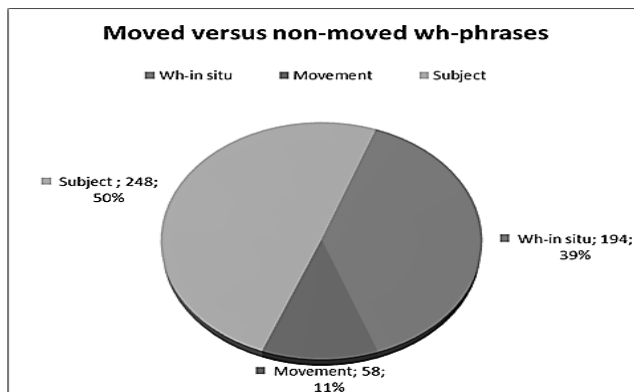


Figure 3 Moved vs. non-moved wh-phrases (500 examples)

When excluding the subject questions (Figure 4), it becomes clear that in-situ (77%) occurs far more frequently than movement (23%).

We can see from the graphics that in quiz questions prevails the in-situ pattern and in the next section we will further go into deeper syntactic analysis aiming to examine why wh-phrases in quizzes show preference for one wh-word and not for another and will try to provide syntactic and semantic account for the choice of certain wh-word and again we will talk about the degree of presupposition.

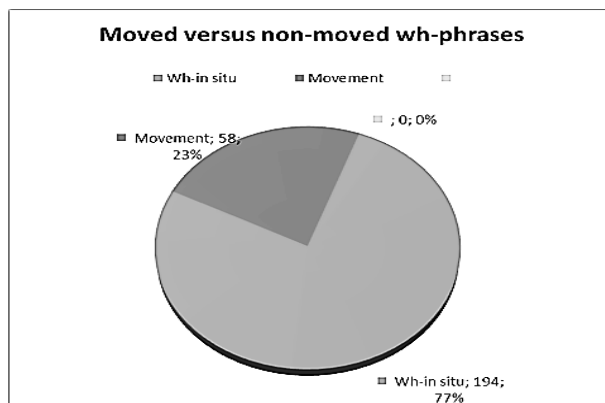


Figure 4 Moved vs. non-moved wh-phrases without subject questions

Complex Noun Phrase restriction in quiz questions

Some of the unmoved *wh*-phrases in quiz questions are also located within the island type usually referred to as Complex Noun Phrases. I have already suggested that extraction out of a CNP is ungrammatical, which has led to the formulation of the Complex Noun Phrase Constraint (CNPC). The discussion of the relevance of this constraint to my data is divided into three sections which correspond to a number of concrete instantiations of the constraint. After discussing the finite relative clause, I

move on to the analysis of the non-finite relative clause and conclude with the results regarding a subcategory of non-restrictive non-finite relatives, namely the appositive NP.

Finite relative clause

As I have already postulated finite relative clauses (FRC) were presented as islands for movement, extraction of *wh*-phrases from this structure violates the CNPC. In my corpus of quiz questions, 6 finite relative clauses form an obstacle for *wh*-movement. An example is provided in (UC: 354a), where the NP ‘cities’ is postmodified by the relative clause introduced by the complementiser ‘that’. As demonstrated by (UC: 354b), movement of the interrogative constituent out of the relative clause leads to full ungrammaticality.

(UC: 354a) *San Andreas, Liberty City and Vice City are fictional cities {that are among possible settings of which popular entertainment work}?*

b. **Of which popular entertainment work are San Andreas, Liberty City and Vice City fictional cities [that are among possible settings]*

Non-finite relative clause

The results from syntactic analysis and re-ordering of the examples in a table show 17 non-finite relative clauses (NFRC) which served as islands of *wh*-movement. Again I will base my arguments on Ross’s (1986) dissertation and will cite his proposal that non-finite relative clauses are derived from finite relative clauses by a deletion process. The VP of the clause is realised by a past participle such as ‘followed’ in the example provided in (UC: 87). The finite version of (87a) in (87b) results in a passive sentence. The impossibility to move the *wh*-phrase in either construction is illustrated by the ungrammaticality of (87c – NFRC) and (87d – FRC).

(UC: 87) a. *The Dambusters raids breached the Mohne and Eder dams by utilizing the ‘bouncing bombs’ [NFRC designed by which English scientist and engineer]?*

b. *The Dambusters raids breached the Mohne and Eder dams by utilising the ‘bouncing bombs’ [FRC which is designed by which English scientist and engineer]?*

c. **By which English scientist and engineer did The Dambusters raids breached the Mohne and Eder dams by utilising the ‘bouncing bombs’ designed ?*

d. **By which English scientist and engineer did The Dambusters raids breached the Mohne and Eder dams by utilising the ‘bouncing bombs’ which is designed ?*

Coordinate structure restriction

The results from the analysis show that in addition to CNPC another impediment on *wh*-movement is observed, namely the coordinate structure restriction. In the corpus of quiz question 47 instances of coordinate structures are presented. However, as I stated Subject questions are placed in a separate category since in such questions the movement of *wh*-element to CP cannot be established, so the number of the relevant examples will be reduced to 18. Example (UC: 383a) exemplifies such constrains but the example is more complicated with the presence of an Appositive phrase which function as an adjunct and establishes further obstruction to the movement. The

ungrammaticality of (383b) proves that the coordinate structure constraint is an island for *wh*-movement in quiz questions.

(UC: 383a) *Also called the Age of Reptiles, the Mesozoic era lies between the Cenozoic and the Palaeozoic, and itself comprises three periods: the Triassic, Jurassic and which other?*

(UC: 383b) **Which other, also called the Age of Reptiles, the Mesozoic era lies between the Cenozoic and the Palaeozoic, and itself comprises three periods: the Triassic, Jurassic and which other?*

The last type of CNP that was considered is the appositive NP. **Appositives** can indeed be seen as a case of a non-finite relative, in which there is no verbal element present (Comyn Marie 2013). **The sample of in situ questions drawn from the corpus contained 12 occurrences of *wh*-phrases within appositive nominals, illustrated in (UC: 197a)**

(UC: 197) a. *The Last Englishman* by Byron Rogers is a biography [Appa of which novelist, noted for “A Month in the Country”]?

b. **Of which novelist, [noted for “A Month in the Country”] is The Last Englishman by Byron Rogers a biography?*

Intervention in *wh*-movement

Apart from Island constraints Intervention is another syntactic phenomenon which is discussed as a factor for lack of *wh*-movement. In terms of Minimality *wh*-movement towards the SpecCP of a sentence can be impeded by constituents occupying the target SpecCP or intermediate SpecCPs. Head categories can only move to a head position, and a maximal projection can only move to a maximal projection position. In other words, movements must be consistent with the principles of X'-theory.

In this section I concentrate on the pattern illustrated in (UC 34, 293), in which the periphery of the clause contains a preposed adjunct (34) or appositive element (293). As discussed earlier, fronted adjuncts such as ‘Created in 2005 by Michael and Xochi Birch’ in (34) intervene in SAI. Consequently, constructions such as (34a) where the auxiliary moves beyond the adjunct and (34b) where the *wh*-phrase and auxiliary are separated by the adjunct, are not acceptable.

(UC: 34) [**Adjunct** *Created in 2005 by Michael and Xochi Birch,*] *the name of the social networking site Bebo is an acronym representing which four words?*

(34a) **Which four words IS, created in 2005 by Michael and Xochi Birch , the name of the social networking site Bebo an acronym representing?*

(34b) **Which four words, created in 2005 by Michael and Xochi Birch , IS the name of the social networking site Bebo an acronym representing?*

In our sample 27 examples were found in which a subject is preceded by a modifying constituent and no movement had taken place.

The graphics below presents the overall results from the external syntactic analysis. Up to this point, the research has identified a number of syntactic restrictions which

forced the *wh*-phrase to remain in situ. In total, these factors account for 99 (51,03%) out of 194 instances of *wh*-in situ.

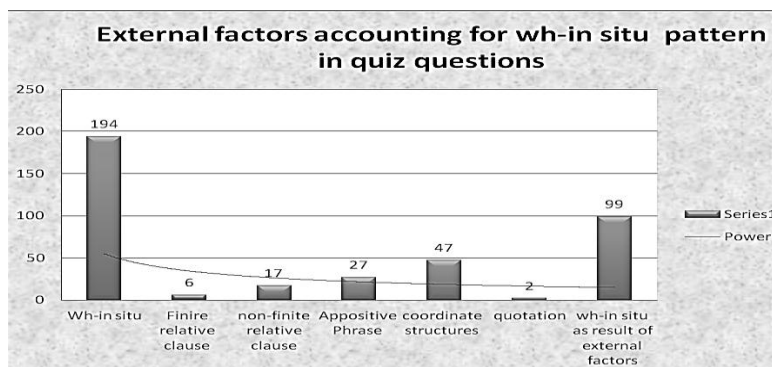


Figure 5 External factors for *wh*-in situ

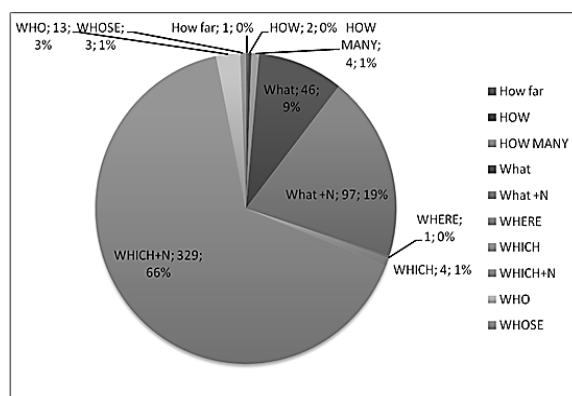


Figure 6 Frequencies of *wh*- words in quizzes

Frequencies of *wh*- words in quizzes

From the circle diagram it is evident that *which* as a determiner is preferred in quizzes with 63 %, followed by *what* with 33 %. There is a sharp drop in a number of questions with *who* and *how* 2 % and there is only one example of *whose* and *where* in the corpus data. Taking into consideration these results I will focus our research on the most frequent *wh*-word in quizzes.

Distribution of *what* vs. *which*

I will pay special attention to the contrast between ‘*what*’ and ‘*which*’, since these can be used interchangeably and the author is free to choose either of these interrogative words for his/her question. However, there is a clear interpretative difference: whereas the interrogative word ‘*what*’ has an unspecified reference, referents of ‘*which*’ are defined in a specified set.

As Huddleston and Pullum stated “*Which* differs from all the other interrogative words in having a property I shall call ‘selective’. It implies that the value which an answer substitutes for the question variable is to be selected from some definite set”:

(UC: 116) *Having stabbed himself with his own blade, which of Shakespeare's tragic heroes dies with the words, 'I kissed thee ere I killed thee: no way but this / Killing myself, to die upon a kiss'?*

A possible answer to (UC: 116) is *X stabbed himself*, who refers to a member of the set referred to some of Shakespeare's tragic heroes.

I thus conclude that the corpus contains a high number of occurrences of 'which', as opposed to the low frequency of 'what', which constitutes only 33% of the interrogative words.

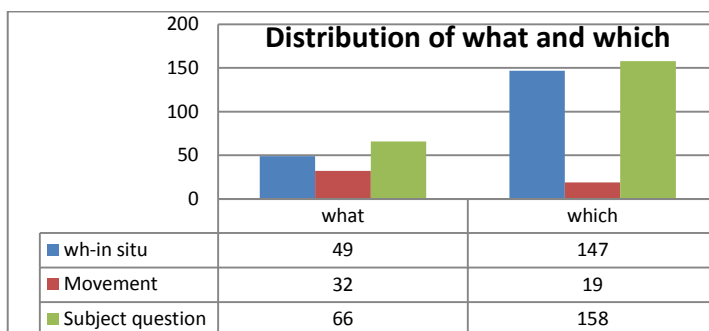


Figure 7 Distribution of what vs. which

Distribution of who vs. which

The contrast between *who* and *which* is similar to that between *what* and *which*. Unlike *which*, *who* does not encode that selection is to be made from an identifiable set, but it can substitute for *which* in cases where the set is defined in context, as in [18]. Both *who* and *which* are found in the specifying be construction, [19].

(18) *There are two contestants left, Kim and Pat. Which/ Who do you think will win?*

(19) *Who/Which is Lesley?*

With *who* the more likely interpretation is that *who* has the identifier role, Lesley the identified, as in [19]: I don't know *who* Lesley is and am wanting to find out. With *which*, by contrast, the salient interpretation has *which* as identified and Lesley as identifier: I do know *who* Lesley is and want to find out *which* of a certain set of persons (e.g. on a group photograph, or on a stage) is identifiable as her. The same principle is used in quiz questions. The results from a quantitative analysis of 500 examples displayed in Figure 8 shows categorical preferences for *which* as a tool of salient specification of the identifier from a set of possible answers.

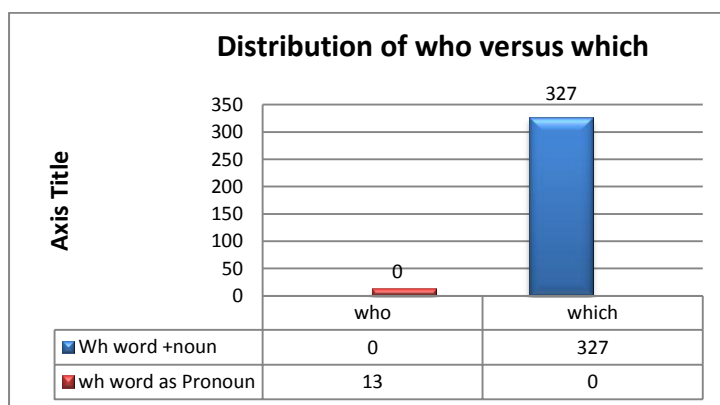


Figure 8 Distribution of who vs. which

The dual role of interrogative words. Determiners vs. Pronouns

Variable interrogatives are marked as such by the presence of a wh-word, but these words all have some other role in the syntactic structure. Compare

(20)a. *Who has taken my umbrella?* b. *What mistakes did I make?*

(21)a. *Someone has taken my umbrella.* b. *I made some mistakes.*

If we draw a parallel to the quiz questions we can come across some interesting correlations between the syntactic structure of a wh-word and the degree of a presupposition in questions. Let us compare some examples from the corpus data:

(UC: 7) *What is the derivative of the function $\cos^2(x) + \sin^2(x)$? – what is a pronoun*

(UC: 50) *To what political office was Dean Rusk appointed in 1961, as a result of which he played a leading role in the Cuban Missile Crisis the following year? – what is a determiner*

(UC: 232) *The legend of the slumbering King Arthur has been classified as reversioning of the story of the Seven Sleepers of which ancient city in what is now Turkey? – determiner in situ*

(UC: 225) *Which state of the southern USA has been known as the Volunteer State since 1812? – determiner*

In (UC: 7) *what* is NP with a head interrogative pronoun and functions as a Subject complement. The pronoun is not accompanied by other words and therefore it is characterized by low degree of informational content. However, in (UC: 50) the wh-word *what* is a determiner and is accompanied by additional informational content limiting the range of answers from a specific set. Therefore we can conclude that wh-words with a determiner function carry a higher degree of informational content and presupposition.

A generalized overview of the distributions of ‘what’ and ‘which’ as pronouns and determiners are given in Figure 9. With regard to ‘which’, we find that the interrogative word was not used as an unspecified pronoun within the sample. Consequently, all instances of ‘which’ were either fronted determiners, as in (UC: 225) or determiners in situ, as in (UC: 232). Furthermore, Figure 9 shows that this

second group strongly predominates, since it takes up 147 out of 166 instances, with a relative frequency of 90%.

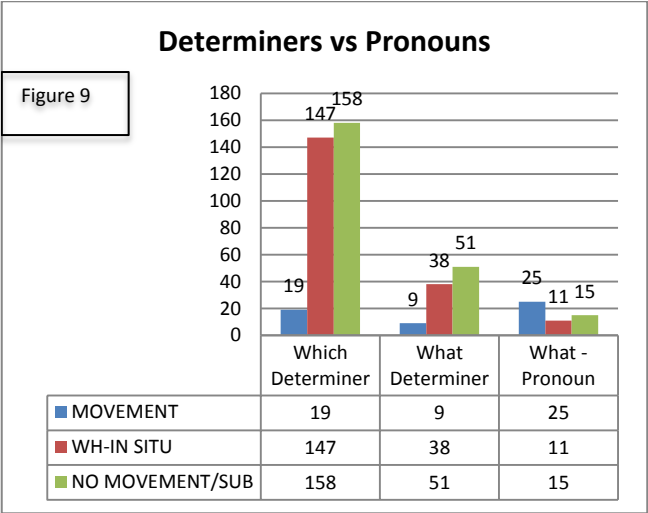


Figure 7 Determiners vs. pronouns

Summary of the results

The aim of the analysis was two-fold: First I examine the syntactic features of quiz questions and the syntactic analysis was further specified, exploring the external and internal syntax of the quiz questions. The syntactic analysis provides plausible account for the specific syntactic structure of the majority questions within the sample. However, syntactic explanations were not sufficient to account for the high usage of *wh*-in situ pattern among quiz questions. Secondly, I bring a pragmatic explanation for the use of *wh*-in situ in quiz questions and relate the lack of SAI and avoiding *wh*-fronting with the higher degree of presupposition which has been found in a discourse linked social situations like quizzes.

The results of these analyses have led to four major findings, which are presented here.

1. Quiz questions are characterized by specific syntax: the *wh*-element is not moved but stays in situ.

The investigation revolves around the hypothesis that quiz questions display a high rate of *wh*-in situ. This hypothesis was confirmed by the results from the analysis, where we observed that *wh*-in situ is used more frequently than *wh*-movement. We can with no doubt consider in situ as a phenomenon typical of quiz questions in English, which is typically a language in which questions are formed through SAI and the *wh*-element is fronted. Here we provoked the first controversy: The UG loses points here in favour of Peripheral grammar²⁴, yet the former is still relatively unshaken.

²⁴ There is a contrast between a ‘core grammar’ of a language and a ‘peripheral grammar’, where the latter allows for options not available in the former. The ‘core’ is the part of grammatical competence covered by UG, all the

2. Quiz questions are highly presupposed questions. *Wh*-in situ reinforces the degree of presupposition in quiz questions.

In the research a correlation is established between the high frequency of *wh*-in situ in quiz questions and the fact that the author of quiz questions knows the answer. This assumption is based on the findings related to the four formal features established as expressions of presupposition.

In the first place, the mere use of in situ in itself as opposed to the fronting of the *wh*-phrase is a formal aspect that reflects presupposition according to Bolinger (1978) and Huddleston & Pullum (2002). Secondly, semantic analysis proves the presence of four types of presupposition existential, factive, lexical and structural. All four types are distributed in the sample, however the focus is on the structural presupposition of the *wh*-question construction in English interpreted with the presupposition that the information after the *wh*-form (i.e. “when” and “where”) is already known to be the case. The study proves that presupposition is further reinforced by the in situ pattern which establishes questions as information given structures which aims to provide only further specification on the topic.

The second feature which reflects a high degree of presupposition is the choice to use the interrogative word ‘which’ instead of ‘what’. This feature also displays high frequency within the sample. Thirdly, the sample contained a majority of determinative interrogative words as opposed to a minority of pronominal *wh*-words. The predominance of these three features correlates with the expression of a high degree of presupposition within the investigated quiz questions.

To sum up, we have found that these three characteristics of presupposition, i.e. the use of *wh*-in situ, which and interrogative determiners prevail over the other characteristics which are related to neutrality.

In conclusion, I derive that the use of *wh*-in situ in quiz questions can be related to high degree of presupposition, since the author of a quiz question knows the answer and has to lead the hearer towards the correct answer. The quiz questions are more complicated questions. They do not require a simple yes or no answer, the addressee is expected to show more specific and detailed knowledge and the best way this knowledge to be extracted is the in situ pattern.

3. Syntactic constraints on movement cannot exclusively account for *wh*-in situ in quiz questions.

The second part of the external analysis is based on locality and island constraints on movement. I have analysed the external syntax of *wh*-phrases in situ in order to find out whether these syntactic contexts can account for the high rate of *wh*-in situ. As a result to this analysis, I have found that a large part of the *wh*-phrases in situ was surrounded by a syntactic structure that impedes *wh*-movement. However, since such limitations on *wh*-movement were not found for all unmoved *wh*-phrases, we come to

the conclusion that *wh*-in situ in quiz questions cannot be exclusively accounted for by the external syntax of the interrogative constituent.

4. Quiz questions: the more complex they are, the more obstacles on *wh*-movement show up.

We come to the conclusion that there is a strong interaction between complex syntactic structures and the *wh*-in situ syntactic model favoured by quizmasters. The first results of the research showed that, although syntactic constraints on movement cannot exclusively account for *wh*-in situ in quiz questions, many syntactic islands were identified in the sample. These islands originate in highly complex sentence structures. Taking into account the before-mentioned considerations we can easily view the quiz question phenomenon as a part of a linguistic magic circle. We start from the fact that the quiz master knows the answer and constructs the question by adding additional specific information, which leads the contestant toward the correct answer. The specific information results in complex syntactic structures, the complexity of the question increases. Therefore, the possibility that the question structure contains islands for movement also increases as.

On the one hand the quiz question is regarded as information-seeking question bearing additional specific information. These complex syntactic structures restrict *wh*-movement and predetermine the in-situ model. We can conclude that there is a strong bond between the amount of information content in the question and its syntactic movement, and this interaction is explicitly exemplified in quizzes.

Conclusion

To sum up, the results confirmed the assumption that *wh*-phrases typically remain in situ when used in quiz questions. Furthermore, we have established that, while the syntactic constraints on *wh*-movement could not entirely account for all cases of unmoved *wh*-phrases, the high frequency of in situ may be explained from a pragmatic perspective. This assumption is supported by the high frequency of complex phrases that imply a high degree of presupposition. Finally, I have related that the presence of a large amount of syntactic islands in the form of complex syntactic structures may derive from the fact that the quizmaster knows the answer in advance and uses additional information to manipulate the direction of the answer. Apart from the general agreement that a correlation exists between *wh*-in situ and quiz questions, little research has been conducted on the syntactic characteristics of quiz questions. Therefore, the goal of this research was to provide some useful insights on the external and internal syntax of non-moved interrogative constituents in quiz questions.

Quiz questions are proved to be complex syntactic structures with numerous examples of a pattern not common to Universal Grammar. Their formal characteristics prove to be particularly interesting for further research. The research could be extended to the analysis of the function of non-moved *wh*-constituents in quiz questions and thus, to relate meaning to structure. Another direction of the possible research is discussing the quizzes in the light of conversational theories, including adjacency pairs and frame analysis. Future research can also be established

on how the syntactic features investigated in this research are expressed in other British, American English or even Bulgarian quiz questions.

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**SAMPLE TRANSLATION FROM
ENGLISH INTO BULGARIAN**

THE LOTTERY

Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix – the villagers pronounced this name “Dellacroy” – eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted – as were the square dances, the teen club, the Halloween program – by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him, because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, “Little late today, folks.” The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the centre of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year; by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up – of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and

then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running.” She dried her hands on her apron, and Mrs. Delacroix said, “You’re in time, though. They’re still talking away up there.”

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humouredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, “Here comes your Missus Hutchinson,” and “Bill, she made it after all.” Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, “Thought we were going to have to get on without you, Tessie.” Mrs. Hutchinson said, grinning, “Wouldn’t have me leave the dishes in the sink, now, would you, Joe?,” and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson’s arrival.

“Well, now,” Mr. Summers said soberly, “guess we better get started, get this over with, so’s we can go back to work. Anybody ain’t here?”

“Dunbar,” several people said. “Dunbar. Dunbar.”

Mr. Summers consulted his list. “Clyde Dunbar,” he said. “That’s right. He’s broke his leg, hasn’t he? Who’s drawing for him?”

“Me, I guess,” a woman said, and Mr. Summers turned to look at her. “Wife draws for her husband,” Mr. Summers said. “Don’t you have a grown boy to do it for you, Janey?” Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

“Horace’s not but sixteen yet,” Mrs. Dunbar said regretfully. “Guess I gotta fill in for the old man this year.”

“Right,” Mr. Summers said. He made a note on the list he was holding. Then he asked, “Watson boy drawing this year?”

A tall boy in the crowd raised his hand. “Here,” he said. “I m drawing for my mother and me.” He blinked his eyes nervously and ducked his head as several voices in the crowd said things like “Good fellow, Jack,” and “Glad to see your mother’s got a man to do it.”

“Well,” Mr. Summers said, “guess that’s everyone. Old Man Warner make it?”

“Here,” a voice said, and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. “All ready?” he called. “Now, I’ll read the names – heads of families first – and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?”

The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers

raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humourlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen," Mr. Summers said. "Anderson. . . . Bentham."

"Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row. "Seems like we got through with the last one only last week."

"Time sure goes fast," Mrs. Graves said.

"Clark. . . . Delacroix."

"There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

"We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hands, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt. . . . Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for *them*. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live *that* way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's *always* been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries," Mrs. Adams said.

"Nothing but trouble in *that*," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke. . . . Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson." The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?", "Who's got it?", "Is it the Dunbars?", "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make *them* take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't *fair*," Tessie said.

"I guess not, Joe," Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said. "There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't *fair*. You didn't give him time enough to choose. *Everybody* saw that."

Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

"Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just *one* paper," Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward, switching her skirt, and took a slip daintily from the box. "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill, Jr., opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper, Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the

heavy pencil in the coal-company office. Bill Hutchinson held it up, and there was a stir in the crowd.

“All right, folks.” Mr. Summers said. “Let’s finish quickly.”

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Mrs. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. “Come on,” she said. “Hurry up.”

Mrs. Dunbar had small stones in both hands, and she said, gasping for breath, “I can’t run at all. You’ll have to go ahead and I’ll catch up with you.”

The children had stones already, and someone gave little Davy Hutchinson a few pebbles.

Tessie Hutchinson was in the centre of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. “It isn’t fair,” she said. A stone hit her on the side of the head.

Old Man Warner was saying, “Come on, come on, everyone.” Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

“It isn’t fair, it isn’t right,” Mrs. Hutchinson screamed, and then they were upon her.

Source:

<http://www.gs.cidsnet.de/englisch-online/originals/lottery.htm>

ЖРЕБИЯТ

Превод: Радостина Игликова

Утрото на 27 юли беше ясно и слънчево, изпълнено с такава свежа топлина, сякаш лятото бе вече в разгара си. Навсякъде цъфтяха цветя, а тревата бе придобила тъмнозелен цвят. Към 10 часа хората от селото започнаха да се събират на малкия площад между пощата и банката. Имаше градове, където живееха толкова много хора, че тегленето на жребия продължаваше цели два дни и трябваше да започне още на 26 юни. В това село от едва 300 души обаче цялата процедура приключваше за по-малко от два часа. Затова можеха да започнат чак в 10 сутринта и въпреки това да се приберат навреме за обяда.

