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**THE TRANSLATION OF VERBS: A CORPUS ANALYSIS OF TROPONYMS OF
WALK IN LITERARY CONTEXTS**

TESINA

QUE PARA OBTENER EL TÍTULO DE
LICENCIADA EN LENGUAS

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I'll never forget it. This dissertation paper is dedicated to all of you. With love.

RESUMEN

Traducir es ser capaz de trasladar de manera ingeniosa y de una lengua a otra una variedad de aspectos (a veces de manera inconsciente) como los procesos semánticos de los verbos, el estilo narrativo (Cifuentes, 2008), y la clasificación tipológica (Talmy, 1975,1983, como se citó en Rojo & Valenzuela, 2003), entre otros. Dependiendo de las lenguas en cuestión, estas características pueden diferir a menor o mayor medida y volver complejo el proceso de traducción.

Así, el propósito de este trabajo es realizar un análisis contrastivo de los procesos semánticos de cinco tropónimos de *walk*, *ramble*, *saunter*, *stagger*, *stumble*, y *wander*, y su equivalente mediante la traducción inglés americano-español variante mexicana de 60 extractos obtenidos del género literatura del Corpus of Contemporary American English (Davies, 2008).

Palabras clave: tropónimos de *walk*, corpus, semántica, traducción.

ABSTRACT

Translators work with a variety of features (even without noticing) such as the semantic characteristics of the verbs, the narrative style (Cifuentes, 2008), and the typological classification of Languages made by Talmy (Talmy, 1975,1983, as cited in Rojo & Valenzuela, 2003). Depending on the source and target languages, these features can differ to a greater or lesser extent and they can make the process of translation challenging.

In that sense, this paper aims to compare the semantic features of *walk* and its troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander* from American English to Mexican Spanish through the translation of 60 contexts taken from the genre *literature* of the Corpus of Contemporary American English (Davies, 2016).

Keywords: troponyms of *walk*, corpus, Semantics, translation

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RESEARCH RELEVANCE

Both the semantic features encoded in the English and the Spanish verb lexicons and the genuine examples in context of the use of the language that corpora offer to researchers support the relevance of this study that deals with the analysis and contrast of the semantic features of five troponyms of the lexical verb *walk* within 60 extracts and their translation into Mexican Spanish based on the methodology Corpus Linguistics. Hereinafter, both arguments are further explained.

First of all, the semantic differences between the verb lexicons in English and Spanish. Each verb, no matter the language, contains on its meaning semantic features that differentiates them from one another. In the written language, they allow the writer to end up with a rich story, full of complex and widely described actions for the reader to vividly imagine the scene. However, how speakers assign semantic features to their wording *verbs* responds to different needs, according to Talmy (1975,1983, as cited in Rojo & Valenzuela, 2003).

For example, Cifuentes (2008) says that the Spanish verb lexicon lacks words that explain in detail how someone or something moves. According to this author, Spanish uses other parts of the sentence (or grammatical categories such as *adjectives* and *adverbs*) to include these features. The consequence is different ways to tell a story, and in the translation field, passing these semantic features sometimes represents a real challenge.

The second aspect deals with the methodology, Corpus Linguistics, and hence, the use of corpora. The main reason to use them is because these compilations offer examples of the language used by native speakers in daily life and at a given point in time (McEnery and Gabrielatos, 2006). So, ee make sure that the 60 contexts are part of English literature and that speakers commonly use the 5 *troponyms* in such a way.

So, they are neither abstractions nor sentences produced by someone who relies on how she or he thinks it is possible in the language they speak, like what we can find in a dictionary, for instance. Finally, we can say that this work contributes to the Semantics in Translation field due to the characteristics mentioned above.

PROBLEM STATEMENT

The first problem that we faced while carrying out backup research was the lack of information, especially regarding the *translation of troponyms* from American English to Mexican Spanish based on the methodology Corpus Linguistics and from the perspective of Cognitive Semantics. We can clearly observe this with two searches, from a general to a particular topic, in both *the Directory of Open Access Journals* [DOAJ] and *Google Scholar*¹.

The first browser used was DOAJ. We searched for the string *translation of verbs*. In this case the number of articles indexed found were 165. However, the results were in several other languages such as Chinese, French, and Ukrainian, apart from English or Spanish. Then we searched the sentence *translation of motion verbs*, with a total of seven index articles that were also in other languages or combinations of languages.

It is vital to highlight that with the string *translation of troponyms* the total of articles found was zero. And looking for the notion of troponyms, it appears just one author, Mojapelo (2019) whose article tackles the verbs used in the Sotho language, spoken in Africa, to say that someone feels aches, pain or he or she is sick. The link between these verbs is *troponymy*. Besides, without considering DOAJ or Google Scholar, Cifuentes (2007, 2008) stands out. She talks about both *translation* and *troponymy* in her articles.