Първите пристигнали бяха, разбира се, децата. Лятната ваканция бе започнала неотдавна и повечето все още не бяха привикнали към новопридобитата си свобода. Продължаваха по навик да се скупчват тихичко на едно място и чак след това се пръсваха, погълнати от буйните игри. Все още си говореха за класната стая и учителя, обсъждаха книги и наказания.

Боби Мартин вече бе натъпкал джобовете си с камъни и останалите момчета скоро последваха примера му, като подбираха най-гладките и най-заоблените. Боби и Хари Джоунс и Дики Дьолакроа – чието име селяните произнасяха „Делакрой“ – постепенно натрупаха внушителна камара камъни в единия край на площада и се заеха да я защитават от набезите на другите момчета. Момичетата стояха настрана и разговаряха най-вече помежду си, като от време на време поглеждаха през рамо към момчетата. Междувременно най-малките се въргаляха в прахоляка или стискаха за ръка по-големите си братя или сестри.

Скоро започнаха да прииждат и мъжете. Те държаха под око децата си, докато разговаряха за сеитби и дъждове, за трактори и данъци. Стояха близо един до друг, далеч от купчината камъни и полугласно подхвърляха по някоя шега, която предизвикваше леки усмивки, но не и смях. Веднага след мъжете запристигаха жените, облечени в избелели домашни рокли и жилетки. Те се поздравяваха и разменяха по някоя клюка, докато търсеха съпрузите си сред множеството. След като заемеха мястото си до своите съпрузи, жените започваха да привикват децата си, които се подчиняваха неохотно, едва след четвъртото или петото повикване. Боби Мартин се изплъзна от ръката на майка си и със смях побягна обратно към купчината камъни, но баща му веднага го смъмри, и Боби бързо се върна и застана между баща си и по-големия си брат.

За провеждането на лотарията отговаряше господин Самърс. Пак на него бе поверено и организирането на селските забави и младежките вечеринки, както и приготвянията за деня на Все светии, тъй като той разполагаше с достатъчно свободно време и сили за обществени дела. Господин Самърс беше кръглолик, веселяк човек, който се занимаваше с търговия на въглища. Останалите хора от селото изпитваха към него съчувствие, тъй като той нямаше деца, а и жена му беше свадлива.

Когато пристигна на площада с черната дървена урна в ръце, събралото се множество се разшумя. Господин Самърс помахаше за поздрав и викна:

– Днес малко закъсняваме.

След това се появи пощальонът Грейвс. Той носеше трикрако столче, което сложи в средата на площада, а върху него господин Самърс постави черната урна. Селяните продължаваха да стоят на местата си и никой не се приближаваше. Когато господин Самърс попита: „Някой иска ли да ми помогне?“, сред селяните настъпи смут. Най-накрая се приближиха двама мъже, господин Мартин и големият му син, Бакстър, които щяха да придържат урната върху столчето, докато господин Самърс разбърква листчетата.

Специалните принадлежности за провеждане на жребия се бяха загубили отдавна, а черната урна, която сега стоеше върху столчето, беше придобила това предназначение още преди да се роди най-възрастният човек в селото, Стария Уорнър. Господин Самърс често приканваше селяните да се направи нова, но на никого не му се щеше да наруши дори такава незначителна традиция, каквато представляваше черната урна. Говореше се, че за направата ѝ са били използвани няколко парчета от първоначалната – онази, която била направена още при заселването на селото. Всяка година, след като се проведе лотарията, господин Самърс отново заговаряше за нова урна, но всеки път въпросът се забравяше, без да се предприеме каквото и да било. Черната урна ставаше все по-неугледна с всяка изминала година. Тя вече дори не беше изцяло черна – естественият цвят на дървото, от което бе направена, личеше по дълбоките цепнатини отстрани, а и на много места бе осеяна с по-светли или по-тъмни петна.

Господин Мартин и големият му син, Бакстър, придържаха здраво урната върху столчето, докато господин Самърс разбърка добре листчетата. Тъй като от ритуала бяха отпаднали (или бяха забравени) толкова много подробности, господин Самърс бе успял да убеди селяните да заменят използваните от поколения дървени дъсчици с хартиени билетчета. Той казваше, че дъсчиците са вършели добра работа, докато селцето е било малко, но тъй като вече населението надхвърляло триста души и вероятно щяло още да расте, трябвало да използват нещо, което по-лесно да се побира в черната урна.

Вечерта преди тегленето на жребия господин Самърс и господин Грейвс подготвяха листчетата и ги прибираха в урната, след което тя биваше занасяна за съхранение в касата на компанията за въглища на господин Самърс. Там тя оставаше заключена до следващата сутрин, когато господин Самърс я отнасяше на площада. През останалата част от годината урната се съхраняваше веднъж на едно, а друг път на друго място – една година бе прекарала в плевнята на господин Грейвс, след това стоя в мазето на пощата, а понякога я оставяха на някой рафт в бакалията на господин Мартин.

Още много неща трябваше да се свършат, за да може да започне тегленето на жребия. Трябваше да се направят списъци с имената на главите на всеки род и на всяко отделно семейство от рода, а освен това и да се запишат имената на всички членове на семействата. Освен това господин Самърс трябваше да положи официална клетва като отговорник по лотарията, която процедура се извършваше от началника на пощата. Някои си спомняха, че до някое време

отговорникът по лотарията трябвало всяка година да казва някакво неразбираемо и монотонно заклинание. Други твърдяха, че трябвало да стои по точно определен начин, докато изрича заклинанието, а трети бяха сигурни, че вървял сред хората, но тази част от ритуала била отпаднала много отдавна. Според тях е съществувал и задължителен ритуален поздрав, с който отговорникът трябвало да се обръща към всеки дошъл да изтегли листче от урната, но и това се било променило с времето.

Сега вече се от отговорника се изискваше само да разговаря с всеки, който отива към урната, а това се удаваше неимоверно добре на господин Самърс. Облечен в своята чисто бяла риза и сини панталони от дънков плат, небрежно поставил една ръка върху черната урна, той изглеждаше изключително благоприлично и внушително, докато говореше неспирно с господин Грейвс и двамата от семейство Мартин.

Точно когато господин Самърс най-накрая приключваше встъпителната си реч и се обърна към събралите се селяни, по пътеката към площада дотича госпожа Хътчинсън, като придържаше набързо наметната жилетка върху раменете си.

– Съвсем ми изскочи от главата кой ден е днес – рече тя на госпожа Дьолакроа, която стоеше до нея в дъното на тълпата и двете тихичко се засмяха.

– Аз си мислех, че мъжът ми нарежда дървата зад къщата – продължи госпожа Хътчинсън. – Като погледнах през прозореца, децата ги нямаше, та тогава се сетих, че е двацет и седми и хукнах насам.

Тя избърса мокрите си ръце в престилката, а госпожа Дьолакроа каза:

– Все пак не си закъсняла. Гореще все още си приказват.

Госпожа Хътчинсън протегна врат да види над скупчените хора и откри съпруга и децата си отпред. На тръгване потупа по рамото госпожа Дьолакроа и започна да си проправя път през тълпата. Хората весело се отдръпваха да я пропуснат, а двама или трима подхвърлиха достатъчно високо, та да ги чуят всички:

– Ето ти я и госпожа Хътчинсън.

– Бил, пристигна най-накрая.

Госпожа Хътчинсън стигна до съпруга си, а господин Самърс, който до този момент я беше изчаквал, се пошегува:

– Бях започнал да си мисля, че ще трябва да започнем без теб, Теси.

Госпожа Хътчинсън се усмихна и отвърна:

– Джо, да не искаш да си зарежа неизмитите чинии в мивката?

Това накара хората да се позасмеят, докато отново заемат местата си, след като се бяха отдръпнали, за да направят път на госпожа Хътчинсън.

– И така, – сериозно рече господин Самърс – хайде вече да започваме и да приключваме, за да може всеки да си върши работата. Липсва ли някой?

– Дънбар. – обади се няколко гласа. – Дънбар, Дънбар.

Господин Самърс провери списъка си.

– Клайд Дънбар – каза той. – Точно така. Счупил си е крака, нали? Кой ще го замести?

– Ами явно аз – обади се една жена и господин Самърс се обърна да я погледне.

– Съгласно правилата, съпругите участват в жребия вместо мъжете си – каза господин Самърс. – Нямах ли голям син, който да те замести, Джейни?

Макар че господин Самърс и всички останали в селото знаеха отговора твърде добре, задълженията на отговорника изискваха формално да задава подобни въпроси. Господин Самърс изчака с учтив интерес отговора на госпожа Дънбар.

– Хоръс е едва на 16 – каза госпожа Дънбар със съжаление. – Явно аз ще трябва да отменя мъжа си тази година.

– Добре – каза господин Самърс и отбеляза нещо в списъка. След това попита:

– Кое момче от семейство Уотсън ще участва тази година?

Едно високо момче сред тълпата вдигна ръка.

– Ето ме. Аз ще тегля за майка си и за мен. – Той нервно примигна и сниши глава, а сред тълпата се дочуха гласове:

– Добро момче си, Джак!

– Добре, че майка ти има мъж, който да я отмени.

– Така, – рече господин Самърс – явно всички са тук. Стария Уорнър успя ли да дойде?

– Ето ме – дочу се глас и господин Самърс кимна.

Когато господин Самърс се покашля и погледна списъка, всички изведнъж притихнаха.

– Всички готови ли са? – рече той. – Аз ще обявявам имената по списък, първо главите на родове. Който си чуе името идва и изтегля листче от урната. След това трябва да го държи сгънато в ръка без да го отваря, докато не се изредят всички. Има ли въпроси? Всички разбраха ли?

Лотарията се беше провеждала толкова много пъти, че хората почти не се заслушваха в разясненията. Повечето стояха безмълвни, нервно облизваха изпръхналите си устни и гледаха напред, без да отместват поглед. Тогава господин Самърс вдигна високо ръка и обяви:

– Адамс.

От тълпата излезе един мъж и се приближи към подиума.

– Здравсти, Стийв – каза господин Самърс, а господин Адамс му отвърна:

– Здравсти, Джо.

Усмихнаха се нервно и сдържано един на друг, след което господин Адамс бръкна в черната урна и извади едно сгънато листче. После се обърна и припряно се върна на мястото си сред останалите, като продължаваше да стиска здраво листчето за единия край. Той застана малко встрани от семейството си, без да погледне надолу към листчето.

– Алън – рече господин Самърс. – Андерсън...Бентън.

– Вече имам чувството, че като мине една лотария и веднага идва друга – каза госпожа Дьолакроа на госпожа Грейвс в дъното на тълпата. – Предната сякаш беше едва миналата седмица.

– Наистина времето минава много бързо – съгласи се госпожа Грейвс.

– Кларк... Дьолакроа.

– Ред е на мъжа ми – рече госпожа Дьолакроа. Тя затаи дъх, докато съпругът ѝ излизаше отпред.

– Дънбар – обяви господин Самърс и госпожа Дънбар бавно се приближи към урната, сподиряна от думите на една от жените:

– Хайде, Джейни.

– Хайде, давай – окуражи я друга.

– Ние сме следващи – каза госпожа Грейвс и отправи поглед към съпруга си, който застана пред урната, поздрави мрачно господин Самърс и изтегли едно листче. Вече из цялата тълпа се виждаха мъже, които нервно прехвърляха в големите си ръце малките сгънати листчета.

– Хърбърт... Хътчинсън.

– Качвай се, Бил – подвикна госпожа Хътчинсън и хората край нея се разсмяха.

– Джоунс.

– Казват, че селяните на север мислели да се откажат от лотарията – обърна се господин Адамс към Стария Уорнър, който стоеше до него.

Старецът изсумтя презрително:

– Сбирщина откачени глупаци. Така е, като слушат младите. То на тях все нещо не им харесва. Още малко и ще искат да се върнем в пещерите, никой да не работи, да си поживеем малко тъй. Едно време хората казваха – „жребият през юни хамбара ще напълни“. А така, докато се усетим и ще ядем само задушени треволяци и желъди. Открай време си има лотария – раздразнено добави той. – Стига ми, че трябва да гледам как онзи младок Джо Самърс си подхвърля шегите с хората.

– На някои места вече не правят лотарии – рече госпожа Адамс.

– Това само поразии ще докара, нищо друго – отсече Стария Уорнър. – Глупави младоци.

– Мартин – прозвуча гласът на господин Самърс и Боби Мартин проследи с поглед баща си, който излезе отпред. – Оувърдайк...Пърси.

– Ще ми се да побързат – обърна се госпожа Дънбар към големия си син. – Ще ми се да побързат.

– Почти приключи – отвърна ѝ той.

– Приготи се да изтичаш да кажеш на баща си – рече му госпожа Дънбар.

Господин Самърс стигна до собственото си име, при което внимателно пристъпи напред и изтегли едно листче от кутията. След това извика:

– Уорнър.

– За 77-ма година участвам в лотарията – говореше Старият Уорнър, докато си проправяше път сред хората. – За 77-ми път ми е.

– Уотсън.

Един висок и непохватен младеж излезе от тълпата, а от някъде се чу:

– Спокойно, Джак.

Госпожа Самърс рече:

– Не бързай, синко.

– Занини.

Всички бяха застинали в напрегнато очакване и не смееха да си поемат дъх. Най-накрая господин Самърс вдигна листчето си високо и рече:

– Хайде, време е.

Никой не помръдна в продължение на цяла минута, а после листчетата се отвориха. Изведнъж всички жени заговориха едновременно, заповтаряха:

– У кого е? На кого се падна? У семейство Дънбар ли е? Или Уотсън?

Отнякъде се дочу:

– У Хътчинсън е. Бил Хътчинсън.

– Бил Хътчинсън го е изтеглил.

– Иди да кажеш на баща си – каза госпожа Дънбар на сина си.

Хората се заозъртаха, като търсеха с поглед семейство Хътчинсън. Бил стоеше безмълвен, забил поглед в листчето в ръката си. Изведнъж Теси Хътчинсън се развика срещу господин Самърс:

– Ти не го остави спокойно да си избере листче! Видях те. Не е честно!

– Не се сърди, Теси – викна госпожа Дьолакроа, а госпожа Грейвс добави:

– Можеше да се падне на всеки от нас.

– Млъкни, Теси – смъмри я Бил Хътчинсън.

– Хайде, хора, – започна господин Самърс – дотук се справихме доста бързо, а сега трябва да побързаме още малко, за да приключим навреме. – Той погледна следващия списък и се обърна към Бил:

– Бил, ти ще теглиш от името на семейство Хътчинсън. Има ли други семейства във вашия род?

– Дон и Ева – извика госпожа Хътчинсън. – Нека и те да участват!

– Дъщерите участват заедно със семейството на съпруга си, Теси, – внимателно рече господин Самърс – и ти като всички много добре знаеш, че е така.

– Но не беше честно! – продължаваше Теси.

– Ами, само това сме, Джо – тъжно отвърна Бил Хътчинсън. Дъщеря ми ще тегли заедно със семейството на мъжа си, както си му е редът. Нямам други роднини освен децата.

– При това положение, остава ти да теглиш от името на вашия род, – разясни господин Самърс – а също и от името на вашето семейство. Нали така?

– Точно така – потвърди Бил Хътчинсън.

– Колко деца имате, Бил? – формално попита господин Самърс.

– Три – отвърна Бил Хътчинсън. – Бил младши, Нанси, и малкия Дейв. И Теси и аз.

– Добре тогава – каза господин Самърс. – Хари, прибра ли им билетчетата?

Господин Грейвс кимна и показа листчетата.

– Сега ги сложи обратно в кутията – нареди господин Самърс. – Вземи и билетчето на Бил и го сложи вътре.

– Мисля, че трябва да започнем отначало – промълви госпожа Хътчинсън. – Казвам ви, не беше честно. Не му даде време да си избере. Всички видяха.

Господин Грейвс събра петте листчета и ги сложи в кутията, след което пусна всички останали на земята, откъдето ги подхвана втрещът и ги разпиля във въздуха.

– Чуйте ме, хора – призоваваше госпожа Хътчинсън тълпата наоколо.

– Готов ли си, Бил? – попита господин Самърс. Бил Хътчинсън хвърли един бърз поглед към жена си и децата и кимна утвърдително.

– Не забравяйте, – рече господин Самърс – че след като си вземете листче, не трябва да го разгъвате, докато не си изтеглят всички. Хари, ти помогни на малкия Дейв.

Господин Грейвс хвана момченцето за ръка и то го последва до кутията без да се дърпа.

– Избери си листче от урната, Дейви – рече му господин Самърс. Дейви пхна ръка в кутията и се засмя.

– Само едно – напомни му господин Самърс. – Хари, пази му листчето.

Господин Грейвс хвана ръчичката на детето и измъкна сгънатото листче от стиснатото юмруче, докато малкият Дейв стоеше до него и го наблюдаваше с почуда.

– Ред е на Нанси – каза господин Самърс.

Нанси беше на 12 години и приятелките ѝ от училище развълнувани я наблюдаваха как нервно оправя полата си, докато отива към урната, а след това внимателно си избира листче.

– Бил младши – рече господин Самърс.

Всички погледи се отправиха към Били, към пламналото му от притеснение лице и твърде големите му, набиващи се на очи ходила. От притеснение той едва не събори урната, докато си изтегляше листче.

– Теси – обяви следващото име господин Самърс.

За момент Теси замръзна на място и стрелна околните с поглед, изпълнен с дързост и непокорство. След това стисна устни и се качи при урната. Грабна едно листче и го скри зад гърба си.

– Бил – чу се отново гласът на господин Самърс.

Бил Хътчинсън бръкна в кутията, опипа вътрешността ѝ и най-накрая извади листчето, като го стискаше в ръка.

Тълпата занемя. Едно момиче промълви:

– Дано не е Нанси. – Думите ѝ се чува чак в дъното на множеството.

– Вече не е като както едно време – заяви високо Стария Уорнър. – Хората вече не са същите.

– И така, – рече господин Самърс – Отворете листчетата. Хари, ти отвори листчето на Дейв.

Господин Грейвс отвори листчето и тълпата въздъхна с облекчение, като видя, че е празно. Нанси и Бил младши едновременно отвориха листчетата си. Лицата и на двамата светнаха и те засмени се обърнаха към тълпата, високо вдигнали листчетата над глава.

– Теси – подкани я отново господин Самърс.

Последва момент на мълчание, след което господин Самърс обърна поглед към Бил Хътчинсън. Той отвори своето листче и го показва. Беше празно.

– У Теси е – едва чуто изрече господин Самърс. – Покажи ни нейното листче, Бил.

Бил Хътчинсън пристъпи към жена си и насила издърпа листчето от ръката ѝ. Върху него имаше нарисувана черна точка. Господин Самърс я бе направил предната вечер, с големия молив в дирекцията на фирмата за въглища. Бил Хътчинсън вдигна листчето високо и сред множеството настъпи смут.

– Хайде, дами и господа – рече господин Самърс. – Да приключваме бързо.

Макар че бяха забравили едновременно ритуал и бяха загубили истинската урна, селяните още помнеха, че ще трябват камъни.

Купчината, която момчетата бяха струпали по-рано, стоеше в очакване. Земята наоколо бе осеяна с камъни, а сред тях вятърът разнасяше изхвърлените от урната листчета.

Госпожа Дьолакроа си избра един толкова голям камък, че ѝ се наложи да го хване с две ръце, за да го повдигне. След това се обърна към госпожа Дънбар:

– Хайде – подкани я тя – Побързай.

Госпожа Дънбар държеше дребни камъчета и в двете си ръце и задъхано отговори:

– Изобщо не мога да тичам. Тръгвай, а пък аз ще те настигна.

Децата вече се бяха въоръжили с камъни, а някой даде и на малкия Дейви Хътчинсън няколко камъчета.

В следващия момент Теси Хътчинсън се оказа сама и тълпата я наобиколи. Тя отчаяно протягаше ръце към съселяните си, които все повече се приближаваха и я стягаха като обръч.

– Не е честно – каза тя.

Тогава един камък я удари отстрани по главата. Чуваше се гласът на Стария Уорнър, който подканяше останалите:

– Хайде, хайде, хора.

Отпред сред тълпата от селяни стоеше Стийв Адамс, а до него бе госпожа Грейвс.

– Не е честно, не е справедливо! – чуха се отново виковете на госпожа Хътчинсън. В следващия момент всички се нахвърлиха върху нея.

STUDENTS' TRANSLATIONS

THE DOGNAPPER

Andrey Iliev

translated by Alexander Kirilov

I'm short *in stature. Rather yet, small*. For instance, if my neighbor Minko is a full-grown man *with his* 5 feet and 7 inches, then in comparison *I am a child*. That was what Stefana told me, *when she was leaving me*:

"Dude, I'm not for you! You're so gray, *that* you're barely visible!"

I'm not gray. I'm kind of yellowish, but my ex-wife always liked to exaggerate. Yes, yellow... What's wrong with being a little yellow? Do you know how much faster I get tanned? *Without even going* to the sea!

Hah! The sea! That's the reason why Milkana, *my daughter*, left me. I looked *after her for fifteen years*, because Stefana didn't *even* care about her. She started asking me for money - to go to Saint Vlas.

"I *don't have* any," I shrugged. "My boss hasn't paid me for three months."

"Hah, lame!" she yelled. "Just my luck, to be *born as* your daughter!"

And she left - she's been gone *this whole* summer...

But that made me go ask for my wages. My boss greeted me with a smile. He's like that - I've never seen him with a frown on his face. It probably doesn't fit his suit and his Mercedes.

"I was just about to call you," he said.

Oh, I thought to myself, *here I am* - coming to raise hell, and he was thinking about me *all along*.

"I'll pay you *your due*," he said, his smile still *glaring* at me, "but I want you to sign this."

"Look *now*, Balezdrov," he said, and his teeth shining as clear as day, almost unnaturally straight. "How many years have you *been working* for me? Seven? Yes. I tried you out *for* every position - driver, *turner*, handyman, security guard..."

I nodded - he *only* got the order wrong. First I was a security guard, and then a handyman.

"And you never got *the* job done."

He wasn't wrong, probably because *he didn't have to list off anything*.

"So, Balezdrov, you may have some talent, but I *couldn't* find it... Try somewhere else."

THE DOGNAPPER

Andrey Iliev

translation hints – David Mossop

I'm **quite** short, **or small, really**. For instance, if my neighbor Minko is a full-grown man **at** 5 feet and 7 inches **tall**, then **I am a child** in comparison. That was what Stefana told me, **as she left** me:

"Dude, I'm not for you! You're so gray you're barely visible!"

I'm not gray. I'm kind of yellowish, but my ex-wife always liked to exaggerate. Yes, yellow... What's wrong with being a little yellow? Do you know how much faster I get tanned? **I don't even need to** go to the sea!

Hah! The sea! That's the reason why **my daughter**, Milkana, , left me. I **spent fifteen years looking** , because Stefana didn't care about her. She started asking me for money - to go to Saint Vlas.

"I **haven't got** any," I shrugged. "My boss hasn't paid me for three months."

"Hah, lame!" she yelled. "Just my luck, to be your daughter!"

And she left - she's been gone **all** summer...

But that's **what** made me go **and** ask for my wages. My boss greeted me with a smile. He's like that - I've never seen him with a frown on his face. It probably doesn't fit his suit and his Mercedes.

"I was just about to call you," he said.

"Oh", I thought to myself, **there was me** - coming to raise hell, and **all along** he's **been** thinking about me.

"I'll pay you **what I own you**," he said, his smile still **beaming** at me, "but I want you to sign this."

"**Now look**, Balezdrov," he said, and his teeth shining as clear as day, almost unnaturally straight. "How many years have you **worked** for me? Seven? Yes. I've tried you out **in** every position - driver, **lathe operator**, handyman, security guard..."

I nodded – **only** he got the order wrong. First I was a security guard and then a handyman.

"And you never got **your** job done."

He wasn't wrong, probably because **there was no end to the list**.

"So, Balezdrov, you may have some **hidden** talent, but I **didn't** find it... Try somewhere else."

I took the money, bought myself a bottle of rakiya²⁵ and a kilogram of tomatoes. I never made the salad - I **sipped** the poison straight from the bottle. I **was swaying on the** chair which I found **behind the trash cans**, in the backyard **underneath the withering lilac**. And I drank. When there were around 2 inches of alcohol left in the bottle I started thinking. To be more precise - I started looking for my talent. I thought about this and that - but to no avail. Obviously I **was born as** a total washout.... Just **as I was** about to take my final sip, it came to me. I almost choked - the liquid went in the wrong way. I coughed a lot and suddenly realized I had forgotten as fast as I had discovered **my talent**. That was how I fell asleep - **on** the chair and confused.

When I woke up my head was throbbing, my body **had gone** stiff from the morning chill and there were dogs roaming in my thoughts. **Floating** in the air **as if they were** pigeons, but they were dogs... I was about to say “Screw this, are they putting drugs in alcohol now!” when I remembered what I was looking for, while I was drinking the rakiya.

So that was my talent - dogs. I’ve never been barked at by a dog! Curious. But it was **so**. I came from a long line of shepherds, and my great **grandma** Constantisa was a Karakachan. I don’t know if it was because of that, or because I was so small, that dogs didn’t even think of me as a human, **but they** had always been kind to me. **And** the scariest part is, that whenever I **lay out** my hand, they would start licking it as if I had **taken care of them** since they were puppies. I said to myself: why don’t I use this to earn money?... Some people are kidnappers, I could be a dognapper!

I put my head underneath the backyard **tap of cold water**. Not to get rid of my hangover, **as much as** to try and get the thought of stealing out of my head. It didn’t work. But I somehow got used to the idea.

The hypermarket was **three blocks away from my house**, the one with the two thousand square feet backyard. Just a jump away. I went around the parking lot and found them - one was a Setter in a Peugeot, the other was a Rottweiler in a Jeep. Which one did I choose? The Rottweiler of course! Why? Well, the Jeep was parked outside **of** the parking lot and the cameras’ **view**. I might have been a poor security guard, but I knew some stuff! And **second** - the Jeep was expensive, so its owner must have money. He hadn’t even locked **the** car. But then again, why **would** he? The Rottweiler was guarding it!

I went closer. The dog was lying on the seat. I tapped on the window. Its ears sprang up and it opened one eye.

“Hey,” I said.

It opened its other eye. I continued, because my great grandmother had told me that dogs understand everything and **that you should** talk to them as if they were people.

“Your master **said you should** come with me.”

It lifted up its head.

²⁵ Rakiya is grape or plum brandy, traditional alcohol drink made in Bulgaria.

I took the money, bought myself a bottle of rakiya²⁶ and a kilogram of tomatoes. I never made the salad - I **gulped** the poison straight from the bottle. I **rocked in a** chair which I found , in the backyard **behind the trash cans beneath a** withering lilac. And I drank. When there were around 2 inches of alcohol left in the bottle, I started thinking. To be more precise - I started looking for my talent. I thought about this and that - but to no avail. Obviously I **had been** born a total washout.... **I was just** about to take my final sip, **when** it came to me. I almost choked - the liquid went in the wrong way. I coughed a lot and **then** suddenly realized I had forgotten **my talent** as fast as I had discovered **it**. That was how I fell asleep - **in** the chair and confused.

When I woke up my head was throbbing, my body **was** stiff from the morning chill and there were dogs roaming in my thoughts. **They floated** in the air **like** pigeons, but they were dogs... I was about to say “Screw this, are they putting drugs in alcohol now!” when I remembered what I was looking for, while I was drinking the rakiya.

So that was my talent - dogs. I’ve never been barked at by a dog! Curious. But it was **true**. I came from a long line of shepherds, and my great **grandmother**, Constanta was a Karakachan. I don’t know if it was because of that, or because I was so small, that dogs didn’t even think of me as a human. **They** had always been kind to me and the scariest part is that whenever I **held** my hand **out** , they would start licking it. **Just** as if I had **looked after them** since they were puppies. **So** I said to myself: why don’t I use this to earn money?... Some people are kidnappers, I could be a dognapper!

I put my head underneath **cold water tap in** the backyard. Not **so much as** to get rid of my hangover, **but** to try and get the thought of stealing out of my head. It didn’t work. But I somehow got used to the idea.

Three blocks away from my house there was a hypermarket was , the one with the two thousand square feet backyard. Just a **skip and a** jump away. I went around the parking lot and found them - one was a Setter in a Peugeot, the other was a Rottweiler in a Jeep. Which one did I choose? The Rottweiler of course! Why? Well, the Jeep was parked outside the parking lot and **out of view** of the cameras. I might have been a poor security guard, but I knew some stuff! And **the other one** - the Jeep was expensive, so its owner must have money. He hadn’t even locked **his** car. But then again, why **should** he? The Rottweiler was guarding it!

I went closer. The dog was lying on the seat. I tapped on the window. Its ears sprang up and it opened one eye.

“Hey,” I said.

It opened its other eye. I continued, because my great grandmother had told me that dogs understand everything and **you need to** talk to them as if they were people.

“Your master **told you to** come with me.”

It lifted up its head.

²⁶ Rakiya is grape or plum brandy, traditional alcohol drink made in Bulgaria.

"I'll **take care** of you for **some time**."

And I opened the door.

"You coming?"

The lead was wrapped around its neck. I untangled and nudged it. The giant beast obediently stood up and came next to me. **From time to time** its muscular shoulder **would bump** my **foot**. I took it home and **started waiting**. For what? **The** notice about a lost Rottweiler and **its** finder's **reward**. I **diligently copied** the mobile phone number and called **it**. No problem - they welcomed me as if I was a well-doer.

You wouldn't believe it, I struck gold! **For** seven-eight months I stole fifty dogs and stabilized my finances. Yes. A miracle - people were ready to offer me **giant** sums of money for some mutt.

Once I saw my daughter - she was **loitering** in the summer garden of a bar. I sat down next to her. She blushed and started looking around - **as if** people **would** start saying **that** she must have hit rock bottom if she was sitting at the same table with **people** like me. She **was muttering** about how she needed money for her university **taxes**. She thought **that** when she started talking about money **I'd vanish**... But I took out a **pack** of money, tossed it on the table in front of her and... goodbye!

And for that guy, the boss with the white teeth, I left a bottle of whiskey at the gate-keeper's because they wouldn't let me in. They probably thought, **that** I'd be whining about getting my old job back.

One day I was walking around for something special **and** what did I see at the **end** of a neighborhood **garden's sandbox**? Little girls were playing in it. **Two of them**. Twins around three years old, four at the most. Lying next to them was one of those big dogs from that breed - the Bulgarian shepherd's **one**. Lying and daydreaming. What lunatic **made** a **sandbox** five feet away from the boulevard? I wouldn't know. **But** at one point one of the girls **left it and with a wobbly step went** towards the **asphalt**. **And the cars there were like raging wasps. 50 to 60 miles an hour**.

I stared. I looked around...

At that exact moment the mutt jumped, dashed and caught the kid by its blouse and pulled it back **to** the sand. It **looked as if it wasn't doing it for the first time** because the girl didn't even cry. And then the dog lay down again, putting its head on the grass and **closing** its eyes.

Wow!

I looked around. But of course - there had to be someone with these kids! Through **the** method of **exclusion** I found her - a twenty five year old extremely blonde **chick**, **with** fingernails longer than her skirt. She was sitting in front of **the** cafe, smoking a cigarette and only from time to time glancing at the **sandbox**.

I said to myself, this is what I need to **fix** my life for years to come. For a dog like **this anyone would give plenty of money**!...

“I’ll **be taking** care of you for **a while**.”

And I opened the door.

“You coming?”

The lead was wrapped around its neck. I untangled and nudged it. The giant beast obediently stood up and came next to me. Its muscular shoulder **bumped against my leg** now and again. I took it home and waited. For what? **A** notice about a lost Rottweiler and **a reward for its** finder. I **carefully noted down** the mobile phone number and called. No problem - they welcomed me as if I was a well-doer.

You wouldn’t believe it, I struck gold! **Over a period of** seven-eight months I stole fifty dogs and stabilized my finances. Yes. A miracle - people were ready to offer me **huge** sums of money **just** for some mutt.

I saw my daughter **once** - she was **hanging around** in the summer garden of a bar. I sat down next to her. She blushed and started looking around – **she seemed to be worried that** people **might** start saying she must have hit rock bottom, if she was sitting at the same table with **someone** like me. She **muttered** about how she needed money for her university **fees**. She thought **I’d vanish** when she started talking about money ... But I took out a **wad** of money, tossed it on the table in front of her and... goodbye!

And **as** for that guy, the boss with the white teeth, I left **him** a bottle of whiskey at the gate-keeper’s **lodge** because they wouldn’t let me in. They probably thought I’d be whining about getting my old job back.

One day **as** I was walking around **looking** for something special, what did I see at the **in a sandpit at the bottom of** a neighborhood garden? **Two** little girls were playing in it. They were twins - around three years old, four at the most. Lying next to them was one of those big dogs from that breed - the Bulgarian shepherd. Lying and daydreaming. What lunatic **had built them** a **sandpit** five feet away from the boulevard? I wouldn’t know. **At** one point one of the girls **got out of it and wobbled** towards the **tarmac**. **The street was filled with cars, buzzing at 50-60 miles per hour like crazed** wasps.

I stared. I looked around...

At that exact moment the mutt jumped, dashed and caught the kid by its blouse and pulled it backing to the sand. It **clearly wasn’t the first time it had done it** because the girl didn’t even cry. And then the dog lay down again, **put** its head on the grass and **closed** its eyes.

Wow!

I looked around. But of course - there had to be someone with these kids! Through **a** method of **elimination** I found her - a twenty five year old extremely blonde **girl, her** fingernails longer than her skirt. She was sitting in front of **a** cafe, smoking a cigarette and only from time to time glancing **over** at the **sandpit**.

I said to myself, this is **just** what I need to **sort out** my life for years to come. **Anyone would give plenty of money** for a dog like **that!**...

I won't go **around** how I stole it... It wasn't any different from the others. It did seem **as if it came** more willingly than normal **though**. The responsibility of guarding the kids must have been horrible... **That** idea dawned on me because of the way it was **acting during the** evening. Every dog **starts getting worried** around that time if it's not at home - **it wants** to go back **there** because **it knows that its duties are** actually during the night. And then I do **that which** my grandfather taught me - I start patting **the mutt** on the head. He **would** say that every living being needs to be petted five minutes a day. I remember **that** my grandmother **made a remark**:

"If you had **caressed** Stefana **on the head**, she wouldn't have left you!"

Rambling talk - a woman **is not** a dog... But **I've got to tell you that** it really works on dogs - they calm down and become attached to you. But this mutt didn't care - it ate its food, ran around the backyard...

The next day **around noon** I went around the neighborhood - normally in previous cases **twenty fourth hours** the streets and **crossways** around the **place of stealing** would **be booming with** notices about the lost animal. Nope. Nothing...

It was the same the day **after**. I said to myself: its master must have hired private detectives to look for my hostage. **And** I started getting nervous, damn it - they don't fool around... They'll beat the hell out of you. They're not like our modern democratic police officers. I even locked the mutt in the backyard shed.

I did another round **two days later**. Nothing on any of the poles. Nothing in front of the stores... I said to myself: they must have put the notice in the garden. So I went there.

And what did I see? The kids were in the **sandbox** again, and **the** Blondie was **at** the cafe. Only the dog was missing. **And while** I was standing there, one of the girls left the sandbox again and **went** cooing towards the street. And the cars, well, I told you - like wasps! Vroom...vroom...vroom! Fifty... **even** sixty miles an hour! Two steps... three steps.

"Hey!" I yelled.

But she kept on going. She fell forward. Stood up. Looked around and happily continued on her **path**.

And there was no sidewalk. The grass and bushes were almost **up to an adult's** knee level. **Only a** curb and bam - the road! **It was impossible for the drivers to see the kid**.

Another step...

I looked around helplessly and **jumped** forward.

I caught her just as she was **going** to step **on** the curb. I pulled her and with my heart in my throat I pressed her to my chest.

"Hey, you little fool," I managed to **moan** out.

And then **it** started crying!... **The blonde one and its two cigarette** friends came running **along**. They **didn't even** throw away their cigarettes!

I won't go **into** how I stole it... It wasn't any different from the others. **Although it seemed to come** more willingly than normal. The responsibility of guarding the kids must have been horrible... **The** idea dawned on me because of the way it was **acted that** evening. Every dog gets **anxious** around that time, if it's not at home. **They** want to go back because **they** know that **their** duties actually **start** during the night. And then I do **what** my grandfather taught me - I start patting **them** on the head. He **used to** say that every living being needs to be petted five minutes a day. I remember my grandmother **saying**:

"If you had **stroked** Stefana's **head like that**, she wouldn't have left you!"

Rambling talk - a woman **isn't like** a dog... But I **have to say** it really works on dogs - they calm down and become attached to you. But this mutt didn't care - it ate its food, ran around the backyard...

Around noon the next day I went around the neighborhood - normally in previous cases, **after about twenty four hours** the streets and **crossroads** around the **area where the dog went missing** would **have been plastered with** notices about the lost animal. Nope. Nothing...

It was the same the **next** day. I said to myself: its master must have hired private detectives to look for my hostage. **So** I started getting nervous, damn it - they don't fool around... They'll beat the hell out of you. They're not like our modern democratic police officers. I even locked the mutt in the backyard shed.

Two days later I did another round. Nothing on any of the poles. Nothing in front of the stores... I said to myself: they must have put the notice in the garden. So I went there.

And what did I see? The kids were in the **sandpit** again, and Blondie was in the cafe. Only the dog was missing. **While** I was standing there, one of the girls left the sandbox again and **waddled** cooing towards the street. And the cars, well, I told you - **they were** like wasps! Vroom...vroom...vroom! Fifty... sixty miles an hour! Two steps... three steps.

"Hey!" I yelled.

But she kept on going. She fell forward. Stood up. Looked around and happily continued on her **way**.

There was no sidewalk. The grass and bushes were almost **the height of a grown-up's knee**. **Just the** curb and bam - the road! **The drivers couldn't possibly see the child**.

One more step...

I looked around helplessly and **leapt** forward.

I caught her just as she was **about to** step **onto** the curb. I pulled her **back** and with my heart in my throat I pressed her to my chest.

"Hey, you little fool," I managed to **groan**.

And then **the little girl** started crying!... **Blondie and her two** friends **with cigarettes** came running **up**. They **hadn't even thrown** their cigarettes **away**!

“Why are you touching the child?” she pounced on me.

“Pedophile,” *eerily stated* one of her friends.

The other didn’t *even* say *anything* - she just landed me *with* a blow on the head with her purse! I barely managed to put the child down... *I got* another couple of blows... That was when an old lady tried to defend me, saying that the child had, you know...

“He’s a pedophile!” the three exclaimed with conviction.

Muttering, they parked themselves *at* the cafe *once again*.

The kids stayed in the *sandbox*. And ten feet away were the cars - vroom! - fifty, even sixty...

I went back home. I drank a shot of rakiya, *swayed on that* chair. And I decided.

I took the mutt out of the shed and took it straight to the garden. The kids were still there. The mother and those two - still crossing their legs... I took its lead off and nudged it. The dog looked up at me.

“*Come* on,” I told it. “You have to.”

It looked down and slowly started walking towards the *sandbox*. It stopped halfway and looked back at me.

“Okay,” I pitied it. “In a year or two... when the kids grow up... I’ll steal you again!”

And I hurried back...

“Why are you touching the child?” she pounced on me.

“Pedophile,” one of her friends **shouted sternly**.

The other didn’t say **a word** - she just landed me a blow on the head with her purse! I barely managed to put the child down... **then** another couple of blows... That was when an old lady tried to defend me, saying that the child had, you know...

“He’s a pedophile!” the three exclaimed with conviction.

Muttering, they parked themselves **back down in** the café.

The kids stayed **playing** in the **sandpit**. And ten feet away were the cars - vroom! - fifty, even sixty...

I went back home. I drank a shot of rakiya, **rocked in my** chair. And **then** I decided.

I took the mutt out of the shed and took it straight **back** to the garden. The kids were still there. The mother and those **other** two - still crossing their legs... I took its lead off and nudged it. The dog looked up at me.

“**Go** on,” I told it. “You have to **go now**.”

It looked down and slowly started walking towards the **sandpit**. It stopped halfway and looked back at me.

“Okay,” I pitied it. “In a year or two... when the kids grow up... I’ll steal you again!”

And I hurried back...

THE PROPHECY

Teodora Todorova

translated by Bozhana Nikolova

He nearly drowned in his cup of coffee. He hiccupped and coughed while his heartbeat resembled a soaring humming bird. With eyes wide open he **was watching** the breaking news and could not believe what he **saw and heard**.

The speaker on the screen with a **quivering** voice announced that **the plane** flight BS123 to Amsterdam had just been blown up. **It was assumed that** all passengers were dead. The reason for the tragedy **was not** clarified yet.

He took a deep breath and **switched** through the other channels in order to find more details. **Good Heavens!** He was supposed to **be** on that flight.

He darted into the kitchen and started fumbling for his spare bottle of brandy. He poured himself such a **great** amount that **were the** circumstances normal, he wouldn't **even think he'd be able to take it in**. He **sipped it all in a gulp**.

His heart was still throbbing wildly and he felt **giddier** from the shock than from the alcohol.

He **was to be exactly on this plane**, namely **on flight** BS123 that took off for Amsterdam at a quarter to eight a.m.; the plane that was smoking and burning on the international runway.

If he had taken that plane, he would surely **be where** the other passengers **were** – in the hereafter! He would have **gone** there and not where he had planned with his group of **pals** – on the streets with red lanterns in the Dutch city and **amongst** the gorgeous bosom of an enchanting lady of unknown **descent!**

Oh, **Lord**, his friends- he **will** never see them again!

Tears started flowing down his cheeks and he got hold of the bottle once more. He started praying aloud almost without realizing he was doing it... He was thanking Lora...

The idea for a weekend in Amsterdam **sprang up** one night after they had been drinking a lot – five old **pals**. The fact that they were unfortunate in love, aside from their friendship, bound them together. The word “unfortunate” was not the most accurate **one**. As it were, they were rather captives and slaves to their wives, who had **clutched at** their necks (respectively **at** their wallets) like **some** octopuses. The men could not even wipe their noses without their wives being around.

They had tried **pulling** to escape at different times and in various ways, and yet somehow they failed. The only success they obtained was “a party” for a few hours at the local bar and normally one of the ladies would come later and pick them up.

THE PROPHECY

Teodora Todorova

translation hints – David Mossop

He nearly drowned in his cup of coffee. He hiccupped and coughed while his heartbeat resembled a soaring humming bird. With eyes wide open he **watched** the breaking news and could not believe what he **was seeing and hearing**.

The speaker on the screen with a **trembling** voice announced that flight BS123 to Amsterdam had just been blown up. All passengers **were assumed to be** dead. The reason for the tragedy **had not been** clarified yet.

He took a deep breath and flicked through the other channels, in order to find more details. **Jesus!** He was supposed to **have been** on that flight.

He darted into the kitchen and started fumbling for his spare bottle of brandy. He poured himself such a **huge** amount that **had** circumstances **been** normal, he wouldn't **have been able to imbibe it**. He **gulped it down in one go**.

His heart was still throbbing wildly and he felt **dizzy** from the shock rather than from the alcohol.

He **should have been precisely on this flight**, namely BS123, that took off for Amsterdam at a quarter to eight a.m.; the plane that was smoking and burning on the international runway.

If he had taken that plane, he would surely **have been in the place of** the other passengers – in the hereafter! He would have **ended up** there and not where he had planned to be with his group of **friends** – on the streets with red lanterns in the Dutch city and **in** the gorgeous bosom of an enchanting lady of unknown **origin!**

Oh **God**, his friends – he **would** never see them again!

Tears started flowing down his cheeks and he got hold of the bottle once more. He started praying aloud almost without realizing he was doing it... He was thanking Lora...

The idea for a weekend in Amsterdam **had occurred** one night after they had been drinking a lot – five old **friends**. The fact that they were unfortunate in love, aside from their friendship, bound them together. The word “unfortunate” was not the most accurate **word**. As it were, they were rather captives and slaves to their wives, who **had gripped around** their necks (respectively their wallets) like octopuses. The men could not even wipe their noses without their wives being around.

They had tried to escape at different times and in various ways, and yet somehow they failed. The only success they obtained was “a party” for a few hours at the local bar and normally one of the ladies would come later and pick them up.

He could not call **to mind** who **was** first one to **blurt out** the idea for the trip. Either way, it was not important. **The more essential point was** the decision **was** taken with mutual consent and within a few seconds. They decided to concoct a business trip as a main pretext, knowing the ladies wouldn't mind since their husbands usually came back bearing many gifts **for them from** such trips. After all, not only was the Netherlands a country of windmills, but also a country of diamonds. So the men knew their better halves **could have one more** of these and even get a ring or earrings. At the end of the day, a knick-knack was not as valuable as a whole weekend of freedom and tender **deviations** for them - the men.

The **arranged** happy occasion was **specified to happen** in ten days.

He was not able to **account to** himself how he **got to marry** Lora.

He was a successful lawyer, a happy bachelor and a man **pleased** with himself. He used to spend his time between the office, non-engaging dates with young and charming ladies, beer with friends at a pub with live music, and Sunday afternoons at the stadium. He had built up a world of his own and did not let anyone or anything disturb his pleasing rhythm of life... until Lora **came up**.

It all started with a dinner that continued in his bachelor apartment and ended between his black sheets. In the morning he "got clean away" like he always did so that he would avoid questions like "When?" and "How will we meet each other again?" . He went to work light-hearted and with a satisfied body. However, **hardly didn't he pass out** when, **in the evening**, he found her still there - in his bedroom.

In a tender and innocent voice the lady explained she had taken 3 days off, which she intended to spend with him:

"Well, darling, it's Friday, isn't it? Let's have some fun **at the** weekend, shall we? What do you say?"

He could not throw her out **on** the street in her underwear, of course. Besides, there was nothing on the TV during the weekend, and his favourite football team's match **was put off** because of the heavy rain, so...

So the combination of his soft heart, the solid physical needs and Lora's sweet voice **got him out of the** list of bachelors in the end.

Her creams and ointments **shove** in the bathroom as if **with a wand** and he had to keep watch like a **partisan** for the moments when she **did not occupy** the bathroom so **that** he could shave. Then his pullovers **took the low** drawers of the **chiffoniers** and then **one more** pillow appeared on his bed. The climax of change was **set by the telephone secretary that first spew** "I am **away, say who you are if you wish**". One obscure day this **chanting was altered to** "At the moment Lora and Billy are not at home, please leave a message and we will call you as soon as **possible**". Beep! And that was it! That was it with the bachelor Billy as well! End of message!

However awkward it was, he was the first one to confess to the other four men, **and** he had been entrapped **into** the half-family life. After a short silence and **uneasy** fidgeting in their chairs, his pals unburdened their souls, too. In such a way they initiated the club "deceived men hearts".

He could not **recall** who **had been** the first one to **come up with** the idea for the trip. Either way, it was not important. **More importantly** the decision **had been** taken with mutual consent and within a few seconds. They decided to concoct a business trip as a main pretext, knowing the ladies wouldn't mind since their husbands usually came back bearing many gifts **after** such trips. After all, not only was the Netherlands a country of windmills, but also a country of diamonds. So the men knew their better halves **would have another** of these and even get a ring or earrings. At the end of the day, a knick-knack was not as valuable as a whole weekend of freedom and tender **diversion** for them - the men.

The happy occasion was **due to take place** in ten days.

He was not able to **explain to** himself how he **ended up married to** Lora.

He was a successful lawyer, a happy bachelor and a man **satisfied** with himself. He used to spend his time between the office, non-engaging dates with young and charming ladies, beer with friends at a pub with live music, and Sunday afternoons at the stadium. He had built up a world of his own and did not let anyone or anything disturb his pleasing rhythm of life... until Lora **appeared**.

It had all started with a dinner that continued in his bachelor apartment and ended between his black sheets. In the morning he "got clean away" like he always did so that he would avoid questions like "When?" and "How will we meet each other again?" . He went to work light-hearted and with a satisfied body. However, **he almost passed out** when he found her still there **that evening** - in his bedroom.

In a tender and innocent voice the lady explained she had taken 3 days off, which she intended to spend with him:

"Well, darling, it's Friday, isn't it? Let's have some fun **this** weekend, shall we? What do you say?"

He could not throw her out **onto** the street in her underwear, of course. Besides, there was nothing on the TV during the weekend, and his favourite football team's match **had been postponed** because of the heavy rain, so...

So the combination of his soft heart, the solid physical needs and Lora's sweet voice **took him off the** list of bachelors in the end.

Her creams and ointments **appeared** in the bathroom as if **by magic** and he had to keep watch like a **hawk** for the moments when she **was not occupying** the bathroom, just so he could shave. Then his pullovers **ended up in the bottom** drawers of the **chest** and then **another** pillow appeared on his bed. The climax of change was **the answering machine, which she reset from** "I am out, leave your name if you wish to." One obscure day this chant was **changed to** "At the moment Lora and Billy are not at home, please leave a message and we will call you as soon as **we can**". Beep! And that was it! That was it with the bachelor Billy as well! End of message!

However awkward it was, he was the first one to confess to the other four men **that** he had been entrapped **in** the half-family life. After a short silence and **uneasily** fidgeting in their chairs, his pals unburdened their souls, too. In such a way they initiated the club of "deceived men hearts".

Sometimes they **self-ridiculed themselves**, while they were **away from the hearing range** of their wives. They joked their loving ladies had founded an association, probably called “How to screw up the bachelors”.

Yes, a medal always has two sides... or was it **the** coin?!

Five days before his flight for Amsterdam (when his suitcase was **ready** and he was looking forward to **the** forthcoming moments of freedom) Lora got on his nerves by her pleads to go to a fortune-teller, **who was** a woman from a neighboring village **that** could foretell everything. All **it took for that lady was** to look at you and not only **would** she say who you were and what kind of person, but **would** also tell your future. He was stubbornly running along the touch line. Despite that, his physically weak, but strong-willed better half managed to catch him in the corner **eventually**, as **it** always **happened after all**.

Thus on Tuesday morning he found himself in a dirty neighborhood, sullen and grumpy, ringing the bell **by** a **peeled** front door. The **granny** who opened **turned** out to be no less “**peeled**”. **Within 5 meters** she **smelled** of alcohol so strongly **as if she** had tried to preserve her body for eternity with spirits.

Naturally, Lora did not notice anything of the sort and grabbed his hand with eyes wide open **and** immeasurable worship **was streaming** from her face. She resembled a homeless kitten in front of a bowl of fresh milk.

They seated themselves around a low table in a **sooty** small room **as big as** a matchbox. He found himself in the firing line between Lora and the elderly lady. The one poked him in the ribs to **make him** stop fidgeting in his chair **like a mangy**, whilst the **latter** did not take her small piggish eyes off of him.

Just **when he was on the verge of his patience and** the granny shuffled the cards with the **deftness** of a croupier in a casino, she fired a question at him:

”You are a lawyer, aren’t you? And you earn well!”

He didn’t even manage to blink.

“Besides that you **plan one... one**, let’s say business trip with your friends!”

“Yes, **Lord!** Billy, you see? She **does** foretell everything!”- Lora exclaimed almost ecstatically. – “Didn’t I tell you? But you never believe me!”

Although he was familiar with the laws, he was willing to strangle Lora right at that moment. However, the old lady spoke up again:

“It’s entirely up to you to decide what to do. I can only tell you that misfortune awaits you, you are within an inch of death... Your death will be due to... yes, that’s right means of transport.”

“Does it have to do anything with the plane, please, do tell me!”- Lora insisted on having it her own way.

“No, I can tell you nothing more. Now, I will ask the gentleman to leave the room. **Me and** your girlfriend **will need to talk at ease**.”

Sometimes they **poked fun at themselves**, while they were **out of earshot** of their wives. They joked that their loving ladies had founded an association, probably called “How to screw up the bachelors”.

Yes, a medal always has two sides... or was it **a** coin?!

Five days before his flight for Amsterdam (when his suitcase was **packed** and he was looking forward to **his** forthcoming moments of freedom) Lora got on his nerves by her pleads to go to a fortune-teller, - a woman from a neighbouring village **who** could foretell everything. All **she needed to do was** to look at you and not only **could** she say who you were and what kind of person, but **she could** also tell your future. He was stubbornly running along the touch line. Despite that, his physically weak, but strong-willed better half managed to catch him in the corner, as always.

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Just **as his patience was about to run out**, the granny shuffled the cards with the **dexterity** of a croupier in a casino, she fired a question at him:

”You are a lawyer, aren’t you? And you earn well!”

He didn’t even manage to blink.

“Besides that you **are planning ... a**, let’s say business trip with your friends!”
“Yes, **Jesus!** Billy, can’t you see? She **can** foretell everything!”- Lora exclaimed almost ecstatically. – “Didn’t I tell you? But you never believe me!”

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“Does it have to do anything with the plane, please, do tell me!”- Lora insisted on having it her own way.

“No, I can tell you nothing more. Now, I will ask the gentleman to leave the room. **I want to talk at ease with** your girlfriend...”

He didn't wait to be told twice. He **departed from** the battlefield almost **at a run**. **While he was leaning on the** wall outside, he felt like lighting a cigarette although Lora had **given him a** headache **with her grumblings that** he would get cancer if he kept swallowing "that nasty poison". In spite of that, he was a hundred per cent sure, she cared more about the new curtains she had bought than about his despicable lungs.

Damn Lora, her moral admonitions and **the** cursed granny! He was a skeptic in his soul and beliefs and didn't have faith in fortune tellers and black magic. And yet he **had been** speechless at what the old lady told him. He was also had no reasonable argument to explain the facts.

She might have heard **some things** from Lora or somebody else, but he was positive the granny knew very well why they were going to Amsterdam. Oh, yes! The old lady had been staring at him with an **accusatory** look with which she told him "I know you **go there to go** whoring". He was only hoping she wouldn't say a thing to Lora, because otherwise the most **formidable** storm would burst **forth and it would be** much more fierce and destructive than tornado F5...

On their way back home, Lora "stepped on" the brakes and **drummed** into his ears screaming "watch out", "don't go **at a** yellow light" and "don't drive so fast". He was confident, she was more frightened for herself than for him **having in mind what the older** lady had prophesized.

At one insane moment he felt almost content. What if Lora dumped him now that she knew his life was in danger?! Maybe he could get rid of her at last?!...

Lora did not leave him. In fact, she **was the** bane **for his existence**. Two days before the flight to Amsterdam, he **turned out to be in** one of Hell's circles. She made him **now** with tears, **now with** screams, **now with** pleadings, **to make a** life insurance. Should something happen to him, she would inherit his apartment, his furniture, his country house... and everything else including the cups he had won from bridge tournaments.

While they were signing the papers, the thought that maybe this whole affair was staged **crossed his mind**. Well, a **setting** with the sole purpose of Lora getting her hands on a **good** fortune. The elderly lady might **be** a relative of hers and she might have "prophesized" his "end" and the "death caused by means of transport" in exchange **of** payment (that had come precisely out of his pocket and bank account).

After all, **those two stood** alone in the small room **of the granny** more than an hour.

He could picture them very clearly – bent down to each other, their heads almost touching. He imagined **how they laid** plans against the "**strong sex**" **and** their eyes **sparkled** as **if** they were **before** the window of a jewelry shop. God, why did you have to take Adam's rib?!...

Despite his thoughts and feelings **he signed the papers anyway**, leaving Lora his only heir, **provided that he departed from this world untimely**... Just one more victory of the "weak sex"... The evening before the flight **he didn't get a wink of sleep**. He **turned over** in his half of the bed, and ghastly **scenes with inflamed planes took place** before his eyes. Damn old witch! May her prophesy be **damn**, too!

He didn't wait to be told twice. He **left** the battlefield almost **running**. **As he leant against the** wall outside, he felt like lighting a cigarette although Lora had **made him** headache **by moaning** he would get cancer, if he kept swallowing "that nasty poison". In spite of that, he was a hundred per cent sure that she cared more about the new curtains she had bought than about his despicable lungs.

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She might have heard **something** from Lora or somebody else, but he was positive the granny knew very well why they were going to Amsterdam. Oh, yes! The old lady had been staring at him with an **accusing** look with which she told him "I know **you're going whoring there**". He was only hoping she wouldn't say a thing to Lora, because otherwise the most **incredible** storm would burst - much more fierce and destructive than tornado F5...

On their way back home, Lora "stepped on" the brakes and **screaming** into his ears "watch out", "don't go **through** yellow light" and "don't drive so fast". He was confident, she was more frightened for herself than for him, **especially after what the old** lady had prophesized.

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After all, **they had sat** alone in the **old woman's** small room **for** more than an hour.

He could picture them very clearly – bent down to each other, their heads almost touching. He imagined **them making** plans against the "**stronger sex**" - their eyes **sparkling as though** they were **in front of** the window of a jewelry shop. God, why did you have to take Adam's rib?!...

He signed the papers anyway, despite his thoughts and feelings, leaving Lora his only heir, **in the event of his untimely death**... Just one more victory of the "weak sex"... The evening **he didn't get a wink of sleep before** the flight. He **tossed and turned** in his half of the bed, and ghastly **images of burning flames appeared** before his eyes. Damn that old witch! May her prophesy be **damned**, too!

Even though he was convinced Lora had ensnared him once again, he could not understand why some **unthinkable** fear had clasped his neck. He turned over, **sinking** in his own perspiration. **The fear engulfed him so powerfully from time to time that** he opened his mouth **widely so that he wouldn't suffocate**. Then he heard his own lungs wheeze and **squeal** while taking in gulps of air.

Ultimately, at about dawn, **and** almost on the verge of his strength he did what he had wanted to do for months – he woke up Lora with frantic yelling and kicked her out of his home.

He remained firm at her weeping, begging and accusations. He slammed the door after her and poured himself a huge amount of brandy. He intended to alter his insurance in the morning **as he was aware** his friends would not be cross he didn't travel with them to Amsterdam. **After they came back**, he would tell them the incredible news that he had managed to break up with Lora and they would appreciate it. Oh, yes, they definitely **would** even envy him beyond measure.

However, he would never be able to tell them that. The reporter had just confirmed that all 120 passengers were dead. The reasons for the unthinkable tragedy hadn't been clarified. Despite that, the hypothesis **for a** human error, and not a technical problem **arose**.

He poured himself a second glass and felt sorrowful and guilty. He burst into tears for his friends he would never have a beer with, but at the same time **became aware** that Lora hadn't **fooled** him after all. Obviously, that elderly lady **did foretell** the future. She had saved him from imminent death. Who could believe it? He felt he was to blame for his demeanor and **made up his mind to** call her in a while to make amends. Perhaps she did love him after all... in her own way.

He went out on the terrace, because he felt he was **smothering** in front of the TV and the tragic **reportage** on the screen. He buried his head in his **crossed hands**, leaning on the parapet...

Little Smithy woke up early. He knew he mustn't disturb mom and dad **until** they **get** up. The previous evening his uncle had given him a magnificent lorry as a present. It was so huge that Smithy could sit inside it and daddy pulled and pushed him around the whole apartment until **the child** gasped for air from laughter and **agitation**.

He slowly sneaked out of his room and went **to** the living room. He made up his mind to go out and quietly push the lorry on the terrace. When he grew up, he was going to drive the same lorry, but **real**.

He **lifted on his toes after half an hour of playing** and looked down. Oh, there he was – uncle Billy – just like him on the terrace three floors below him. Uncle Billy was a great friend, and like mom said “a great lawyer”.

Even though he was convinced Lora had ensnared him once again, he could not understand why some **unimaginable** fear had clasped his neck. He turned over, **drowning** in his own perspiration. **From time to time he was so overwhelmed by fear that** he opened his mouth **wide to avoid suffocation**. Then he heard his own lungs wheeze and **rasp** while taking in gulps of air.

Eventually at about dawn, almost on the verge of his strength he did what he had wanted to do for months – he woke up Lora with frantic yelling and kicked her out of his home.

He remained firm at her weeping, begging and accusations. He slammed the door after her and poured himself a huge amount of brandy. He intended to alter his insurance in the morning, **since he knew** his friends would not be cross if he didn't travel with them to Amsterdam. He would tell them the incredible news **when they got back** that he had managed to break up with Lora and they would appreciate it. Oh, yes, they **would** definitely even envy him beyond measure.

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He slowly sneaked out of his room and went **into** the living room. He made up his mind to go out and quietly push the lorry on the terrace. When he grew up, he was going to drive the same lorry, but **a real one**.

After half an hour of playing he **raised himself onto tiptoes** and looked down. Oh, there he was- uncle Billy- just like him on the terrace three floors below him. Uncle Billy was a great friend, and like mom said "a great lawyer".

Smithy tried to call uncle Billy quietly and attract his attention, but was afraid that if he made **the dust**, he might **awake** his parents. That, in its turn, would deprive him from a huge portion of chocolate ice-cream. He turned around, unhooked a clothes-pin and sent it flying down. He saw uncle Billy looked up. His friend seemed very sad, so Smithy thought if he showed him his lorry, it may cheer him up.

Despite being made of plastic, the toy was very heavy and Smithy managed to lift it up to the level of the parapet with great efforts and panting. Then just as he decided to call his friend and impress him with his new toy, the colorful lorry slipped out of his fingers and **bolted** in a mad flight down, **exactly** towards the terrace of uncle Billy...

He had a sixth sense that something was wrong. Something swished above him, coming down like a summer storm drawing near. He raised his head up towards the terrace where little Smithy **smiled** happily **and** with robust cheeks just a few minutes ago.

A split second before the lorry toy crashed **in** his head, he burst into laughter and thought that he was dying as a result of an accident caused by means of transport after all!

Oh, hell! The old witch had turned to be right... again...

Smithy tried to call uncle Billy quietly and attract his attention, but was afraid that if he made **a fuss**, he might **wake** his parents. That, in its turn, would deprive him from a huge portion of chocolate ice-cream. He turned around, unhooked a clothes-pin and sent it flying down. He saw uncle Billy looked up. His friend seemed very sad, so Smithy thought if he showed him his lorry, it may cheer him up.

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ABOUT THE DOVE AND THE RAVEN

Radoslav Parushev

translated by Oleg Krapivin

It was a hot summer's day and I was looking for a quiet **and** solitary place to study for the final examinations. I remembered a section of the University that my colleagues and I called "the Latin" part. In the first year of our education, some of us had attended lectures **in Latin** there, or at least, they thought **so**. During the student riots in the winter of 1996/97 we used the premises **in question** to get **heavily** drunk in a warm place. The Latin, itself, was on the sixth floor of the central building of the University. I mean **that** hardly anyone had classes there, most of the rooms and staircases were not locked and there was **from there** a marvellous view of **the bigger part of** the city.

I got my books and cigarettes, took the elevator and went up. **On going out of** the elevator I noticed (**it only went to the fifth floor**) a toilet. I figured it wouldn't be a bad idea to remember where it was, instead of going to the first floor every time nature called. Immediately after the loo **is** the entrance to the **spiralling** staircase with a lot of skylights, **doves** and light. I went up.

Basically, you could say that **the** Latin, from a bird's-eye **view**, looked like a trapeze, four domes, connected by corridors. Each of the domes is divided into four rooms. While walking along the corridors (often inappropriately curved) you **could** see rooms with doors at both ends, or on one side **a door** and on the other – **balconies**, with a view **on** an absolutely identical inner courtyard, or you **would** look at plain walls. Some of the corridors and their **weird** branches were 60cm wide and you'd **feel** like Lazarus. Claustrophobia and darkness, fatal despair **haunted, here and there, this so-called Latin**.

OK. I went up the **spiralling** staircase, and found myself in front of a half-opened window. In front of me, two corridors crossed almost at a right angle. I went down the left one. I tried to open the first door – locked. The second one wasn't. I went in. Poor me! A small quiet and cosy place, five by eight with five rows of benches and seats and a sloped ceiling. I sat in the last row, opened a skylight above my head, lit a cigarette and blissfully began reading the maze that the Criminal law **was: Oblique** intent.

Naturally, twenty minutes later I had **to go** to take a leak. I left the lecture-hall and went down to the fifth floor. The lavatory was gone. **It was replaced by a wall**. It's **alright, I told** to myself, let's not be formalists. I'll take the lift down.

Except that the lift was gone as well. **In** its place **stood a locked door**. Maybe if I kick it open **the cherished** lift would be there? Let's not be formalists. At least the central staircase was in its place. It took me about 10 minutes to reach the first floor. In front of the men's toilet stood an unattractive girl with brown hair **and** was drinking cappuccino. I went in and took a leak. **Outside** the girl was still standing and staring at me. I pushed the button of the lift, which came immediately and took me up to the fifth floor.

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translation hints – David Mossop

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I got my books and cigarettes, took the elevator and went up. **When I got out of** the elevator **(it only went to the fifth floor)** I noticed a toilet. I figured it wouldn't be a bad idea to remember where it was, instead of going to the first floor every time nature called. Immediately after the loo **was** the entrance to the **spiral** staircase with a lot of skylights, **pigeons** and light. I went up.

You could say basically that **Latin**, from **a bird's-eye** looked like a trapeze, **with** four domes connected by corridors. Each of the domes is divided into four rooms. While walking along the corridors **(often inappropriately curved)** **you see rooms** with doors at both ends, or **a door** on one side and – **balconies** on the other, with **a view of** an absolutely identical inner courtyard, or you **could** look at plain walls. Some of the corridors and their **strange** branches were 60cm wide and you **felt** like Lazarus. Claustrophobia and darkness, fatal despair, **haunting feelings hanging in the air of this place they called the Latin room**.

So I went up **the spiral staircase** and found myself in front of **a half-open window**. In front of me, two corridors crossed almost at a right angle. I went down the left one. I tried to open the first door – locked. The second one wasn't. I went in. Poor me! A small quiet and **cosy** place, five by eight with five rows of benches and seats and a sloped ceiling. I sat in the last row, opened a skylight above my head, lit a cigarette and blissfully began reading the maze that was Criminal law: **Possible** intent.

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Except that the lift was gone as well. **A locked door stood in** its place... Maybe if I kick it open, **that lovely old** lift would be there? Let's not be formalists. At least the central staircase was in its place. It took me about 10 minutes to reach the first floor. In front of the men's toilet stood an unattractive girl with brown hair. **She** was drinking cappuccino. I went in and took a leak. **When I came out** the girl was still **standing there** and staring at me. I pushed the button of the lift, which came immediately and took me up to the fifth floor.

It stopped exactly in the same lobby as the first time. Next to the toilets that had apparently reappeared. The girl with the coffee gazing at me on the first floor, was in the lobby, this time on the fifth floor **and was** looking at me again. I didn't know **yet**, how she managed to run up the stairs in fifteen seconds without spilling **the** cappuccino. I nodded, we had met before after all, and quickly went up the stairs.

This time, the staircase was dark and dusty with three or four ravens perched on the railing.

I went **to** the room I **was in** the first time, **which was still** the same, with the exception of the balcony and the view wasn't to the north toward Slatina, like before, but rather to the west toward Alexander Nevsky. On the wall a crooked inscription written with a black marker had appeared, saying, I'M WRITING WITH A BLACK MARKER ON THE WALL.

However, my books, thank God, were **in their place**. My two sweet volumes of Criminal Law of the Republic of Bulgaria by Ivan Nenov, published in Sofia, in 1992, with my signature on the first page. Oh, you, precious symbols of my sanity! I sat down and began reading, trying not to think of anything else.

After about an hour I had to take a leak again and with fear in my mind I headed for the toilet. The explorer in me wanted to check out what was going on. This time I took my books with me. After all, they cost 20 grand, and when I got back (if I got back) they **could** be gone. Or they **could** be on a completely different subject.

Things weren't very different, **compared to the last time**. The stairs **were twice as many**, but the lavatory had again mysteriously disappeared, the lift was gone as well. On the first floor my old acquaintance was staring at me again, I think she was drinking Coke this time. She was waiting for me upstairs, again, when the ominous machine took me up to the loo, which had just reappeared. Apparently, the guy, who was making a fool out of me, had involved not only stairs, lifts, lavatories, lecture-halls but also living people in the game (quite **funny according to him**). When I came back for the second time, or rather, again, to the sixth floor, unexplainable columns had appeared in places **and** completely new branches of the corridors and the room I was in was almost nowhere to be found. Almost, because in a dark dusty corridor **without windows** and balconies written on top of a portrait of Miguel De Cervantes **with a green marker** was the inscription: 'If you're looking for a room scribbled all over with a black marker, turn left at the end of the tunnel.' I did. I really did find the door (this time it was metal, not wooden, like before) behind it there was the absurd room. The inscription 'I'm writing on the walls with a black marker', was in front of me, like something familiar and welcoming. I felt so confused **that** I felt a strange eccentric calmness.

I sat at the first desk, **there** were desks instead of benches, and I tried not to talk to myself, but rather to arrange my thoughts in silence.

It stopped exactly in the same lobby as the first time. Next to the toilets that had apparently reappeared. The girl with the coffee gazing at me on the first floor, was in the lobby, this time on the fifth floor **looking at me again. I still didn't know** how she managed to run up the stairs in fifteen seconds without spilling **her** cappuccino. I nodded, we had met before after all, and quickly went up the stairs.

This time, the staircase was dark and dusty with three or four ravens perched on the railing.

I went **into** the room **where I had been** the first time. **It was still** the same, with the exception of the balcony and the view wasn't to the north toward Slatina, like before, but rather to the west toward Alexander Nevsky. On the wall a crooked inscription written with a black marker had appeared, saying, I'M WRITING WITH A BLACK MARKER ON THE WALL.

However, my books, thank God, were **still there**. My two sweet volumes of Criminal Law of the Republic of Bulgaria by Ivan Nenov, published in Sofia, in 1992, with my signature on the first page. Oh, you, precious symbols of my sanity! I sat down and began reading, trying not to think of anything else.

After about an hour I had to take a leak again and with fear in my mind I headed for the toilet. The explorer in me wanted to check out what was going on. This time I took my books with me. After all, they cost 20 grand, and when I got back (**if I got back**) they **might** be gone. Or they **might** be on a completely different subject.

Compared to the last time, things weren't very different. **There were twice as many stairs**, but the lavatory had again mysteriously disappeared, the lift was gone as well. On the first floor my old acquaintance was staring at me again, I think she was drinking Coke this time. She was waiting for me upstairs, again, when the ominous machine took me up to the loo, which had just reappeared. Apparently, the guy who was making a fool out of me, had involved not only stairs, lifts, lavatories, lecture-halls but also living people in the game (**quite amusing in his opinion**). When I came back for the second time, or rather, again, to the sixth floor, **inexplicable** columns had appeared in places **as well as** completely new branches of the corridors – and the room I was in was almost nowhere to be found. Almost, because in a dark dusty **windowless** corridor **without** balconies **on top of a portrait of Miguel De Cervantes was the inscription written in green marker pen**: 'If you're looking for a room scribbled all over with a black marker, turn left at the end of the tunnel.' I did. I really did find the door (**this time it was metal, not wooden, like before**) and behind it there was the absurd room. The inscription 'I'm writing on the walls with a black marker', was in front of me, like something familiar and welcoming. I felt so **confused I felt** a strange eccentric calmness.

I sat at the first **desk**. **There were** desks instead of benches, and I tried not to talk to myself, but rather to arrange my thoughts in silence.

So, it's like this. I can't deviate from logic. So, even if it takes me a whole day, I will get a sheet of paper, pencils, ink, chalk, crayons and rulers, protractors and compasses and whatever else I might need to map the whole floor in detail. Every meter, every room, I would **put down on a** graph paper every corridor, staircase, column, window or bird. Then I **would** copy the map 15, no 50 times and I **would** hide one copy in fifty different places on this floor, marked with a red crayon. One copy **in** every 5-6 meters. So, the next time the floor starts playing tricks on me, I'll just take out the map from under a radiator or a bookcase and show it what's what.

Just as I was about to laugh victoriously with an Evil Warlock-like laughter, it got to me. Chaos **would** be Chaos, even if I were to tattoo the map on my belly. The floor **would** distort and shift when and **as it pleased**, even if it kept within the bounds of decorum, while I was trying hard to map it, as soon as I **was ready with** the map, it **would** shift again. I doubted I could impress it with zeal and diligence.

Then I heard the Voice:

"The sixth floor is the centre of **the** absolute Disorder. It exists to balance the order in the rest of the whole building. So the corridors **wouldn't** cross, so lecture-halls **wouldn't** disappear into **nothing** (sometimes full of students). The creator made this sphere of Chaos on the top of the building. He used it to build **the** Order. This absurd sixth floor sustains the order in the whole university, perhaps in the whole city and even in the world."

The voice sounded like my own, except that it resounded slightly, and didn't come from me but from a snow white dove, perched **on** the desk. The dove gazed at me with a look typical for a dove, its beak didn't move, but the Voice was definitely coming from it.

I **hectically** got up, stretched my arm toward the dove but it flew off through an open skylight in the ceiling, which I hadn't noticed before.

I went out the door and started running down a corridor. I was furiously looking for the simplest proof for that I still was sane. Going past a balcony I saw a tall dark figure standing there. I went out on the balcony and saw a grinning punk with a blank stare, black jacket and tight black pants. The man had obviously chosen the seclusion of the sixth floor as the perfect undisturbed place to smoke illegal plants. Between the fingers of one of his relaxed hands **a quite thick joint burned slowly**. I looked him in the eyes and realized he wouldn't be able to answer any of my questions. Is it possible for doves to speak? Where do rather large architectural elements such as stairs and balconies go, how could new columns and windows appear? It didn't make sense. The dimension the punk was in at the moment probably was even more confusing than the sixth floor.

I darted through the corridors. What the dove told me couldn't be true. I didn't believe in antipodes and I didn't accept the existence of absolute Chaos, **opposite** to Order, as I didn't believe that Good and Evil, Heaven and Hell, Darkness and Light existed. Black is just extremely dark White, not the opposite of it.

So, it's like this. I can't deviate from logic. So, even if it takes me a whole day, I will get a sheet of paper, pencils, ink, chalk, crayons and rulers, protractors and compasses and whatever else I might need to map the whole floor in detail. Every meter, every room, I **will mark on graph paper** every corridor, staircase, column, window or bird. Then **I will copy** the map 15, no 50 times and **I will hide** one copy in fifty different places on this floor, marked with a red crayon. One **copy every** 5-6 meters. So, the next time the floor starts playing tricks on me, I'll just take out the map from under a radiator or a bookcase and show it what's what.

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The dove was obviously confused, influenced by the simplistic dual philosophy, believed to be true by the majority of humanity. Then, how would you explain the vile rebus on the sixth floor?

I remembered the **Crete** Labyrinth, Theseus, Ariadne's thread. I started laughing quite unhealthily and almost with a relief expected to come across the nasty Minotaur behind the next dark corner and if possible to blame on him my fit of neurosis.

But, behind the corner, there was an unlit staircase, a fact, that under the circumstances I neither had to, nor could **foresee** so I slid down the dirty steep steps.

On the first turn I would hit my head on the opposite wall if I hadn't desperately grabbed the metal grid of the railing. I clenched the grid tightly and got up. I nearly went head over toes for ten steps **made of stone**. I still clenched the metal when something flew up from the darkness and perched on my right wrist. It was a raven. I heard a voice again, this time it was definitely mine, I was speaking aloud, the raven was just staying and listening.

"There is no bifurcation. Death isn't the opposite of life, sorrow isn't opposite of delight, creation isn't in contrast with destruction. Chaos is part of the Perfect order of the Universe, Chaos is just unorganized Order, and vice versa."

If you want to go down, just go down, if your aim is to go up, just go up even though everything is ONE and the same and 'down' isn't the opposite of 'up'.

The raven nodded and said:

"The building is like that. The world is like that. There is nothing to be scared of. Sanity isn't measured in metres and kilograms."

"And still", I asked, "the building was built around the beginning of the century by an Austrian architect, not the creator of the Universe, right?"

"Without Him, everything that happened wouldn't happen." said the bird, then it cawed cheerfully and flew away.

I went back up to sixth floor. I cleaned my only jacket **from** the dust and spider's web. Without **hesitation** I turned left, then right and then two lefts again. I found my punk. He still stood calm and smiling, just as I remembered him. The setting sun was throwing bright flashes at his yellow teeth. The rising moon reflected in his huge pupils.

"It's getting late, I told him. "The University security guard locks the central building around this time, so unless we want to spend the night here we should leave. Follow me. I know the way down.

"But, I'm writing on the walls with a black **marker**..." he replied slightly confused.

"It's ok. People do far more idiotic things. Let's go!"

We went down. More precisely – to the exit.

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SETTLERS

Iliya Dzherekarov

translated by Sabina Todorova

Exhausted, I climbed over the ridge and stepped **on** an even meadow. I could rest. I left behind me *a year long* journey through the jungles of the planet. I would be stalked by ferocious animals no more and no more would I have to go through swamps and mountain massifs.

I sat on the grass and looked ahead. Down there, almost on the ocean's shore, the transparent dome of the station could be seen. The foamy stream escaped in the quiet gulf through a small reservoir surrounded by short bushes.

I looked more carefully. I could see an outlined path, a bench. Even a flower-bed **is made** and it visibly **stood out against** the overall green.

Blica had worked hard. **It wasn't by chance that she didn't want** fly off with me. She may have actually been right. The rocket **didn't stand**. The fuel nozzles **burnt out** and I barely managed to survive. **Doesn't matter**. At least **I tried to act**. **Tried** to contact the Earth and report our location.

Now, both here and on Earth, everybody thinks I'm dead.

Blica saw that shortly before entering the orbit, **the rocket deviated** from its course and flew over the ocean. It must've been very hard for her. **After all we didn't** even say goodbye.

I stood up and **slowly headed downhill**. I would show up out of the blue. I imagined how pleased she would be when she sees me and I smiled. She might even feel faint. **In any case the awkwardness would disappear. It had to!**

When we found out that, after the starship had crashed, we stay alone on the planet, Blica wandered about **dizzily** for a long time. Then she **stated**:

"Momchil, we must have children. **Alone we won't survive**. We'll come to an empty and pathetic existence with no interests whatsoever."

I laughed.

"**You talk** nonsense. We don't need to become settlers. **You should also ask to set up** a farm and **domesticate** animals..."

She abruptly changed her tone:

"We already ARE settlers. The fact that we have a rocket **with which we could** fly around the planet means nothing. It'll take more than forty **starts to take off** all the apparatuses. On the Earth **we are considered** missing and if they search for us, they'll search there – where we are supposed to be. Six light-years from here. **Till they find us, at least twenty years would've passed.**"

SETTLERS

by Iliya Dzherekarov

translation hints – David Mossop

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I looked more carefully. I could see an outlined path, a bench. Even a flower-bed **had been made** and it stood out *visibly* against the overall green.

Blica had worked hard. **There was a reason why she hadn't wanted to** fly off with me. She may have actually been right. The rocket **hadn't stood up to it...** The fuel nozzles **had burnt out** and I **had** barely managed to survive. **It doesn't matter.** At least **I had tried to act. I had tried** to contact the Earth and report our location.

Now, **everyone** here and on Earth **as well** thinks I'm dead.

Blica saw that shortly before entering orbit. **The rocket had deviated** from its course and flew over the ocean. It must've been very hard for her. **We didn't** even say goodbye.

I stood up and **headed slowly downhill.** I would show up out of the blue. I imagined how pleased she would be when she saw me and I smiled. She might even feel faint. **Whatever happened, there wouldn't be any more awkwardness. There couldn't be!**

After the starship had crashed, we realized that we were alone on the planet, Blica wandered about **dazedly** for a long time. Then she **said:**

"Momchil, we must have children. **We won't survive alone.** We'll come to an empty and pathetic existence with no interests whatsoever."

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"You're talking nonsense. We don't need to become settlers. **Why don't you ask about setting** up a farm and **domesticating** animals..."

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I interrupted her *with irony*:

“And *this gives* you a reason to think that our return is impossible and *we have* to spend the rest of our lives here? And what if they never find us?”

She paid no attention to my *mordacity*.

“*We are obligated to think not only* about ourselves, but about those who’ll come after us. *Here we’ll build a base* which will be used in the future. We must do whatever it takes to make it last. I believe that having children won’t be an obstacle. On the contrary – they’ll help us when we grow old.”

I lost my temper:

“And what if they still don’t come and look for us? What if even after fifty years we still remain the only ones on this desolate planet? What would our children do? Or you want to pass onto them the burden that’s supposed to be ours? Get rid of the idea of Adam and Eve. Imagine we have a boy and a girl. *After* twenty or thirty *years*, if we don’t contact the Earth, can you imagine what they’d do? Have you thought about that? *Under these conditions I won’t allow a child to be born*. I have no right to condemn it to such miserable existence!

I had clenched my fists and was shouting unnaturally *loud*. *Blica, pallid, was looking* at me with her eyes wide open. She swallowed, as if her throat had gone dry, and clearly said:

“Now I *begin* to know you. So far *I’ve only* presumed that you *are* human. Pathetic egoist!

After that she turned around and shut herself in her laboratory. She never looked at me again. *As if for her, I didn’t exist*. She *was catching* wild animals and operated on them, examined the fruits of the bushes and the trees.

She spoke to me only once. When I took the decision to fly off with the rocket and *reach* the nearest base. The flight *was going to take about* twelve years. I told her. She only said:

“This has to do with your life and *I’m obligated* to warn you that you’re trying to do the impossible. You know that the rocket’s engine won’t be able even to enter the planet’s orbit. Besides, *you can neither take enough food, nor* spend so much time alone in there. It’s not a starship. However, the final decision is yours.”

I took the decision. I *flew* off and nearly lost my life.

I smile at those memories now. Everything’s already in the past. I’m alive and I’m returning. I survived.

The sun descended towards the horizon. There were two-three hours until the darkness came. No need to hurry. I could see Blica. She came out and walked down the path. She stopped next to the meteorological apparatus. She probably *regularly controlled them*. I waved at her but she didn’t turn *to face me*. Without *losing* time she went back into the station. Maybe she was afraid to go out alone.

I interrupted her *sarcastically*:

“And *that gives* you a reason to think that our return is impossible and *that* we have to spend the rest of our lives here? And what if they never find us?”

She paid no attention to my *moroseness*.

“*We can’t just think* about ourselves, but about those who’ll come after us. *We’ll build a base here*, which will be used in the future. We must do whatever it takes to make it last. I believe that having children won’t be an obstacle. On the contrary – they’ll help us when we grow old.”

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“And what if they still don’t come and look for us? What if even *in fifty years’ time*, *we’re* still the only ones on this desolate planet? What would our children do? Or you want to pass onto them the burden that’s supposed to be ours? Get rid of the idea of Adam and Eve. Imagine we have a boy and a girl. *In about* twenty or thirty *years’ time*, if we don’t contact the Earth, can you imagine what they’d do? Have you thought about that? *I won’t allow a child to be born under these conditions*. I have no right to condemn it to such *a* miserable existence!

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Impossible. After all, she had placed a bench next to the bush **near** the spring. From there you could see both the sunset and the sunrise. Tomorrow we'll watch them together.

I smiled happily once again and involuntarily started **to walk** faster.

For a moment I stopped in front of the door. I smoothed my hair and **examined critically** my shabby, tattered attire. I took a deep breath and entered. Blica was in the machine room. Writing something down. It was probably the results from the meteorological apparatus. She heard my footsteps and turned around in fright.

For a few seconds she stood still and then quietly uttered:

"So you're alive!?"

I cleared my throat so I **can** answer but she quickly ran over to me, hugged me and **hastily** started talking:

"I cried. I should've broken something so that you **won't be** able to take off. I didn't believe that you'd come back. You've had it tough, haven't you?"

She let me go and started fussing around.

"You're tired and hungry. I'll feed you right away. No. First you'll **wash up**. Or you want to rest before that?"

I laughed.

"I'll eat, then I'll wash and change. **I'll tell you lots of things.**"

Full and clean I rested on the bed. The sun had already set. Blica sat beside me. All of a sudden I felt confident. I was sure that we would return to the Earth. We would find a way to make contact!

I hugged her and she smiled.

"I still love you, stupid settler."

In the night I woke up by the feeling of being alone. Blica was gone. Worried, I got up and listened. Strange sounds **came** from somewhere. **As if** a baby was crying. Lots of babies. They must be some kind of animals and she was there to calm them down. She was afraid they might wake me up.

I tiptoed to the lab's door. I could hear her talking:

"Don't cry little boys, I'll feed you now and you'll fall asleep."

Content, I shook my head. At least that way she was happy. A few animals could be her **replacement** for the entire human society. It was just me who could not put up with such existence. I would have to come up with something.

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I went back to bed and before thinking of anything, I fell asleep.

In the morning I woke up in the best mood. Blica was gone again. I called her and she peeped out of the lab.

“Fix the breakfast. I have a little more work to do.”

My spirits **notably** fell. At least today she **could pay** attention to me instead to her animals.

I prepared the breakfast and then she came. She had cut her hair and so she had an even more boyish look. There **are** shadows under her eyes but her face was glowing.

“I’m not late, am I?”

I didn’t manage to answer. She casually asked:

“In your opinion, how many people are needed for maintaining a society at the level on which we are on now?”

So she hadn’t given up on the idea **to have** children.

I **reluctantly answered**. I did not **wish** to fight again.

“I can’t say exactly but at least a few thousand people.”

She smiled triumphantly.

“I did the **math**. Only two hundred and fifty, three hundred at the most. Eighty can settle in the station and for the rest we’ll have to build houses.”

I choked on my bite. I got the feeling **that behind her casual tone there was something very serious**. I took a sip of water and I tried to turn it all into a joke.

“Don’t tell me you are planning to give birth to **so** many children?”

She laughed heartily.

“No! No! Even if I wanted to, I **wouldn’t be able to**.”

There was something silly about this conversation.

The confidence with which she spoke of so many people, started to annoy me.

“Maybe you’ve discovered a breed of apes and intend to turn them into humans?”

She **probingly looked** at me and stopped smiling.

I went back to bed and before thinking of anything, I fell asleep.

In the morning I woke up in the best mood. Blica was gone again. I called her and she peeped out of the lab.

“Fix the breakfast. I have a little more work to do.”

My spirits fell **significantly**. At least today she **might have paid a little more** attention to me **than** to her animals.

I prepared the breakfast and then she came. She had cut her hair and so she had an even more boyish look. There **were** shadows under her eyes but her face was glowing.

“I’m not late, am I?”

I didn’t manage to answer. She casually asked:

“In your opinion, how many people are needed for maintaining a society at the level on which we are at now?”

So she hadn’t given up on the idea **of having** children.

I **answered reluctantly**. I did not **want** to fight again.

“I can’t say exactly but at least a few thousand people.”

She smiled triumphantly.

“I did the **maths**. Only two hundred and fifty, three hundred at the most. Eighty can settle in the station and for the rest we’ll have to build houses.”

I choked on my bite. I got the feeling **there was something very serious behind her casual tone**. I took a sip of water and I tried to turn it all into a joke.

“Don’t tell me you’re planning to give birth to **that** many children?”

She laughed heartily.

“No! No! Even if I wanted to, I **couldn’t**.”

There was something silly about this conversation.

The confidence with which she spoke of so many people, started to annoy me.

“**You haven’t** discovered a breed of apes **have you and you want** to turn them into humans?”

She **looked at me probingly** and stopped smiling.

“It seems, you still don’t realize the situation we’re in?”

I stopped eating. I wanted us to be clear. **The only solution of** all our problems was **our** contact with the Earth. I said briefly:

“You’re well aware of my position on this matter and I don’t have the slightest intention **to change** my mind. We won’t be having children. I won’t allow such foolishness!

I felt how Blica turned into a strange serious woman.

“I thought that after **the venture** with the rocket, you’ll become more realistic.

She stood up and **bluntly ordered**:

“You **take** the scientific observations. Check **in the diary where I’m at** and continue from there! I’ll take care of the children!”

I feel like reminding her that after the death of the Commander, as a second pilot, I **am** to be his substitute but she was already on her way out and her last words made me think.

THE CHILDREN! **Could it be that she had gone crazy from** the long days spent in solitude? I should throw **out of the station all the animals**. Right now. **Until it was** not too late.

I went after Blica and pressed down the door handle of the lab. It was locked. I knocked but she didn’t answer. I shouted out. She needed to understand that I was the Commander!

“Blica! Open the door! I have to know what’s in here!”

I heard rattling and her voice.

“I’ll open now. I’m coming!”

I waited a few more seconds. It was quiet inside. I pressed the handle, the door unexpectedly opened and I entered. The first thing I saw was Blica, standing at the far end of the hall.

For a few seconds **I looked at her**. She **stood still**. Only **in her eyes there was a strange dark glow**. I could not bear it and my gaze **slid** to the walls. **Alongside them, small cribs were arranged. In each one there was** a newborn baby.

I lost control over my thoughts. Was it possible that she had turned the animals into children? Impossible! **Indecisively I stepped** forward to the first crib. The baby, with still unseeing eyes, **looked towards me**. Its little **hands move** around **and rushed to the mouth which greedily opened**. It was hungry. Not getting any food, it started crying. I gave it my finger and it gripped it tightly.

“**You still don’t seem to** realize the situation we’re in?”

I stopped eating. I wanted us to be clear. **The only way to resolve** all our problems was **to make** contact with the Earth. I said briefly:

“You’re well aware of my position on this matter and I don’t have the slightest intention **of changing** my mind. We won’t be having children. I won’t allow such foolishness!

I felt Blica turn into a strange serious woman.

“I thought that after **your venture** with the rocket, you’ll become more realistic.

She stood up and **ordered bluntly**:

“You **look after** the scientific observations. Check **where I’m up to in the diary** and continue from there! I’ll take care of the children!”

I feel like reminding her that after the death of the Commander, as a second pilot, I **was** to be his substitute but she was already on her way out and her last words made me think.

THE CHILDREN! **Had she gone mad from** the long days spent in solitude? I should throw **all the animals out of the station**. Right now. **Before it was** too late.

I went after Blica and pressed down the door handle of the lab. It was locked. I knocked but she didn’t answer. I shouted out. She needed to understand that I was the Commander!

“Blica! Open the door! I have to know what’s in here!”

I heard rattling and her voice.

“I’ll open now. I’m coming!”

I waited a few more seconds. It was quiet inside. I pressed the handle, the door unexpectedly opened and I entered. The first thing I saw was Blica, standing at the far end of the hall.

I looked at her for a few seconds. She **was standing motionless**. Only **there was a strange dark glow in her eyes**. I could not bear it and my gaze **moved** to the walls. **Rows of small cots were arranged along them. Each contained** a newborn baby.

I lost control over my thoughts. Was it possible that she had turned the animals into children? Impossible! **I stepped unsurely** forward to the first crib. The baby **looked towards me**, with still unseeing eyes. Its little **arms moved** around, **stuffing its little hands into its mouth which opened greedily**. It was hungry. **When it didn’t get any food**, it started crying. I gave it my finger and it gripped it tightly.

A warm, real, living being.

I released my finger and started counting them.

Forty!

The **cry of the one woke up the others**. Blica **kept sitting** in her chair in the same position. Her silence was unbearable. I had to say something. What? To ask for explanation? To blame her for not following my order as a Commander? I could still feel the warmth of the small hand. I swallowed and said:

“They are hungry.”

I needed time to comprehend all this. I glanced at them once more. Without asking how they came to be, their helplessness affected me. I wanted to do something. To act.

Suddenly I understood the meaning of the question about the minimum number of people necessary for the creation of a human society.

I accepted it!

“You have to feed them, Blica. I’ll take care of everything else.”

You could see the satisfaction on her face.

“Are you convinced now that I **don’t talk** nonsense?”

It seemed to me that there was something challenging in her tone but I pretended I had not noticed it.

“Later you’ll **give me an explanation for** how **you’ve created** them.”

She came closer.

“The boys – that’s you. To be precise, twenty completely identical copies of you. And the girls are me. Happy?”

Nothing was clear. I looked at her with question in my eyes and she continued:

“Do you remember that before you flew off you’d hurt your arm and came to me to clean the wound and bandage it. I took advantage of the situation and cut off a little bit of your tissue. **After your firm statement that you don’t want children, I took a decision – I’ll** create people artificially. You know, genetics is my first degree. Each cell in the human tissue contains the complete genetic code of the entire body. From a single cell, placed in a suitable nourishing environment and stimulated for development, you can get an exact replica of the organism from which it was taken. On the Earth, this is used for preservation of **some** valuable breeds of animals. The result is a great amount of individuals, **possessing** perfectly identical qualities. When you took off, I began working. I prepared all that was necessary and from your cells I created twenty Momchils **and from mine – twenty Blicas**. If we create **every year at least twenty children**, in **ten years** there’ll be enough people for the creation of a human society, which will be capable of contacting and even flying to the Earth. **The humankind** will conquer still another solar system.

A warm, real, living being.

I released my finger and started counting them.

Forty!

The **sobbing of one of them woke the others up**. Blica **remained seated** in her chair in the same position. Her silence was unbearable. I had to say something. What? To ask for explanation? To blame her for not following my order as a Commander? I could still feel the warmth of the small hand. I swallowed and said:

“**They’re** hungry.”

I needed time to comprehend all this. I glanced at them once more. Without asking how they came to be, their helplessness affected me. I wanted to do something. To act.

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“You have to feed them, Blica. I’ll take care of everything else.”

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She came closer.

“The boys – that’s you. To be precise, twenty completely identical copies of you. And the girls are me. Happy?”

Nothing was clear. I looked at her with question in my eyes and she continued:

“Do you remember that before you flew off you’d hurt your arm and came to me to clean the wound and bandage it. I took advantage of the situation and cut off a little bit of your tissue. **When you said categorically that you didn’t want any children, I took the decision to** create people artificially. You know, genetics is my first degree. Each cell in the human tissue contains the complete genetic code of the entire body. From a single cell, placed in a suitable nourishing environment and stimulated for development, you can get an exact replica of the organism from which it was taken. On the Earth, this is used for preservation of **certain** valuable breeds of animals. The result is a great amount of individuals **with** perfectly identical qualities. When you took off, I began working. I prepared all that was necessary and I created twenty Momchils **from your cells and twenty Blicas** from mine. If we create **at least twenty children every year**, in **ten years’ time** there’ll be enough people for the creation of a human society which will be capable of contacting and even flying to the Earth. **Humankind** will conquer still another solar system.

I looked at her with respect.

“It’ll be extremely hard for us, Blica!”

She put her arms on my shoulders.

“For the people, for the humankind it has always been hard. When these children grow up, they’ll have their difficulties too. It’s always hard to be a human.

The first inhabitants of the new planet were crying.

They were hungry.

I looked at her with respect.

“It’ll be extremely hard for us, Blica!”

She put her arms on my shoulders.

“It has always been hard for the people, for the humankind. When these children grow up, they’ll have their difficulties too. It’s always hard to be a human.

The first inhabitants of the new planet were crying.

They were hungry.

SCREAM

Alexander Bakalov

translated by Valentin Teneff

It was a splendid night. It was one of those moonless nights when the stars shine twice as brightly as *usually* and *if one happened to gaze into* the black dome above the world, so *lavishly riddled* with *those* tiny holes through which the eternal sunlight reaches us, *they* would carelessly disregard all the scientific rubbish written about it.

I looked away from the window. The angle from which I observed the sky engendered some uneasy thoughts in *me related to* my current location. *Obviously I had* fallen from the bed again. I particularly stress *on* “again”. *Since I went to bed, after the end of the soap opera, this had been* the fourth successive time *to get* close to the carpet and realize that it had not been vacuumed for a long time. Believe me I am not one of those lunatics who wrestles with bears in his sleep, *simply* the beds in this hotel were *by no means* wider than half a meter.

The thought that it was high time *I resumed* my position between the bed-sheets crossed my mind, *however I felt somewhat* clumsy, *besides* the latest actions had considerably disturbed my sleep. Instead I propped myself on my elbows and gazed at the red light on my tape-recorder, sitting on the bedside table right across from me. Gary Moore was *indefatigably* plucking the strings of his guitar and singing about love, which in my humble opinion was boring and monotonous enough to let him do it all night long. As for the audio cassette itself, the voice coming out of it sounded quite distorted and that was no doubt because of playing it too often *so* I thought that *as soon as possible I ought to pick a new tape* with similar balladic froth *in case I should need* something to lull me.

Scarcely had Moor shut his mouth and started a guitar solo, which I *should* admit was worth listening to even fully awake, when I heard a dull crack *coming* out of the record after which the sound got abruptly cut *off*. The loudspeakers belched out *series* of awful noises, muffled at some points by the hissing noise of the tape itself, when all that was overpowered by a bloodcurdling scream. The shriek *in question seemed to be released not as much out of one's lungs as out of one's soul, one who had helplessly found himself in the captivity of* inexpressible terror and pain. *In* a fragment of time the shriek reverberated away between the room's walls then abruptly *died down* leaving me in the *only* company of the tape's hissing noise again. *At that time* when I was thinking that I was going insane – *left* alone and frantically listening to the *thumps* of my own heart, the familiar crack from the record brought Garry Moore back on.

I was sitting on the floor with no strength to move. I sensed the icy tentacles of the terror clutching my throat. I was unable to take my eyes off the tape recorder, which *on its part horribly* resembled the black, one-eyed tomcat – a character of a horror story I had *recently* read. There was something under the table but....hm....

Light! Light! Light! – that was what I badly needed.

SCREAM

Alexander Bakalov

Translation hints – David Mossop

It was a splendid night. It was one of those moonless nights when the stars shine twice as brightly as **normal** and **if you just looked up into** the black dome above the world, so **abundantly adorned** with **the** tiny holes through which eternal sunlight reaches us, **you** would carelessly disregard all the scientific rubbish written about it.

I looked away from the window. The angle from which I observed the sky engendered some uneasy thoughts in **my mind about** my current location. **I had obviously** fallen from the bed again. I particularly stress **the word** “again”. **I had gone to bed when the soap ended, and this was** the fourth successive time **I had got so** close to the carpet and realized that it had not been vacuumed for a long time. Believe me I am not one of those lunatics who wrestles bears in his sleep, **it was just that** the beds in this hotel were **no** wider than half a meter.

The thought that it was high time **to resume** my position between the bed-sheets crossed my mind. **However I felt a bit** clumsy, **and besides** the latest actions had considerably disturbed my sleep. Instead I propped myself on my elbows and gazed at the red light on my tape-recorder, sitting on the bedside table right across from me. Gary Moore was **untiringly** plucking the strings of his guitar singing about love, which in my humble opinion was boring and monotonous enough to let him do it all night long. As for the audio cassette itself, the voice coming out of it sounded quite distorted no doubt because of playing it too often. **So** I thought that I ought to **choose a new tape as soon as possible** with similar balladic froth, **just in case I needed** something to lull me.

Scarcely had Moor shut his mouth and started a guitar solo, which I **have to** admit was worth listening to even fully awake, when I heard a dull crack **come** out of the record after which the sound abruptly cut **out**. The loudspeakers belched out **a series** of awful noises, muffled at some points by the hissing of the tape itself, when all was overpowered by a bloodcurdling scream. The shriek seemed to **come not so much out of the lungs as out of the soul – a soul which was helplessly captivated by** inexpressible terror and pain. **Within a** fragment of time the shriek **was reverberating** away between the room’s walls then abruptly **began to die** down leaving me **only** in the company of the tape’s hissing noise. **Just** when I was thinking I was going insane – **all** alone frantically listening to the **pounding** of my own heart, the familiar crack from the record brought Garry Moore back..

I was sitting on the floor with no strength to move. I sensed the icy tentacles of terror clutching my throat. I was unable to take my eyes off the tape recorder which resembled the black, one-eyed tomcat **from** a horror story I had **just** read. There was something under the table but....hm....

Light! Light! Light! – was what I badly needed.

I felt that in that inky darkness I was going out of my mind. By that time the night didn't appear romantic in the least. It was enveloping me like a grave would do – yes, like a black and deep grave.

Oh **Hell!** The bedside lamp turned out to be **way farther** from me than the door **was that was why** I rushed towards the brightly-lit kitchen. **For my good luck** the light in the kitchen **was on since I didn't economize** on electricity. I stood **on the threshold for a while, panting** heavily and gazing at the leftovers from my supper. **The situation didn't look that grim in the light.** Even the ketchup on the pizza didn't look so much like blood. I **had just made the above** conclusion when the electricity **decided to get even with me for my not economizing on it and it went off.**

Once more “Oh **Hell!**” Now when even the music had died down **all** seemed pretty **rotten. The sound of a cricket came from the outside** - the poor insect **had apparently got aware of the temporary suspension of the brilliant guitarist and took its time zealously producing its** grating **tune.** At that moment I wondered whether to rush out of my bungalow and **join** the cricket's company. Instead I **got** back into my room, close to my tape-recorder.

At that point I considered it was high time to ask myself whether I had gone insane or someone else had recorded the horrific scream on my cassette tape while my being deeply asleep. Doesn't the first option seem more plausible to you too? *As for me, I came to that conclusion too,* so I decided **that first I'd better slow down the pace of my heart beating** and then try to **attribute my hearing of** those strange screams, **manifesting themselves** at such unusual moments, to the spooky stories I **was reading in that as much** unusual time of the night. **But first and foremost** I needed to **convince** myself that what was **there** in front of me was **rather** a cassette recorder, not the cat from the story by Edgar Allan Poe.

Blood! Oh no, **my Goodness, may that be anything but blood, mercy!** Now I'm **shutting my eyes** and when I open them....

It was still there. Yes, that fluid, **looking suspiciously dark** in the dusk, had spread over the table. What is more, two small **paddles of it** had comfortably settled themselves on the buttons of my old tape recorder. A thin trickle **of it** ran down the side of the appliance, past the **logo AIWA.**

Then an idea crossed my mind – as I couldn't sense the distinctive smell of blood, it seemed more than reasonable that I should dip my finger into the fluid and give it an extensive exploration with my tongue – as I had seen the characters do many times in the films. Thus I would ascertain **myself** whether I was having hallucinations or the liquid in question was nothing but ordinary machine-oil.

Instead I **drew back** several steps – **may the films go to Hell. I would touch that repulsive thing under no circumstances,** even if I were given a mountain of gold. Oh my Goodness, if **only I could** escape from this nightmare I'd **certainly** never ever read or watch **horror stories.**

In the inky darkness I thought I was going out of my mind. The night was by this time was completed devoid of any sense of romance. The darkness enveloped me like a grave – a deep, black grave.

Oh *Jesus!* The bedside lamp *was much further away* from me than the door, *so* I rushed towards the brightly-lit kitchen. *Luckily I had left* the light in the kitchen *on, I never was one for economizing on* electricity. I stood *for a while on the threshold, breathing* heavily and gazing at the leftovers from my supper. *In the light the situation didn't look that grim.* Even the ketchup on the pizza didn't look *too* much like blood. I *had just come to this* conclusion, when the electricity *got its own back on me for not economizing and went off.*

Once more “Oh *Jesus!*” Now when even the music had died down *everything* seemed pretty *dire. I heard a cricket rusting outside* - the poor insect *seemed to be taking advantage of a brief pause in the brilliant guitar playing, taking its time to reproduce its* grating *melody.* At that moment I wondered whether to rush out of my bungalow and *join in with* the cricket. Instead I *went* back into my room close to my tape-recorder.

By now I realized that I needed to question my own sanity, or had someone else recorded the horrific scream on my cassette tape while *I was fast asleep.* Doesn't the first option seem more plausible to you too? *I had come to the same conclusion,* so I decided *to try and slow down my heart rate* and then try to *explain my perception of* those strange screams *at* such unusual moments to the spooky stories I *had been reading at that* unusual time of the night. *However, first of all* I needed to *try to convince* myself that what was in front of me was *just* a cassette recorder, not the cat from the story by Edgar Allan Poe.

Blood! Oh no, *for God's sake! Goodness, anything but blood, please! I'm going to shut my eyes now* and when I open them....

It was still there. Yes, that fluid, *suspiciously dark looking* in the dusk, had spread over the table. What is more, two small *puddles* had comfortably settled themselves on the buttons of my old tape recorder. A thin trickle ran down the side of the appliance, past the *AIWA logo.*

Then an idea crossed my mind – as I couldn't sense the distinctive smell of blood, it seemed more than reasonable that I should dip my finger into the fluid and give it an extensive exploration with my tongue – as I had seen characters do *so* many times in the films. Thus I would ascertain *for myself* whether I was having hallucinations or the liquid in question was nothing but ordinary machine-oil.

Instead I *withdrew* several steps – *to Hell with the films. Under no circumstances would* I touch that repulsive thing, even if I were given a mountain of gold. Oh my Goodness, if *I could only* escape from this nightmare, I *would* never ever read or watch *another horror story.*

I cast another glance at the table. There were quite **lot** stains of the same suspicious nature on the floor too – around that **plain piece of furniture**. It was only now **when** I could discern **a blood trail** – a classical one – **authoritatively leading** from the table **with my tape recorder on** towards the narrow gloomy hallway. I staggered to my feet for a second, but my nerves, well-hardened by the thrillers, **again** did me a **favour** preventing me from losing consciousness.

Yet I was still wondering whether I was hallucinating or not. I shut my eyes again, but **since I felt some fear creeping on me I opened them right away**. Well, well, wait a minute... **I think that at last** I knew what had happened. The truth finally dawned on me and a moment or two later I became certain that I was unshakably right. The most likely plot went probably **that way**: a debauched maniac, someone like the guy with the mask from the film “Halloween” or why not like Freddie Kruger must have caught his victim **nowhere else** but right here, in my bungalow. Then he **may** have stabbed the poor creature as many times as his hand **had played up**. **See**, well, it might have been not **as** many times but only once or twice - **enough** to get my table **full of** blood. Anyway, while struggling for his/her life the victim could have involuntarily pressed the “REC” button on my tape recorder **thus s/he had practically immortalized** their dying **moans**. Realizing that the murderer might have **set** the cassette back **on the musical part, started it to play** and then had hauled the corpse out of the bungalow.

Oh no, that sounds too superficial, doesn't it? Wes Craven would never make a film **sticking to such** a hollow plot. Yet, on the other hand, real life is quite a different thing, isn't it?

Ok, I see, the **shortcoming** of my version **seemed that it couldn't have been possible for me to go on** sleeping while they **had been having a fierce fight right in here**. Well, I should admit now that the freak may have lured his prospective victim into entering the first bungalow in sight to kill **her or him** undisturbed. I would also admit that all that clamour might **have not turned out** loud enough to wake me up but **for what reason I was** still alive after that? Not that I'm complaining now but it defies any logic, doesn't it? Actually my reasoning is based on the following facts: one must have thoroughly listened through the first side of the **cassette with Garry Moore** and at least half of the opposite **side** in order to hear the shriek. It follows from this that the murder must have been committed before 45 minutes **at the earliest**. Hmm...then the murderer might have left me for dessert and **after that** might have forgotten about me. In that case, **no surprise if I turned out to be a man in better luck than the opinion of the granny who regularly sold me lottery tickets**. Well, even **the course of the events could have been so**, there **still was** one question “**And what now?**” – **which was suspending above** me like the Pendulum of death from the film “The Pit And The Pendulum”...

Ok, I'm sorry, I should **keep** my promise not **to refer to** horror stuff anymore and concentrate **on my** situation instead.

I cast another glance at the table. There were quite **a lot of** stains of the same suspicious nature on the floor too – around that **piece of plain furniture**. It was only now **that** I could discern a **trail of blood** – a classical one – **leading distinctly** from the table **where my tape recorder was** towards the narrow gloomy hallway. I staggered to my feet for a second, but my nerves, well-hardened by the thrillers, **once again** did me a **favour by** preventing me from losing consciousness.

Nevertheless, I still wasn't sure whether I was hallucinating or not. I shut my eyes, but **opened them right away as soon as I felt some fear creeping over me**. Well, well, wait a minute... **At last I think** I knew what had happened. The truth finally dawned on me and a moment or two later I **was** certain that I was **absolutely** right. The most likely plot went probably **like this**: a debauched maniac, someone like the guy with the mask from the film “Halloween” or why not like Freddie Kruger must have caught his victim **not anywhere else** but right here, in my bungalow. Then he **must** have stabbed the poor creature as many times as his hand **could take**. **Well**, it might have been not **that** many times but only once or twice – **but enough** to get my table **covered in** blood. Anyway, while struggling for his/her life the victim could have involuntarily pressed the “REC” button on my tape recorder **practically immortalizing** their dying **groans**. Realizing that, the murderer might have **switched** the cassette back **to replay the music, had pressed start** and then hauled the corpse out of the bungalow.

Oh no, that sounds too superficial, doesn't it? Wes Craven would never make a film **with such a** hollow plot. Yet, on the other hand, real life is quite a different thing, isn't it?

Ok, I see, the **shortcomings** of my version. **I** couldn't **possibly have continued** sleeping while they **had a fierce fight right here**. Well, I should admit now that the freak may have lured his prospective victim into the first bungalow in sight to kill **him or her** undisturbed. I would also admit that all that clamour might have **been** loud enough to wake me up, but **why then was** I still alive? Not that I'm complaining, but it defies **all** logic, doesn't it? Actually my reasoning is based on the following facts: one must have listened through the first side of the **Gary Moore cassette thoroughly** and at least half of the opposite **side**, in order to hear the shriek. It follows from this that the murder must have been committed 45 minutes **previously** at the **very** earliest. Hmm...then the murderer might have left me for dessert and **then** might have forgotten about me. In that case, **perhaps the old lady who sold me lottery tickets was wrong about me – I was lucky**. Well, even **if I was right about the course of the events** there **was still** one question “**So** what now?” – **a question which was hanging over** me like the Pendulum of death from the film “The Pit And The Pendulum”...

Ok, I'm sorry, I should **have kept** my promise not to **mention any** horror stuff and concentrate **on my own** situation instead.

If I were to use my common sense now I'd definitely dial 911, report the situation and then would wait quietly for the outcome. Sounds sensible, doesn't it, but in my case **I only had** a pocket calculator at hand so that option **wouldn't** work.

Another option of mine, which sounded way more classical one, **was** to arm myself and bravely **track** the trail of blood. So far so good, but I didn't even have nail clippers **at** disposal, not to mention a more serious weapon. After all I **had been going** to see my aunty – **I only carried** a cassette-recorder and a bag of clothes. As a matter of fact I seemed more defenseless than the Little Red Riding Hood. That option should be left out as well.

Well, on the other hand, the most impulsive decision would **be** to quickly get **off the place** and **to vanish** into thin air, **however** that option inevitably suggested that I would have to follow the **blood trail**, or at least a part of it, and **also had to plunge into** the ghastly darkness of the hallway where, there still might **have been** either a corpse or a murderer, **why not both at once**. There seemed **not to be any** other escape **for me** since the window through which I had gazed at the stars a short while ago was the only one in the entire bungalow, **worse still**, it was **reliably fixed to the frame with nails**.

Damn it!

After two minutes of **urging and trying to** brace myself **I at last gathered** enough courage to **dare** a peek **in** the corridor. The **street** door was left wide open and I **saw** the **blood trail** sinking in the **deep night**. There were **neither** corpses, nor murderers. I didn't **assigned** myself any time for contemplation but **rushed out instead**.

I stopped, **with my feet on** the door-mat which read “_ELCOME” and **fearfully looked around**. The central building of the motel was about 200 meters away from **my location**. It was lit **by a shimmering candlelight from inside**. I took a deep breath and headed **at a brisk pace** towards.....the bloody trail, which further veered in **opposite** direction and obviously led **to** the bushes behind my bungalow.

“Stop right away! **Have you gone** mad? Where are you going you poor bastard?” I yelled at myself in my thoughts, vaguely **realizing** that as I was cursing myself with such vigor **and was getting fully aware of** my colossal imbecility, **and assumingly, only assumingly should suggest that** I might have been acting against my will. **And if** that was true I may not have gone mad. Anyway, I **followed** the trail left by **someone's** bodily fluids.

I reached the bushes **and I had only just started to** divert my mind with the question: “How many prickles and thorns **were my feet, which persistently eluded my control, going to step upon?**” **when I unexpectedly stopped. Having heard** a muffled grating noise **coming** from beyond the dense wall of shrubs **I** quickly **sprang off** backwards. My motor system had obviously restored its status **to be under the** evil influence of the gray matter residing in my **scull**. What, on earth, **had** the unfathomable providence **wanted to tell** me by **leading me to this stage?** The message should probably **be**: I've only shown you the way **but it is you to make your decisive choice.**”

If I were to use my common sense now, I **would** definitely dial 911, report the situation and then wait quietly for the outcome. Sounds sensible, doesn't it, but in my case **all I had was** a pocket calculator, so that option **won't** work.

Another option which sounded **much more classical, would be** to arm myself and bravely **follow** the trail of blood. So far so good, but I didn't even have nail clippers **at my disposal**, not to mention a more serious weapon. After all I **was on my way** to see my aunty – **all I had was** a cassette-recorder and a bag of clothes. As a matter of fact I seemed more defenseless than the Little Red Riding Hood. That option should be left out as well.

Well, on the other hand, the most impulsive decision would **have been** to quickly get **out of there** and **vanish** into thin air. **However**, that option inevitably suggested that I would have to follow the trail **of blood**, or at least a part of it, and **tackle** the ghastly darkness of the hallway where there still might **be** a corpse or a murderer, **if not both**. There seemed **to be no** other escape since the window through which I had gazed at the stars a short while ago was the only one in the entire bungalow. **To make matters worse**, it was **firmly nailed shut to the frame**...

Damn it!

After two minutes of **trying to pluck up the courage** and brace myself, **at last I gathered up** enough courage to **take** a peek **into** the corridor. The **front** door was wide open and I **could see** the trail **of blood** sinking in the **depth of the night**. There were **no** corpses, nor murderers. I didn't **give** myself any time for contemplation, but **just ran outside**.

I stopped, **my feet stood** on the door-mat which read “_ELCOME” and **looked around in fear**. The central building of the motel was about 200 meters away from **where I was**. It was lit **from inside by a shimmering candlelight**. I took a deep breath and headed **briskly** towards.....the bloody trail, which further veered in **the opposite** direction and obviously led **into** the bushes behind my bungalow.

“Stop right away! **Are you** mad? Where are you going, you poor bastard?” I yelled at myself in my thoughts, vaguely **aware** that as I was cursing myself with such vigor, **I was slowly beginning realize** my colossal imbecility, **assuming** that I might have been acting against my will. **If** that was true, I may not have gone mad. Anyway, I **continued following** the trail left by someone **else's** bodily fluids.

I reached the bushes. **Just as I began to** divert my mind with the question: “How many prickles and thorns **could I expect my uncontrollable feet**, to step **on**?” I **stopped unexpectedly**. I **heard** a muffled grating noise from beyond the dense wall of shrubs **and I** quickly **leapt** backwards. My motor system had obviously restored its status **and was once again** under the evil influence of the gray matter residing in my **skull**. What on earth **was** the unfathomable providence **trying to tell** me by **bringing me here**? The message should probably **have been**: I've only shown you the way, **now it's time for you to make your own choice**.”

I jumped once **simply to** make sure that I **was not** someone else's puppet. Or at least not literally.

Why was I mulling around? The noise that I **heard** might **as well be** produced by an innocent squirrel nibbling at a hazelnut, but to be honest it sounded more like a noise made by a spade **sticking in** soil. Well, so we should exclude the squirrel from the circle of the potential suspects merely because **the mentioned tool wouldn't be compatible to its size**. Who would be sweating over the soil with that agricultural tool **in that weird time**? Could **that be** a diligent gardener planting tulips or why not a farmer turning over the soil for his **corns**? Or **that could also be** a debouched murderer digging a trench to bury a corpse? Bingo!!! Congratulations! You have just won **the great** Prize – a neat and orderly chopping up, **carried out** by an expert. **In order to be awarded with the prize you should simply peek** beyond the bushes over there.

Continuing that extremely witty dialogue with myself I **still kept on** standing still on the same place. I jumped again, just like that, this time by my own **wish**. Why? **The death whose patience might get exhausted any moment was before me. Behind me stretched life, which in** my particular case **was** represented by a wooden cottage, lit inside by candles **dwelled** by a drunk but still armed night watchman. Just like me myself...or...

The answers to the questions that tormented me lay ahead; behind me was my excruciating ignorance. It seemed an unhealthy **perspective** but **a perspective** anyway. The very fact that I found myself on the threshold of a tremendous disclosure was not without a reason. **Likewise was** the fact that one part of me was burning with a desire to track the bloody clue. Or at least I thought so. **But how** I wished I had a little, just a modicum of courage...

At that moment, the electricity which had apparently forgiven my extravagant wastefulness **filled up** the lamps arranged along the bungalows. I heard the sound of **Garry Moor's** guitar pouring out the window of my bungalow.

I went round the bushes.

It is hard to describe what I saw **at** the other side. However, **to share with you all the thoughts and emotions which ran through my mind within just one fleeting moment seems harder still**. Pieces of that, so called, puzzle started **bringing themselves** together. However, I **myself turned out to be** in their way. So they began **sticking** in my flesh like bullets; they tore **me away**, they destroyed everything, they disrupted my integrity, they burst everything that I had believed in by then, everything that I loved and hated...just everything.....Each piece of that puzzle, each answer, took away a small part of my individuality with **them, so eventually** I ended up **nude** and senseless. In two words I **turned out** ready to face the grim truth **with no** fear **and** hesitation. I was rendered ready to comprehend that there had been no other escape for me but **following the** bloody trail, despite the impulses **crossing** my mind at the previous stages.

I jumped once, **just to** make sure I **wasn't** someone else's puppet. Or at least not literally.

What was I thinking about? The noise I **had** heard might **just have been** produced by an innocent squirrel nibbling at a hazelnut, but to be honest it sounded more like a noise made by a spade **digging into** soil. Well, so we should exclude the squirrel from the circle of the potential suspects, merely because **of the incompatible sizes of the animal and the tool**. Who would be sweating over the soil with that agricultural tool **at that strange time of the night**? Could **it be** a diligent gardener planting tulips or why not a farmer turning over the soil for his **corn**? Or **perhaps** a debauched murderer digging a trench to bury a corpse? Bingo!!! Congratulations! You have just won **first Prize** – a neat and orderly chopping up **done** by an expert. **To get the prize, all you need to do is just have a look** beyond the bushes over there.

Continuing that extremely witty dialogue with myself, I **remained** standing still on the same place. I jumped again, just like that, this time by my own **volition**. Why? **Because death, standing before, might just lose its patience. Life stretched behind me. In** my particular case **this was** represented by a wooden cottage, lit inside by candles, **inhabited** by a drunk but still armed night watchman. Just like me myself...or...

The answers to the questions that tormented me lay ahead; behind me was my excruciating ignorance. It seemed an unhealthy **prospect** but a **prospect** anyway. The very fact that I found myself on the threshold of a tremendous disclosure was not without a reason. **Just like** the fact that one part of me was burning with desire to track the bloody clue. Or at least I thought so. **How** I wished I had a little, just a modicum of courage...

At that moment, the electricity which had apparently forgiven my extravagant wastefulness **illuminated** the lamps arranged along the bungalows. I heard the sound of **Gary Moore's** guitar pouring out the window of my bungalow.

I went round the bushes.

It is hard to describe what I saw **on** the other side. However, **it would be harder still to share with you all the thoughts and emotions which ran through my mind within just one fleeting moment**. Pieces of that so-called, puzzle started **coming** together. However, I **was** in their way. So they began **to** stick in my flesh like bullets; they tore away **at me**, they destroyed everything, they disrupted my integrity, they burst everything I had believed in by then, everything that I loved and hated ... just everything ... Each piece of that puzzle, each answer, took away a small part of my individuality with **it, to the point that** I ended up **naked** and senseless. In two words I **became** ready to face the grim truth **without fear or** and hesitation. I was ready to comprehend that there had been no other escape for me but **to follow that** bloody trail, despite the impulses **which came into** my mind at the previous stages.

What I saw was a man – a bald **one**, digging a pit. **A** grave. He **was** with his back towards me **hence remained** unaware of my **existence**. **He was streaming down with sweat and blood**. No doubt that the sweat was his own. He was **sticking** the spade **in** the flesh of **the Mother Earth** with **such** zeal with which he **would as well** stab a human body **using** his knife. There was a corpse, lying prostrate **left from him**, at the very end of the bloody trail, **amidst the lawn overgrown with nettle**. The light streaming from the nearby lamp reflected in his **popped** out eyes and rested on his ice-cold skin.

I knew that face. The last pieces of the puzzle **went to their right places to fit together**.

I felt like screaming.

Yes, I wanted to scream again.

Instead I cleared my throat. The murderer **turned abruptly in my direction** and **swung** his spade towards me. I **instinctively raised my arm**, simply to protect myself. Only **now** did I **get to notice** that my body was semi-transparent. The agricultural tool passed through me as though I **were** not there. The man began walking backwards in terror.

He **cast a glance to** my corpse, **than to myself** and began screaming.

What I saw was a man – a bald **man**, digging a pit. **It was a** grave. He **stood with** back towards me **and was** unaware of my **presence**. **Sweat and blood streamed down him**. No doubt that the sweat was his own. He was **digging** the spade **into** the flesh of **Mother Earth** with **the same** zeal with which he **might** stab a human body **with** his knife. There was a corpse, lying prostrate **to his** left, at the very end of the bloody trail, **in the middle of nettle undergrowth**. The light streaming from the nearby lamp reflected in his **bulging** eyes and rested on his ice-cold skin.

I knew that face. The last pieces of the puzzle **began to fall into place**.

I wanted to scream.

Yes, I wanted to scream again.

Instead I cleared my throat. The murderer **turned in my direction abruptly** and **swang** his spade towards me. I **raised my arm instinctively**, simply to protect myself. Only **then** did I **realize** that my body was semi-transparent. The agricultural tool passed through me as though I **was** not there. The man began walking backwards in terror.

He **glances at** my corpse, **then at me** and began screaming.

ORIGINAL TEXTS IN BULGARIAN

КРАДЕЦЪТ НА КУЧЕТА

Андрея Илиев

Аз съм дребен на ръст. По-скоро малък. И ако примерно съседът Минко е човек с неговите един и седемдесет, то аз в сравнение с него съм човече. Така ми каза и Стефана, като ме напускаше:

– Човече, аз не съм за тебе! Толкова си сив, че не се виждаш!

Аз не съм сив. По-скоро жълтея, но бившата ми жена винаги изкривява нещата. Жълт, да... Какво му е лошото да си малко жълт? Знаеш ли колко бързо хващам тен? Без море при това!

Ха! Морето! То пък е причина да ме зареже Милкана, дъщеря ми. Петнайсет години я гледах сам, защото Стефана хич не й пукаше за нея. Та тя ми заиска пари – искала да отиде на Свети Влас.

– Нямам – вдигнах рамене. – Шефът не ми е плащал от три месеца.

– Хей, смотан! – издивя щерката. – Какъв късмет да се родя твоя дъщеря!

И замина – вече цяло лято я няма...

Ама това пък ме накара да си потърся заплатите. Шефът ме посрещна усмихнат. Той си е такъв – никога не съм го видял намръщен. Сигурно не върви на костюма и мерцедеса му.

– Тъкмо се канех – казва – да те извикам.

Брее, рекох си, той, човекът, мисли за мене, пък аз идвам да се карам!

– Ще ти платя парите – казва, все така озарен от блестящата си усмивка, – но искам да подпишеш ей това.

Гледам листа – молба за напускане по мое желание.

– Ама аз не искам...

– Виж сега, Балездров – рече, а зъбите му пак засияха бисерни и до абсурд равни. – Колко години работиш при мен? Седем? Да. Какво ли не те пробвах – шофьор, стругар, общ работник, охранител...

Кимнах – само в реда сбърка. Първо бях охранител, пък после общ работник.

– И все не се справяше.

Тук не сбърка, сигурно защото нямаше изброяване.

– Та, Балездров, може и да имаш някакъв талант, но аз не можах да го открия... Опитай някъде другаде.

Взех парите, купих си бутилка ракия и кило домати. Ама не опрях до салата – подкарах каменарката направо от шишето. Люлея се на стола, който намерих край казана за боклук, в дворчето под започналия да капе есенно люляк и пия ли, пия. Когато останаха два пръста от питието, започнах да мисля. И по-точно – да търся някакъв талант у себе си. Това прехвърлих, онова праметнах – абе,

нищо не излиза. Явно съм се родил пълен некадърник... И тъкмо да ударя последната глътка, сетих се. Едва не се задавих – влезе ми в кривото гърло. Накашлях се хубаво, но установих, че съм забравил какъв талант открих у себе си. Така и заспах – на стола и объркан.

Когато се събудих, главата ме болеше, тялото ми се бе вдървило от утринния хлад, а в мислите ми се рееха някакви кучета. Носят се във въздуха като гълъби, обаче кучета... Тъкмо да кажа „Мамка му, да не слагат вече наркотици в пиячката!“ и се сетих какво търсех, докато се наливах с ракията.

Те това беше талантът ми – кучетата. Мене куче не ме е залаяло! Куриоз. Обаче си е така. Целият ми род е овчарски, а прабаба ми Констанца дори беше каракачанка. Оттам ли беше, или съм толкова човече, че и псетата не ме зачитат за човек, но те са настроени към мене винаги дружелюбно. И най-страшното, като му подам ръка, започва да я лиже сякаш съм го отгледал от пале. И си викам: абе, аз защо не използвам това да правя пари?... Други отвличат хора, аз ще крада кучета!

Сложих глава под струята на дворната чешма. Не толкова да изгоня махмурлука, колкото да се опитам да се отърва от тая опасна дума „крада“. Нищо не стана. Обаче някак си посвикнах с нея.

Хипермаркетът беше на три преки от моето къще с двеста квадрата двор. И хоп, там. Обиколих паркинга и ги засякох – едното беше сетер в пежо, а другото ротвайлер в джип. Кое избрах ли? Как кое – ротвайлера! Защо? Ами джипът беше паркиран извън паркинга и извън обсега на камерите. Балездрата може да е бил некадърна охрана, ама чатка някои работи! И второ – джипът бе скъп, следователно собственикът му имаше пари. Не беше и заключил автомобила – ами да, ротвайлер го пази!

Приближих. Кучето си лежи на седалката. Чукнах на стъклото. То наостри уши и отвори око.

– Хей – рекох.

Отвори и другото. Аз продължих, защото прабаба ми така ми бе казала – кучето всичко разбира и ще му говориш като на човек.

– Господарят ти каза да дойдеш с мен.

Надигна глава.

– Аз ще се грижа известно време за тебе.

И отворих вратата.

– Тръгваш ли?

Каишката беше на врата му. Разсуках я и я подръпнах. Големият звяр послушно се изправи и тръгна до мене. Навремени мускулестата му плешка се блъскаше в крака ми. Заведох го у дома и зачаках. Какво ли? Обявите, че се търси изгубен ротвайлер и че се дава награда. Грижливо преписах мобилния телефон и звъннах. Никакъв проблем – посрещнаха ме като благодетел.

Няма да повярваш – тръгна ми! За седем-осем месеца откраднах петдесетина кучета и стабилизирах финансите си. Да. Чудо – хората бяха готови да броят сума ти пари за някаква мастия...

Мярнах веднъж дъщерята – кибицеше в лятната градина на един бар. Седнах при нея. Тя се изчерви, заоглежда се – демек ще кажат околните, че хептен я е окъсала, щом седи с такива като мене. Хъката-мъката – трябвали й пари за таксата в университета. Мислеше, че като заговори за пари, ще се изпаря... Обаче аз извадих едно тесте, подхвърлих го на масата пред нея и... чао!

А на оня, шефа с белите зъби, му оставих бутилка уиски при портиера, защото не искаха да ме пуснат при него. Сигурно мислеха, че ще хленча да ме върнат на работа.

И така, един ден обикалям за нещо по така и какво да видя: в края на една квартална градинка пясъчник. В него играят момиченца. Двенки. Близначки на около три, най-много четири годинки. А до тях лежи едно огромно куче от оная порода – батбойковата. Лежи и дреме. А кой умник направил пясъчника на пет метра от булеварда, не знам. Но в един момент едно от момиченцата излезе от него и с люлееща се походка тръгна към асфалта. А там колите – като побеснели оси. Осемдесет-сто километра в час.

Зяпнах. Огледах се...

В същия момент песът скочи, стрелна се, хвана хлапето за блузката и го придърпа по дупе обратно на пясъка. Изглежда, не го правеше за първи път, защото то дори не заплака. И пак зае мястото си, сложи глава на тревата и затвори очи.

Бреее!

Огледах се. Ами да – трябваше да има някой с тия дечица! По метода на изключването я намерих – около двацет и пет годишна изрусена до бяло мадама, с ей такива нокти – по-дълги от поличката й. Седи пред кафенето, папка си цигарата и само от време на време проверява с бърз поглед какво става в пясъчника.

Е, викам си, те това ми трябва, за да си оправя живота за години напред. За такова куче всеки би дал маса пари!...

Да не разправам как го отмъкнах... Не се различава много от останалите. Само ми се стори, че тръгна някак много охотно. Сигурно тая отговорност с хлапетата му е тежала ужасно... Че е нещо от тоя род, ме наведе и поведението му надвечер. Всяко куче тогава се разтревожва, ако не си е у дома, иска да се върне там, защото знае, че работата му всъщност е нощна. И тогава правя това, което ме е учил дядо ми – започвам да милвам песа по главата. Той така викаше – всяко живо същество трябва да се милва по пет минути на ден. Помня, че тогава прабаба ми подметна:

– Ако беше милвал Стефана по главата, нямаше да те остави!

Бабешка й работа – жената да не е куче?... Но трябва да ти кажа, че на тях много им влияе – успокояват се и се привързват към тебе. Обаче Бойковия хич не се трогна – яде си яденето, потича си из двора...

На другия ден следобед минах из квартала – обикновено към двадесет и четвъртия час при другите случаи улиците и кръстовищата биваха засипвани с обяви за изгубеното животинче. Тц. Нищо...

На следващия ден пак така. Викам си: чорбаджията му нищо чудно да е наел частни детективи да го търсят моя заложник. И се притесних, мамка му – тия много бият... Не са като днешните полицаи демократични. Затворих песа в бараката в задния двор даже.

Пак наминах след два дни. Нищо по стълбовете. Нищо пред магазините... Викам си – абе, те сигурно в градинката са сложили обявата. И хоп, там.

И какво виждам? Ами хлапетата пак в пясъчника, а оная русата пак на кафето! Само кучето го няма. И докато стоя, едно от момиченцата пак излезе и гукайки тръгна към шосето. А там колите, нали ти казах – като оси! Бръм... бръм... бръм! Осемдесет... че и сто в час! Две крачки... три крачки.

– Ей! – извиках.

Обаче то си върви. Падна напред. Изправи се. Огледа се и щастливо продължи напред.

А няма никакъв тротоар. Храстите и тревите са почти до над коленете на голям човек. Бордюр и хоп – шосето! Абсурд шофьорите да видят хлапетото.

Още крачка...

Огледах се безпомощно и скочих напред.

Хванах го точно когато вдигаше крак към бордюра. Дръпнах го и със сърце в зъбите си го притиснах към себе си.

– Ей, глупаче – успях да изхъркам.

То пък като ревна!... Дотърчаха оная русата и двете, с които пушеше. Даже не хвърлили цигарите!

– Що пипаш детето? – нахвърли ми се тя.

– Педофил – мрачно констатира едната от дружките.

Другата въобще не каза нищо – просто стовари чантата си връз главата ми! Едва успях да оставя хлапетото... отнесох още два удара... Чак тогава една бабка се опита да ме защити, като каза, че хлапетото такова...

– Абе, педофил е! – бяха непреклонни и трите.

И мърморейки, се паркираха отново на кафето.

Децата останаха на пясъчника. А на десет крачки колите – бръм! – осемдесет, че и сто...

Върнах се вкъщи. Ударих една ракия, полюлях се в оня стол. И реших.

Изкарах Бойковия от бараката и право в градинката. Хлапетата си бяха все там. Майката и ония двете – кръстосали крака... Откачих му каишката и го побутнах. Кучето надигна глава.

– Хайде – рекох му. – Трябва.

Наведе очи и бавно тръгна към пясъчника. По средата спря и се обърна към мене.

– Добре – съжалих го аз. – След година-две... като поотраснат хлапетата... Пак ще те открадна!

И забързах обратно...

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ПРЕДСКАЗАНИЕТО

Теодора Тодорова

Едва не се удави в чашата си с кафе. Хълцаше и кашляше, докато ударите на сърцето му приличаха на колиброви крила в полет. Гледаше с широко отворени очи извънредните новини по телевизията и още не можеше да повярва на видяното и чутото.

На екрана с треперещ глас говорителят обявяваше, че на международното летище току-що се е взривил самолета с полет BS 123 до Амстердам. Предполага се, че всички пътници са мъртви, все още причините за трагедията не са изяснени.

Пое си дълбоко въздух и превключи на другите канали, за да намери повече подробности. Господи боже, той трябваше да бъде в този полет! Майчице мила!!!

Изтича до кухнята и затършува за резервната си бутилка коняк. Наля си доза, която при нормални обстоятелства дори и не си би помислял, че може да погълне и обърна съдържанието на един дъх.

Сърцето му все още биеше като лудо и за миг се почувства замаян повече от шока, отколкото от алкохола.

Той трябваше да бъде точно в този самолет, точно в полет BS 123, който излиташе за Амстердам в 07.40 сутринта и който сега пушеше и гореше на пистата на международното летище.

Ако се беше качил, сигурно сега щеше да бъде с другите пътници – на оня свят! Точно там, а не както смятаха с групата авери – по улиците с червени фенери на холандския град и сред пищния бюст на някоя чаровна дама с неизвестен произход!

Божичко неговите приятели! Нямаше да ги види никога повече!

По страните му започнаха да се стичат сълзи и той отново се улови за бутилката и почти без да съзнава, че го прави започна да се моли на глас... И да благодари на Лора...

Идеята за уикенд в Амстердам се появи една вечер след много пиене между тях – петима авери от много стара дата. Освен дългото приятелство, ги свързваше и фактът, че всички те бяха нещастни в любовта. Думата “нещастни” не беше най-точната. По-скоро трябваше да се каже, че бяха пленници и роби на съответните си половинки. По някакъв странен и необясним начин и петимата се бяха свързали с жени, които като октоподи се бяха вкопчили в шиите им (респективно и в портфейлите им) и не можеха дори носа си да обършат без да ги има наоколо.

По различно време и по различни начини се бяха опитвали да се откопчат, но някак си не успяваха. Единствения им успех беше да си извоюват една

“вечеринка” от няколко часа в бара на квартала и обикновено една от петте дами идваше после да ги вземе с колата си.

Не си спомняше точно кой първи изтърси идеята за пътуването. Така или иначе това не беше важно, по-същественото беше, че решението бе взето с пълно съгласие и в рамките на няколко секунди. За официална причина решиха да изкъдрят едно бизнес-пътуване, знаейки, че дамите няма да кажат нищо, след като обикновено се завръщаха от подобни пътувания с много подаръци за тях. В крайна сметка Холандия освен страна на вятърните мелници беше и страна на диамантите и те знаеха, че половинките им могат да прибавят едно плюс едно и да стигнат до някой си пръстен или обеци. В крайна сметка една дрънкулка нямаше същата цена като цял уикенд свобода и нежни забежки... за тях мъжете.

Заплануваното щастливо събитие беше предвидено за след десет дни...

Така и не можеше да си обясни как точно се обвърза с Лора.

Той беше един успяващ адвокат, щастлив ерген и доволен от себе си мъж. Поделяше времето си между офиса, необвързващи срещи с млади и чаровни дами, бира с приятели в някой локал с музика на живо и неделни следобеди на стадиона. Беше си изградил един свой свят, със свои правила и не позволяваше никой и нищо да наруши доволния му ритъм на живот... докато не дойде Лора.

Всичко започна с една вечеря, продължила в ергенския му апартамент и завършила сред неговите черни чаршафи. На сутринта той, както винаги се измъкна “по терлици”, за да избегне въпроси от рода на това “кога” и “как ще се видим” и замина на работа с леко сърце и радостно тяло. Вечерта обаче едва не припадна, когато я намери отново там – в неговата спалня. С нежен и невинен глас дамата му обясни, че си е взела тридневна отпускат и смята да я прекара с него:

– Та, нали, мили днес е петък. Нека се повеселим целия уикенд, какво ще кажеш, а?!

Естествено, че не можеше да я изхвърли по бельо на улицата, а и през почивните дни нямаше програми, както и футболният мач на любимия му отбор бе отложен поради силния дъжд, така че ...

Така че комбинацията от неговото меко сърце, здрави физически нужди и меден гласец на Лора в крайна сметка го извади от списъка на ергените.

Като с магическа пръчка първо се намъдриха нейните кремове и мазила в банята и за да се обръсне, той почти като партизанин дебнеше моменти, когато тя не е окупирала помещението. После пуловерите му заеха ниските чекмеджета на шкафовете и накрая се появи и още една възглавница на леглото му. Точката на промяната сложи и телефонният секретар, който първо бълваше след сигнала “няма ме, ако искаш казвай кой си”, а от един неизвестен ден промени песента си на ”в момента Лора и Били не са у дома, моля оставете съобщение и ще ви се обадим в най-скоро време”. Бип! И толкова! Толкова и с ергена Били! Край на съобщението...

Той беше първият, който срам не срам след няколко месеца си призна пред останалите четирима, че е влязъл в капана на полусемейния живот. След кратко мълчание и неловко въртене по столовете и аверите му си изляха душата и така поставиха началото на клуба “Мъжки излъгани сърца”.

Понякога със самоирония и далеч от слуха на съответните половинки се шегуваха, че сигурно и техните мили дами са си основали сдружение, което може би са кръстили “Как да прецакаме ергените”.

Да, винаги един медал си има и двете страни... или може би беше монета?!...

Пет дни преди полета за Амстердам (когато вече и куфара му беше готов и той предвкушаваше приближаващите мигове свобода) Лора му извади душата и му скъса нервите с молбите си да ходят на врачка. Някаква си жена от съседно селце познавала всичко. Стигало да те погледне и можела да ти каже не само кой и какво си, ами да ти предскаже и бъдещето. Той упорито бяга по тъч линията, но малката му по физически данни, но силна по дух половинка накрая успя да го улови натясно. Както винаги се получаваше в крайна сметка.

Така вторник сутринта намусен и сърдит той се озова в мръсното кварталче на Риджтаун, звънейки на олющена входна врата. Не по-малко “олющено” се оказа и бабето, което им отвори. От пет метра смърдеше на алкохол толкова силно, все едно, че се беше опитвала да консервира тялото си за вечността със спирт.

Лора естествено не забеляза нищо подобно и увисна на ръката му с широко отворени очи и с неизмерна боготворимост, струяща от лицето и. Приличаше на улично коте пред купичка с прясно мляко.

Бяха седнали около ниска масичка в опушено стайче, голямо колкото кибритена кутия. Озова се на огневата линия между Лора и старицата. Едната го ръгаше в ребрата, за да не се върти като шугав на стола, а другата не го изтървяше от поглед с малките си свински очички.

Точно когато беше на предела на търпението си и бабето за стотен път разцепваше картите с невероятната умелост на крупие в казино, тя го бе заковала:

– Адвокат сте, нали?! И печелите добре!

Той дори не бе успял да мигне.

– Освен това планувате едно... едно, да го кажем бизнес-пътуване с приятелите си!

– Да, боже, Били, виждаш ли, че тя познава всичко! – провикна се почти в екстаз Лора. – Аз, нали ти казах, ама ти никога не ми вярваш...

Точно в този момент въпреки, че беше напълно наясно със законите, той бе готов да удуши Лора, но старицата проговори отново:

– Вие сам ще прецените какво да правите. Мога само да ви кажа, че ви очаква нещастие, заплашва ви смърт, свързана с... да, точно така с транспортно средство.

– За самолета ли се отнася, моля ви кажете ми – Лора пак навиваше на своето.

– Не, не мога нищо повече да ви кажа. А сега ще помоля господина да напусне стаята, за да си поговорим с приятелката ви на спокойствие.

Той не чака втора покана. Напусна полесражението почти тичешком. Докато чакаше облегнат на стената отвън, му се бе приискало да запали цигара, въпреки че Лора бе надула главата му с мърморения, че ще си докара рак, ако продължи да смуче от “оная гадна отрова”. Макар да бе почти сто процента сигурен, че повече и пукаше за новите пердета, купени на астрономическа цена, отколкото за неговите жалки дробове.

По дяволите Лора, нейните нравоучения и проклетото бабе!

По душа и уверения беше скептик и не вярваше на врачки и черни магии, обаче пред казаното от старицата беше останал без разумни доводи, за да обясни фактите.

Някои неща можеше да ги е чула от Лора или от някой друг, но той бе уверен, че бабето много добре знаеше защо те щяха да ходят в Амстердам. О, да! Старицата го беше гледала с един обвиняващ поглед, с който все едно, че му казваше – “знам, че отиваш там, за да мърсуваш”! Надяваше се само, че тя нямаше да каже нищо на Лора, защото иначе щеше да се разрази най-страшната буря, много по-жестока и разрушителна от едно торнадо F5...

На връщане към дома им Лора “натискаше” спирачки и едва не продъни ушите му с крясъци от рода на “внимавай”, “не минавай на жълто”, “не карай толкова силно”. Беше сигурен, че тя повече се страхуваше за себе си, отколкото за него, имайки предвид какво му предсказа бабето.

В един безумен момент се бе почувствал почти щастлив. Ами ако сега Лора го напуснеше, след като знаеше, че е заплашен от смърт?! Може би най-последно щеше да се отърве от нея?!...

Лора не го напусна. В същност му отрови живота. Два дни преди полета за Амстердам той се намери в един от кръговете на ада. Накара го, къде със сълзи, къде с крясъци, къде с молитви да си направи осигуровка живот. В случай, че нещо се случеше с него, тя щеше да наследи апартамента му, мебелите му, вилата му... и всичко останало. Дори купите му, спечелени от турнирите по бридж...

Докато подписваха документите, той си мислеше, че може би цялата тази история е една сценка. Така де, една постановка, само и само за да може Лора да пипне добро наследство. Можеше старицата да е някоя нейна роднина и срещу заплащане (излязло от собствения му джоб и банкова сметка) да му бе предсказала “неговия край” и онази “смърт, предизвикана от транспортно средство”. В крайна сметка, онези двете бяха останали повече от половин час сами в стайчето на бабето.

Той много ясно можеше да си ги представи – наведени една към друга, главите им почти се докосват, как си шушнат, кроят планове срещу “силния пол” и

очите им блестят като пред витрина на бижутерски магазин. Боже, що ли ти трябваше да буташ реброто на Адам?!...

Каквито и да бяха мислите и чувствата му обаче, той така или иначе подписа и остави Лора да бъде неговият единствен наследник в случай, че той си замине от белия свят преждевременно... Просто още една поредна победа на "слабия пол"...

Вечерта преди полета не можа да затвори очи. Въртеше се в собствената си половина от леглото, а пред очите му се разиграваха жестоки сцени със самолети в пламъци. Проклетата дърта вещица и проклети да бяха нейните предсказания.

Макар да бе уверен, че Лора го е вкарала отново в капана си, не можеше да си обясни защо за гърлото го сграбчваше някакъв невероятен страх. Страх от полета, страх да се качи в самолета. Въртеше се и тънеше в собствената си студена пот. На моменти страхът толкова силно го сграбчваше, че той отваряше широко уста, за да не се задуши и чуваше собствените си дробове да свирят и пищят, улавяйки глътки въздух.

Накрая, почти на разсъмване и почти на ръба на силите си, направи това, което искаше да стори от месеци – събуди Лора и с луди крясъци я изгони от дома си.

Остана непоклатим пред плача и, пред молбите и, пред обвиненията и. Затръшна врата зад нея и си наля огромна доза коняк. Смяташе на сутринта да отиде и да промени застраховката си, а знаеше, че неговите приятели нямаше да му се разсърдят, че не е пътувал с тях до Амстердам. След като се върнеха, щеше да им каже невероятната новина, че е успял да скъса с Лора и те щяха да го разберат. О, да щяха да го разберат и бе сигурен, че щяха да му завиждат неимоверно много даже...

Нямаше обаче никога да може да им го каже. Репортерът тъкмо бе потвърдил, че всички 120 пътници са мъртви. Все още причините за невероятната трагедия не бяха изяснени, но вече се прокрадваха хипотезите за човешка грешка, а не за технически проблем.

Той си наля втора чаша и се почувства тъжен и виновен. Заплака за приятелите си, с които никога повече нямаше да може да пие по една бира, но в същото време усети, че Лора в крайна сметка не го бе изиграла. Явно онази старица наистина предсказваше бъдещето. Бе спасила от сигурна смърт. Да не повярваш направо! Почувства се виновен за поведението си и реши, че след малко ще и се обади по телефона, за да се сдобрят. В крайна сметка може би тя наистина го обичаше... по свой си начин.

Излезе на терасата, защото усети, че се задушава пред телевизора и пред трагичните кадри от екрана и зарови глава в кръстосаните си ръце, облегнат на парапета...

Малкия Смити се събуди рано. Знаеше, че не трябва да безпокои мама и тате, докато не са станали сами. Предната вечер неговият чичо му бе подарил невероятно камионче. Толкова голямо, че Смити можеше да седне вътре, а

татко да го дърпа и бута из целия апартамент, докато малкото човече не се задъхна от смях и възбуда.

Полека се изниза от стаята си и отиде в хола. Реши да излезе и тихичко да си побута камиончето по терасата. Като станеше голям, щеше да кара точно такъв камион, но истински.

След половин час игра се надигна на пръсти и погледна надолу от терасата. О, ето го чичо Били, който също три етажа под него беше на балкона си. Чичо Били беше страхотен приятел и както мама казваше “голям адвокат”.

Смити се опита тихичко да викне на чичо Били, за да привлече вниманието му, но го беше страх, че ако вдигне голяма гюрултия можеше да събуди своите родители, които после със сигурност щяха да го лишат от огромна порция шоколадов сладолед. Обърна се и откачи една щипка от простора, която запрати надолу. Видя, че чичо Били вдигна глава. Приятелят му изглеждаше много тъжен и затова Смити реши, че ако му покаже камиончето си ще може да го развесели.

Макар и пластмасова, играчката беше много тежка и Смити с огромни усилия, пухтящ, успя да я вдигне на нивото на перваза. После тъкмо реши да извика на приятеля си, за да го впечатли с новата си придобивка и цветния камиона се откъсна от детските му ръце и в луд полет хукна надолу. Точно към терасата и чичо Били...

Инстинктивно усети, че нещо не е наред. Нещо свистеше над него и идваше като приближаваща лятна буря. Вдигна лице и погледна нагоре към терасата, където само минути преди това малкия Смити му се беше усмихвал щастливо и с порозовели бузки.

Миг преди тежкото детско камионче да разбие главата му, той се изсмя горчиво и си помисли, че в крайна сметка умираше в следствие на инцидент, предизвикан от транспортно средство!

По дяволите, старата вещица беше познала ... отново...

Source:

Todorova 2002. Тодорова Т. „Предсказанието“. САНДХИ 2002 <<http://sandhi.cult.bg/>>

ЗА ГЪЛЪБА И ГАРВАНА

Радослав Парушев

Беше гореща лятна сесия, търсех къде да уча в тишина и уединение.

Сетих се за една част от сградата на Университета, която с колегите наричахме Латинския. В първи курс някои от нас бяха посещавали занятия по латински там, или поне така си мислеха. По време на студентските вълнения през зимата на 96/97 бяхме ползвали въпросния комплекс от помещения за серия от гневни тежки напивания на топло. Латинския представлява шестия етаж от централното крило на Университета. Имах предвид, че там рядко изобщо някой има занятия, повечето стаи и стълбища не се заключват и се открива чудесна гледка към по-голямата част от града.

Взех си книжките и цигарките, взех асансьорчето и тръгнах нагоре. На излизане от асансьора /той стига само до петия етаж/ видях тоалетна. Реших, че няма нищо лошо в това да запомня къде е, вместо да се разкарвам всеки път, когато имам нужда до първия етаж. Веднага след кенефа се намира входът към тясно спираловидно стълбище, цялото в капандури, гълъби и светлина.

Изкачих се.

Най условно може да се приеме, че Латинския, погледнат от птичи поглед би изглеждал като трапец – четири купола, свързани с коридори. Всеки от куполите е разделен на по четири помещения. Като вървиш по коридорите /често неуместно извити/ виждаш или врати на стаи от двете си страни, или от едната страна – врати, от другата – балкони, гледащи към абсолютно еднакви вътрешни дворове, или виждаш само голи стени. Някои от коридорите и от странните им разклонения са широки по 60 см и в тях се чувстваш като Лазар. Клаустрофобия и мрак, фатална безнадеждност. Витаят тук-таме из тоя ми ти Латински.

Добре. Изкатерих се по витото стълбище, озовавайки се до полуотворен прозорец. Пред мен два коридора се пресичаха под почти прав ъгъл. Тръгнах по левия. Опитах се да отворя първата врата – заключена. Втората не беше.

Влязох. Горкия Аз. Тихо уютно помещение пет на осем метра с пет реда банки и седалки и скосен таван. Седнах на последния ред, отворих една капандура над главата си, запалих цигара и блажено зачетох шеметните дебри на наказателното право: Евентуален умисъл.

След двацет минути естествено ми се допика. Излязох от аудиторията и се смъкнах по стълбището до петия етаж. Клозетът го нямаше. Където беше преди, сега имаше стена. Нищо, казах си, да не бъдем формалисти. Ще слеза с асансьора до долу.

С кой асансьор обаче, като и него го нямаше. Където беше преди малко, сега имаше заключена врата. Дали ако я поизкъртя зад нея все пак няма да е жадуваният асансьор? Да не бъдем формалисти. Централното стълбище поне

си беше на мястото. Слизях около десет минути до първия етаж. Пред входа на мъжката тоалетна стоеше грозновато кестеняво момиче и пиеше капучино.

Влязох и най после се изпиках. Отвън пак стоеше оная и ме гледаше втренчено. Повиках асансьора, той веднага дойде и ме качи до петия етаж, спирайки точно в същото фоайе, в което и първия път. До тоалетната, явно току-що появила се отново. А момичето с кафето, което ме съзерцаваше на първия етаж, стоеше във фоайето, сега вече на петия и пак ме гледаше. Как се беше качила пеша за петнайсет секунди и то без да си разлее капучиното, тогава още не знаех. Кимнах й, все пак бяхме вече нещо като познати и бързо свърнах в стълбището.

Този път обаче стълбището беше тъмно и прашно, с три-четири гарвана, наकाцали по перилата.

Влязох в моята си стая, която си беше същата, с изключение на факта, че вече имаше балкон, а изгледът беше не на Север към Слатина, както преди, а на Запад, към Александър Невски. На стената се беше появил голям разкривен надпис с черен маркер, който гласеше: АЗ ДРАСКАМ ПО СТЕНАТА С ЧЕРЕН МАРКЕР.

Книжките ми обаче, слава Богу, си бяха там. И двете ми мили томчета по Наказателно право на Република България от професор Иван Ненов, София, 1992г., с моя подпис на първа страница. О, Вие, скъпи символи на моята нормалност! Седнах и ги зачетох, опитвайки се да не мисля за нищо.

След около час отново ми се допика и със свито сърце тръгнах към тоалетната. Изследователят в мен искаше да провери к,во става. Този път си взех и книгките. Все пак струват 20 бона, а като се върнех /ако се върнех/ можеше да ги няма. Или да са вече на съвсем друга тема.

Нямаше особена разлика в сравнение с предишния път. Стълбите бяха станали два пъти повече, но за сметка на това тоалетната на петия етаж отново мистериозно липсваше, нямаше го и асансьорът. Долу на първия етаж отново ме зяпаше моята стара познайница, мисля, че този път пиеше кола. Пак тя ме очакваше горе, когато зловещата машина ме изкачи пак до току-що пръкналия се кенеф. Явно, този, който се ебаваше с мен беше включил в играта /явно много смешна според него/ не само стълбища, асансьори, клозети и аудитории, а и живи хора. Като се върнах за втори, или просто за пореден път на шестия етаж тук-там бяха изникнали необясними колони и съвсем нови разклонения, а предишната ми стая беше почти неоткриваема. Почти, защото в един тъмен мръсен коридор без прозорци и балкони, върху един портрет на Мигел де Сервантес забелязах следния надпис със зелен маркер: "Ако търсиш стая, изподраскана с черен маркер, завий наляво в края на тунела." Завих. Действително открих Вратата /този път желязна, не дървена като преди/ и зад нея беше търсеното абсурдно помещение. Лозунгът: "Аз драскам по стените с черен маркер" ми се усмихваше като нещо познато и родно. Почувствах се толкова объркан, че дори изпитах странно налудничаво спокойствие.

Седнах на първия чин, вече имаше чинове вместо банки и се опитах да не си говоря сам, а да си подреда мислите в мълчание.

Така значи. Изключения от логиката не може да има. Затова, ако ще цял ден да ми отнеме, ще си взема лист, моливи, туш, мастило, тебешери, пастели и линийки, транспортирчета и компасчета, и к,вото там още трябва и ще картографирам най-подробно целия етаж. Метър по метър, стая по стая ще начертая на милиметрова хартия всеки коридор, разклонение, стълбище, колона, прозорец или птица. После ще размножа картата в 15, не – в 50 екземпляра и ще скрия по един на петдесет места, отбелязани с червен пастел из целия етаж. През 5-6 метра. Тъй че следващия път, когато етажът вземе да ми играе номера, просто вадя картата изпод някой радиатор или шкаф и му разказвам играта.

Тъкмо да се изкикотя със зловещ победоносен смях на Злия Магьосник и отново се плеснах по челото. Хаосът си е Хаос, дори и да си татуирам картата на корема. Етажът ще се изкриви и размести както и когато си пожелае, дори и да запази някакво благоприличие докато се трепя да го описвам, веднага след като съм готов с картата, ще се промени отново. Едва ли мога да го трогна с усърдие и прилежност.

Тогава чух Гласа:

– Шестият етаж е центърът на абсолютния Безпорядък. Него го има, за да уравнисява реда в цялата останала огромна сграда. За да не се преплитат коридори и да не изчезват в нищото аудитории /понякога пълни със студенти/, Създателят е построил тази сфера от Хаос на върха на зданието. На нея се е опрял, за да изгради Порядъка. На този абсурден шести етаж се крепи подредеността в целия Университет, може би дори в целия град и в целия свят.

Гласът приличаше на моя, само че беше леко къртящ и не излизаше от мен, а от един ослепително бял гълъб, кацнал на катедрата. Птицата ме съзерцаваше с характерното за гълъбите изражение, човката ѝ не помръдваше, но Гласът определено идваше от нея.

Станах като треснат и протегнах ръка към гълъба, но той отлетя през една капандура в тавана, която преди това не бях забелязал.

Излязох през вратата и хукнах самоцелно по един коридор. Яростно търсех дори и най-простото доказателство, че все още съм с всичкия си. Минавайки покрай един балкон, мярнах висока тъмна фигура да стои там. Излязох на балкона и видях, че става въпрос за ухилен пънкар с празен поглед, черно сако и тесни черни дънки. Човекът очевидно беше избрал усамотението на шестия етаж като удобно за необезпокоявано пушене на забранени растения. Между пръстите на едната му отпусната ръка кротко догаряше един доста дебел джоинт. Погледнах го в очите и разбрах, че не може да отговори на въпросите ми. Нима е възможно гълъбите да говорят? Къде изчезват доста големи архитектурни елементи като стълбища, балкони, как изникват нови

колони и прозорци? Нямаше смисъл. Измерението, в което пънкарът беше в момента беше вероятно по-объркано и от самия шести етаж.

Тръгнах напосоки из коридорите. Това, което гълъбът ми беше казал, не можеше да бъде вярно. Не вярвах в противоположностите и не приемах съществуването на абсолютен Хаос, противопоставим на Ред, както не вярвах, че има Добро и Зло, Рай и Ад, Мрак и Светлина. Черното е просто максимално тъмно Бяло, не обратното на Бялото.

Гълъбът явно е бил заблуден, повлиян от елементарната дуалистична философия, изповядвана от по-голямата част от човечеството. Тогава как се обясняваше подлия ребус на шестия етаж?

Сетих се за Критския Лабиринт, за Тезей, нишката на Ариадна. Почнах да се хия доста нездраво и почти с облекчение очаквах зад поредния тъмен ъгъл да налетя на гадния Минотавър и по възможност да си изкарам на него пристъпа на невроза.

Зад ъгъла обаче имаше тъмно стълбище, факт, който предвид описаната ситуация нито бях длъжен, нито можех да предвидя и аз се свлякох надолу по мръсните стръмни стъпала.

Още на първия завой щях да си тресна главата в отсрещната стена ако не се бях заловил с отчаяно дръзновение за металната решетка на парапета. Стиснах здраво решетката и се изправих. Бях се изтърколил почти през глава десетина стъпала, твърди като камъка, от който бяха направени. Още не бях пуснал железото, когато нещо изпърха в прашния мрак и кацна на китката на дясната ми ръка. Беше гарван. Отново чух глас, този път определено си беше моят, самият аз говорех на глас, гарванът просто си стоеше и ме слушаше.

– Няма раздвоение. Смъртта не е обратното на живота, скръбта не е обратното на радостта, творението не е противопоставимо на разрушението.

Хаосът е част от Абсолютния порядък на Вселената, Хаосът е просто неорганизиран Ред, както Редът е само организиран Хаос.

Ако искаш да идеш долу, просто слизай, ако целта ти е да идеш горе, просто се качвай, въпреки че всичко и ЕДНО и "долу" не е обратното на "горе".

Гарванът кимна одобрително и каза:

– Сградата си е такава. Светът си е просто такъв. Няма от какво да се плашиш. Нормалността не се измерва с метри и килограми.

– И все пак – попитах аз – сградата е строена към началото на века от някакъв австрийски архитект, не от самия Създател на Вселената, нали?

– Без Него не е станало нищо от това, което е станало. – каза птицата, след което изграчи бодро и отлетя.

– Изкачих се обратно на шестия етаж. Поизтупах от праха и паяжините единственото си сако. Без колебание направих ляв завой, след това десен и пак два пъти ляв. Намерих своя пънкар. Той си стоеше все така усмихнат и

спокоен, както си го спомнях. Залязващото слънце хвърляше огнени отблясъци върху пожълтелите му зъби. Изгряващата луна се отразяваше в огромните му зеници.

– Става късно, – казах му. – Охраната на Университета по това време заключва цялото централно крило и е добре да си вървим, ако не искаме на останем тук до сутринта. Тъй че тръгвай след мен. Знам пътя надолу.

– Ама, аз драскам с черен маркер по стените ... – отвърна ми леко смутен той.

– Нищо. Хората вършат къде-къде по тъпи неща. Тръгвай!

Тръгнахме надолу. По-точно – към изхода.

Source:

Parushev 2014. Парушев Р. „За гълъба и гарвана”. BookReader 2014
<<http://bookre.org/reader?file=424603>>

ЗАСЕЛНИЦИ

Илия Джерекаров

Изтощен, изкачвам превала и стъпвам на равната поляна. Мога да си почина. Зад мен остава едногодишното ми пътешествие през дебрите на планетата. Вече няма да ме дебнат хищни животни, няма да преодолявам тресавища и планински масиви.

Сядам на тревата и гледам напред. Там, в ниското, почти на брега на океана, се вижда прозрачният купол на станцията. Пенливият поток изтича в тихия залив през малко изкуствено езеро, заобиколено с ниски храсти.

Вглеждам се по-внимателно. Виждам очертана пътека, пейка. Дори е оформена цветна лека, която ярко се откроява на общия зелен фон.

Блика се е потрудила. Неслучайно не искаше да отлети с мен. Всъщност може би е била права. Ракетата не издържа. Дюзите за горивото прегоряха и аз едвам успях да се спася. Нищо. Поне направих опит да действам. Да се свържа със Земята и да съобщя къде сме.

Сега и на Земята, и тук, ме смятат за мъртъв.

Блика е видяла, че малко преди да влезне в орбита, ракетата се отклони от курса си и полетя над океана. Сигурно ѝ е било много тежко. Нали не си казахме и довиждане.

Ставам и бавно тръгвам надолу. Ще се появя изневиделица. Представям си как ще се зарадва, като ме види, и се усмихвам. Може дори да ѝ призлее. За всеки случай ледът на отчуждението ще изчезне. Трябва да изчезне!

Когато след гибелта на звездолета разбрахме, че оставаме сами на планетата, Блика дълго време ходи като замаяна. После заяви:

– Трябва да имаме деца, Момчиле. Сами няма да издържим. Ще се отпуснем до едно празно и жалко съществуване, без никакви интереси.

Засмях се.

– Говориш глупости. Само това ни остава. Да се превърнем в заселници. Трябва да поискаш да уредим и стопанство, да опитомим животни...

Тя рязко промени тона си:

– Ние ВЕЧЕ сме заселници. Това, че имаме ракета, с която можем да летим около планетата, не значи нищо. Тя е направила повече от четиридесет старта, докато свалим всичките съоръжения. На Земята ни считат за изчезнали и ако ни търсят, ще ни търсят там, където би трябвало да бъдем. На шест светлинни години отук. Докато ни открият, ще минат най-малко двадесет години.

Иронично я прекъснах:

– Това ти дава повод да смяташ, че връщането ни е невъзможно и трябва да прекараме остатъка от живота си тука? А ако никога не ни открият?

Тя не обърна внимание на заядливия ми тон.

– Ние сме длъжни да мислим не само за нас, а и за тези, които ще дойдат след нас. Тук ще създадем база, която ще се използва в бъдеще. Трябва да направим всичко, за да продължим живота ѝ. Мисля, че децата не са пречка за това, напротив те ще ни помагат, когато остареем.

Избухнах:

– А ако все пак не дойдат да ни потърсят? Ако и след петдесет години сме само ние на тази пуста планета? Какво ще правят нашите деца? Или искаш да стовариш на плещите им бремето, което по право се пада на нас? Изхвърли от главата си идеята за Адам и Ева. Представи си, че имаме момче и момиче. След двадесет или тридесет години, ако не се свържем със Земята, представяш ли си какво ще правят те? Мислила ли си за това? При тези условия няма да допусна да се роди дете. Нямам право да го обричам на нещастно съществуване!

Бях свил юмруци и крещях неестествено високо. Блика, побледняла, ме гледаше с широко отворени очи. Преглътна, като че гърлото ѝ бе пресъхнало, и отчетливо изговори:

– Сега започвам да те познавам. Досега само съм си въобразявала, че си човек. Жалък егоист!

След това се обърна и се затвори в лабораторията си. Повече не ме погледна. Сякаш не съществуваш за нея. Ловеше диви животни и ги оперираше, изследваше плодовете на храстите и дърветата

Само веднъж ми проговори. Когато взех решение да излети с ракетата и да се добера до най-близката база. Полетът щеше да продължи около дванадесет години. Казах ѝ. Тя за момент се обърна към мен.

– Касае се за живота ти и аз съм длъжна да те предупредя, че искаш да направиш невъзможното. Знаеш, че двигателят на ракетата няма да издържи, дори само да влезнеш в орбита около планетата. Освен това, не можеш да вземеш достатъчно храна, нито да прекараш толкова време сам в нея. Това не е звездолет. Впрочем крайното решение остава твое.

Аз реших. Излетях и едва не изгубих живота си.

Усмивам се на тези спомени. Всичко вече е минало. Жив съм и се завръщам. Издържах.

Слънцето слиза ниско над хоризонта. Още два-три часа, докато настъпи мракът. Няма защо да бързам. Виждам Блика. Излиза и крачи по пътеката. Спира до метеорологичните прибори. Сигурно редовно води наблюдения. Махам ѝ с ръка, но тя не се обръща към мен. Без бавене се връща в станцията. Може би я е страх да излиза сама.

Не е възможно. Нали е поставила пейка до хроста край ручея. Оттам се виждат и залезът, и изгревът. Утре ще ги гледаме двамата.

Отново се усмивам щастливо и неволно потеглям бързо.

Пред вратата се спирам за момент. Приглаждам си косата и критично оглеждам извехтялото си окъсано облекло. Поемам дълбоко въздух и влизам. Блика е в машинната зала. Записва нещо. Сигурно наблюденията от метеорологичните прибори. Чува стъпките ми и уплашено се обръща.

Няколко секунди стои неподвижна и после тихо казва:

– Значи си жив!?

Прочиствам с кашлица гърлото си, за да мога да отговоря, но тя бързо изтичва до мен, прегръща ме и забързано говори:

– А аз плаках. Трябваше да повредя нещо, за да не можеш да излетиш. Не вярвах, че ще се върнеш. Измъчил си се, нали?

Пуска ме и почва да се суети.

– Ти си уморен и гладен. Сега ще те нахраня. Не. Първо ще се изкъпеш. Или искаш първо да си починеш?

Засмивам се.

– Ще хапна, после ще се измия и преоблека. Ще ти разкажа много неща.

Нахранен и чист, се отпускам на леглото. Слънцето вече е залязло. Блика седи до мен. Отведнъж изпитвам чувство на увереност. Сигурен съм, че ще се върнем на Земята. Ще намерим начин да се свържем!

Прегръщам я и тя се усмихва.

– Все пак те обичам, глупав заселнико.

През нощта ме събужда чувството, че съм сам. Блика я няма. Разтревожен, се изправям и се заслушвам. Отнякъде долитат странни звуци. Сякаш плач на бебе. На много бебета. Сигурно са някакви животинчета и тя е там да ги усмирява. Бои се да не ме събудят.

На пръсти доближавам вратата на лабораторията. Чувам я да говори:

– Не плачете мънички момчета, сега ще ви нахраня и ще заспите.

Доволен, поклащам глава. Поне така е щастлива. Няколко животинки могат да й заменят цялото човешко общество. Само че аз не мога да се помира с такова съществуване. Ще трябва да измисля нещо.

Връщам се в леглото и преди да измисля, заспивам.

Сутринта се събуждам в най-добро настроение. Блика пак я няма. Викам и тя се подава от лабораторията.

– Пригответи закуската. Аз имам още малко работа.

Настроението ми забележимо се понижава. Поне днес може да се занимава с мен, вместо с животните си.

Приготвям закуската и тя най-после идва. Отрязала е косата си и така има съвсем момчешки вид. Под очите ѝ има сенки, но лицето ѝ сияе.

– Не закъснях, нали?

Не успявам да отговоря. Тя делово пита:

– А според теб колко души са необходими, за да могат да поддържат обществото на това ниво, на което сме ние?

Значи, не се е отказала от идеята за децата.

Отговарям неохотно. Не ми се иска отново да се караме.

– Не мога да преценя точно, но поне няколко хиляди души.

Тя се усмихва тържествувашо.

– Аз съм пресметнала. Само двеста и петдесет, най-много триста души. Осемдесет могат да се настанят в станцията, а за следващите ще се наложи да строим жилища.

Залъкът ми засяда. Чувствам, че зад деловия ѝ тон се крие нещо сериозно. Отпивам малко вода и се мъча да обърна всичко в шега.

– Да не смяташ да родиш толкова много деца?

Тя звънливо се разсмява.

– Не! Не! И да искам, няма да мога.

Има нещо безсмислено в този разговор.

Увереността, с която говори за толкова много хора, започва да ме дразни.

– Може би си открила порода човекоподобни маймуни и смяташ да ги превърнеш в хора?

Тя изпитателно ме поглежда и престава да се смее.

– Ти, изглежда, още не си проумял положението, в което се намираме?

Преставам да се храня. Искам да бъдем на ясно. Единственото разрешение на всички проблеми е връзката ни със Земята. Казвам кратко:

– Моето схващане по въпроса ти е известно и нямам никакво намерение да го променям. Децата няма да имаме. Такава глупост няма да допусна!

Чуствам как Блика се превръща в непозната строга жена.

– Мислех, че след опита с ракетата, ще почнеш да гледаш по-реално на нещата.

Изправя се и сухо нарежда:

– Заеми се с научните наблюдения. Виж по дневника докъде съм стигнала и продължавай! С децата няма да те занимавам!

Иска ми се да ѝ напомня, че след смъртта на Командира аз, като втори пилот, следва да бъда негов заместник, но тя вече излиза, а последните ѝ думи ме карат да се замисля.

ДЕЦАТА! Дали не е полудяла от дългата самота? Трябва да изхвърля от станцията всички животни. Още сега. Докато не е станало съвсем късно.

Тръгвам след Блика и натискам бравата на лабораторията. Заклучено е. Чукам, но тя не отговаря. Викам. Трябва да разбере, че Командир съм аз!

– Блика! Отвори! Трябва да зная какво има тук!

Чувам как нещо трополи и гласът ѝ.

– Сега ще отворя. Идвам!

Чакам още няколко секунди. Вътре е тихо. Натискам бравата, вратата неочаквано се отваря и влизам. Първото нещо, което виждам, е Блика, изправена в дъното на залата.

Няколко секунди я гледам. Стои като вкаменена. Само в очите има непознат мрачен блясък. Не издържам и погледът ми се плъзга край стените. До тях в дълги редици са наредени малки детски креватчета. Във всяко има по едно новородено бебе.

Губя контрол над мислите си. Нима е превърнала животните в деца? Невъзможно! Нерешително пристъпвам до първото креватче. Бебето, с неவிждащи още очи, гледа към мен. Ръчичките му мърдат и се устремяват към устата, която лакомо се отваря. Гладно е. Неполучило храна, почва да плаче. Подавам му пръста си и то здраво го хваща.

Топло, реално, живо същество.

Освобождавам пръста си и почвам да ги броя.

Четиридесет!

Плачът на едното събужда и останалите. Блика продължава да седи в същата поза. Мълчанието ѝ е непоносимо. Трябва да кажа нещо. Какво? Да искам обяснение? Да я обвиня, че не е изпълнила заповедта ми на Командир? Усещам още топлината на малката детска ръчичка. Преглъщам и казвам:

– Гладни са.

Трябва ми време, за да проумея всичко това. Поглеждам ги още веднъж. Без да питам как са се появили, тяхната безпомощност ми действа. Искam да направя нещо. Да действам.

Внезапно разбирам смисъла на въпроса за минимума хора, необходими за създаване на човешко общество.

Примириявам се!

– Трябва да ги нахраниш, Блика. Аз ще се заема с всички други работи.

На лицето ѝ се чувства удовлетворение.

– Убеди ли се, че не говоря глупости?

Струва ми се, че в тона ѝ има нещо предизвикателно, но се правя, че не го забелязвам.

– После ще ми обясниш как си ги създала.

Тя се доближава до мен.

– Момчетата, това си ти. По-точно, двадесет твои напълно идентични копия. Момчетата пък съм аз. Доволен ли си?

Нищо не ми е ясно. Поглеждам я въпросително и тя продължава:

– Помниш ли, преди да отлетиш бе наранил ръката си и дойде да почистя раната и да я превържа. Използвах случая и отрязах малко от тъканта ти. След като ти бе заявил категорично, че не желаш деца, бях решила – ще създам хора по изкуствен път. Нали генетиката е първата ми специалност. Всяка клетка на човешките тъкани съдържа пълния генетичен код на цялото тяло. От една клетка, поставена в подходяща хранителна среда и стимулирана към развитие, се получава точно копие на организма, от който е взета. На Земята това се използва при запазване на някои ценни породи животни. Получават се голям брой индивиди със свършено еднакви качества. Когато ти отлетя, започнах работа. Подготвих всичко необходимо и от твоите клетки създадох двадесет Момчиловци, а от моите, двадесет Блики. Ако всяка година създаваме поне двадесет деца, след десет години ще има достатъчно хора за създаване на човешко общество, което ще може да осъществи връзка и дори полет до Земята. Петнадесет-двадесет години по-късно тук ще долетят и първите хора от Земята. Човечеството ще овладее още една звездна система.

Погледнах я с уважение.

– Ще ни бъде много трудно, Блика!

Тя постави ръце на рамената ми.

– На хората, на човечеството, винаги е било трудно. Когато тези деца пораснат, също ще имат своите трудности. Винаги е трудно да бъдеш човек.

Първите жители на новата планета плачеха.

Бяха гладни.

Source:

Dzherekarov 1971. Джерекаров И. „Заселници”. Електронно списание LiterNet. 2010. № 8 (129). <http://litenet.bg/publish14/i_dzherekarov/zaselnici.htm>

ПИСЪК

Александър Бакалов

Нощта беше прекрасна. Една от онези безлунни нощи, когато звездите светят два пъти по-ярко от обикновено и човек на бърза ръка забравя за всички научни глупости, съзерцавайки тези дупчици в черния купол над света, през които прониква вечната слънчева светлина.

Отклоних поглед от прозореца. Ъгълът, под който наблюдавах небето, ме навеждаше на някои нерадостни мисли, свързани с моментното ми положение. Пак бях паднал от леглото. Натъртвам на пак. Отакто си бях легнал, след края на сериала, вече за четвърти път се убеждавах, че мокетът на стаята отдавна не е виждал прахосмукачка. Повярвайте ми, не съм някой идиот, който се бори с мечки насън, просто леглата в този мотел са не по-широки от половин метър.

Дойде ми наум, че е крайно време да се върна обратно между чаршафите, но нещо ме мързеше да стана, пък и се бях разсънил. Надигнах се на лакти и се загледах в червената лампичка на касетофона ми, настанен на масичката отсреща. Гари Мур продължаваше да дрънка на китарата си и да пее за любов, което по мое мнение бе достатъчно отегчително и приспивно, за да му позволявам да го прави по цяла нощ. Касетата вече за нищо не ставаше от въртене и бях решил в най-скоро време да си купя нова баладична простотия за приспиване.

Мур тъкмо си затвори устата и започна едно соло на китарата, което си заслужаваше слушането и в будно състояние, когато се чу припукване и песента бе брутално прекъсната. От тонколонките долетя невъобразим шум, заглушаван на моменти от шума на лентата, а после над всичко това, се разнесе смразяващ кръвта писък. Вик, изтръгнал се не толкова от дробовете, колкото от душата на човек, изпаднал в плен на невъобразими ужас и болка. Писъкът отекна за миг между стените на стаята и после рязко заглъхна, оставяйки ми единствено шума на лентата. Тъкмо когато си мислех, че ще полудея, останал сам и заслушан в ударите на сърцето си, записът припука отново и Гари Мур се върна.

Седях на пода, без да мога да помръдна. Чувствах как ужасът ме е сграбчил за гърлото с ледените си пипала. Не можех да отделя очи от касетофона, който в този момент неприятно приличаше на черния едноок котарак от един разказ на ужасите, който четох наскоро. А под масичката. . .

Светлина! Светлина! Светлина!

Чувствах, че ще полудея в тази тъмница. Нощта вече хич не беше романтична. Обгръщаше ме като гроб. Черен гроб. Дълбок гроб.

По дяволите! Нощната лампа бе по-далеч от вратата, затова хукнах към добре осветената кухня. Добре, че не пестях тока. Останах на прага, дишайки тежко и зяпайки остатъците от вечерята си. На светло нещата не бяха толкова лоши. Дори кетчупа по пицата не ми напомняше за кръв. Тъкмо направих горното заключение, когато токът реши да си отмъсти, задето не го пестях, и взе, че спря.

Пак по дяволите! Сега, когато и музиката заглъхна, нещата съвсем се скофтиха. Навън някакъв шурец, явно зарадван от временното уволнение на китарния виртуоз, стържеше, та се късаше. За миг се зачудих дали да не напусна бунгалото и да не изтичам при него, но наместо това се върнах в стаята си. При касетофона.

Беше крайно време да си задам въпроса дали аз съм луд или някой наистина е записал писъка си на моята касета и то, докато съм спял. И на вас ли първото ви изглежда по-вероятно? И аз стигнах до това заключение и реших, че ще е най-добре да успокоя сърцето си и да потърся причината за разните му там писъци, дето ги чувах по никое време, в дивотиите, дето ги четях пак по никое време. Първо трябваше да се убедя, че касетофонът ми не е котката от разказа на Едгар Алън По.

Кръв! Мили Боже, само не кръв, моля ти се! Сега ще затворя очи и когато ги отворя...

Там си беше. Съмнително черната, в мрака, течност беше заляла по-голямата част от масата, а две малки локвички от нея се мъдреха върху копчетата на старата ми музикална кутия. Тънка струйка се беше стекла покрай надписа "AIWA".

Струваше ми се, че след като не усещах миризмата на кръв е редно да потопя пръст в течността и след това щателно да го оближа, както бях виждал да го правят по филмите. Така щях да установя, че халюцинирам или, примерно, че става дума за смазка...

Отстъпих няколко крачки назад. Майната им на филмите. Злато да ми даваха, не бих докоснал онова нещо. Боже, ако оцелея след този кошмар, сигурно никога повече няма да чета или да гледам хорър.

Пак погледнах към масата. По пода около евтината мебел също имаше доста съмнителни петна. Сега можех да забележа и класическата кървава диря, водеща делово от масичката с касетофона към тъмното коридорче. Поолюлях се, но закърмените ми с трилъри нерви отново ми спестиха припадъка.

Дали все пак не халюцинирах? Отново затворих очи, но се уплаших и бързо ги отворих. М-м-дааа. Знаех какво е станало. Идеята проблесна в съзнанието ми и в следващия момент вече бях абсолютно сигурен в правотата си. Някой извратен маниак, като пича с маската от "Хелюин" или примерно като Фреди Крюгър, е набарал жертвата си в моето бунгало и я е ръгал с ножа си, докато му е отмаляла ръката. Добре де – мушнал го е един-два пъти, колкото да ми изцапа масата. Както и да е. Докато се е съпротивлявала, жертвата, без да иска е натиснала копчето за запис на касетофона ми и е увековечила предсмъртния си вопъл. Убиецът се е усетил, бързо е пуснал обратно музиката и е извял трупата навън.

Тъпо-о-о! Сценаристът – на кладата! Уес Крейвън никога не би заснел филм по такава тъпа история, но в реалния живот...

Добре де, как тъй съм спял, докато са се трепали? Приемам, че изродът е въвлякъл жертвата си в първото попаднало му бунгало, за да си я убие на спокойствие, приемам дори, че целият джангър не ме е събудил, но откъде накъде съм още жив? Не че се оплаквам, но не е логично. За да се чуе записът на писъка, са се извъртели минимум страна и половина от касетата на Мур, което значи, че убийството е станало най-малко преди четиридесет и пет минути. Може убиецът да си ме е оставил за десерт и после да ме е забравил. Току-виж се окажа по-голям късметлия, отколкото смята лелката, от която всяка седмица си купувам лотариен билет. Дори и така да беше, оставаше въпросът "А сега к'во?", който висеше над мен като Махалото на смъртта от филма "Ровът и махалото". . .

Добре, разбрахме се! Преставам да цитирам ужасии и се съсредоточавам.

Най-логичното решение бе да навъртя 911 и да си кротувам. Не е зле, но за целта разполагах само с джобен калкулатор... Отпада.

Класическо решение беше да се въоръжа и смело да поема по кървавата следа. Хубаво, ама като нямах дори нокторезачка. Бях тръгнал на посещение при леля си, по дяволите, носех си само касетофон и чанта с дрехи. По беззащитен и от Червената шапчица. И това отпада.

Най-импулсивното решение пък бе да си плюя на петите, но този вариант неминуемо включваше проследяване, поне до някъде на кървавата диря, както и среща с мрака на коридора, където все още можеха да се гушат труп и/или убиец. Друг път нямаше, защото прозорецът, през който преди малко бях съзерцавал звездите, се явяваше единствен за бунгалото и бе надлежно закован.

Мамицата му!

След двуминутно напъване събрах достатъчно смелост, за да надзърна в коридора. Външната врата зееше широко отворена и кървавата диря се губеше в нощта. Нямаше трупове, нямаше убийци. Не си дадох време за размисъл и хукнах навън.

Спрях се, стъпил върху изтривалката с надпис "БРЕ ДОШЛ" и се огледах страхливо. На около двеста метра от мен се намираше централната сграда на мотела. Вътрешността ѝ бе осветена от трепкащата светлина на свеци. Поех си дълбоко въздух и с бодра крачка тръгнах ... по кървавата диря, която свиваше точно в обратната посока и водеше към храсталаците зад бунгалото.

"Спри! Луд ли си?!? Къде отиваш, бе, тъпо копеле?!?" крещях си аз на ум, смътно осъзнавайки, че щом се ругая с такъв хъс и осъзнавам каква глупост правя може би, само може би, не се движа по своя воля. И може би не бях луд. Продължих по следата, оставена от нечия телесна течност.

Стигнах до храстите и тъкмо успях да се поразсея с въпроса през колко ли тръни и трънчета ще ме прекарат изплъзналите се от контрола ми крака, когато взех, че спрях. Бързо отскочих назад, доловил някакъв приглушен, стържещ шум зад стената от гъста растителност. Двигателната ми система отново бе попаднала под зловердното влияние на сивата мътилка в главата ми. Какво

искаше да ми каже незнайното провидение, подбутнало ме за малко? Показах ти пътя, но съдбоносният избор си е лично твой?

Подскочих на място, за да се убедя, че не съм нечия марионетка. Поне не в прекия смисъл.

Защо се мотаех? Шумът, който чух, може и да бе издаван от катеричка, гризкаща лешниче, но по ми мязаше на лопата, забиваща се в пръст. Значи изключваме катеричката от кръга на заподозрените, защото споменатият инструмент не ѝ е по мярка. Кой ли може да се поти над селскостопанското сечиво по това време на денонощието? Градинар, сядящ лалета? Земерелец, прекопаващ царевицата си? Извратен убиец, закопаващ труп? Бинго!!! Поздравления! Току-що спечелихте голямата награда – надлежно разфасоване, извършено от професионалист. За да получите наградата си, просто надникнете в близките храсти.

Водейки крайно остроумен диалог със самия себе си, аз все пак продължавах да стоя на място и то, пак подскочих, за всеки случай, по свое желание. Защо? Пред мен беше смъртта, чието търпение всеки момент можеше да се изчерпи, а зад мен се простираше животът, представен в случая от дъсчена барака, осветена от свежи, и пиан, но въоръжен пазач. Просто като самия мен! Или...

Пред мен бяха отговорите на изгарящите ме въпроси, а зад мен мъчителното неведение. Нездравословна гледна точка, но все пак... Това, че бях тук, на прага на голямото разкритие не беше случайно. Това, че една част от мен изгаряше от желание да тръгна по следата, също. Поне така си мислех. И ако имах само мъничко, съвсем мъничко кураж...

В този момент токуй, явно простил ми разхищенията, отново нахлу в лампите, разположени покрай бунгалата. От прозореца на моето се чу китарата на Гари Мур.

Заобиколих храстите.

Трудно ми е да ви опиша онова, което видях от другата страна. Още по-трудно ми е да споделя с вас всички мисли и чувства, които преминаха през съзнанието ми в един единствен кратък миг. Парчетата от мозайката наистина започнаха да падат по местата си, но се оказа, че аз съм застанал на пътя им. И те започнаха да се забиват в мен, подобно на куршуми, разкъсваха ме, рушаха всичко, което бях, всичко, в което вярвах, всичко, което обичах и мразех, всичко... Всяко парче мозайка, всеки отговор, отнасяше със себе си частица от мен и аз оставах гол и безчувствен, готов да посрещна жестоката истина без страх, без недоверие. Да разбере, че за мен не е имало друг път, освен кървавата диря, каквото и да си бях мислел в определени моменти.

Видях мъж. Плешив мъж, който копаяше яма. Гроб. Беше с гръб към мен и не забелязваше присъствието ми. Целият бе облян в кръв и пот. Потта без съмнение бе негова. Забиваше лопатата в гърдта на майката земя със същото усърдие, с което пронизваше с ножа си човешка плът. Вляво от него, в края на

кървавата следа, наред обраслата с коприва полянка лежеше труп. Светлината на близката лампа отразяваше изцъклените му очи, галеше ледената му кожа.

Познавах това лице. Парчетата от мозайката започнаха да падат. Искаше ми се да пиция.

Да пиция отново.

Наместо това се прокашлях. Убиецът рязко се извъртя и замахна с лопатата си. Съвсем инстинктивно вдигнах ръка, за да се предпазя и чак сега видях, че тялото ми е полупрозрачно. Сечивото премина през мен като през въздух. Мъжът ужасено заотстъпва назад.

Погледна към трупа ми и след това към мен. После започна да пици.

Source: Bakalov 2001. Бакалов А. „Писък”. Електронно списание LiterNet. 2001. № 2 (15). <<http://liternet.bg/publish2/abakalov/pisyk.htm>>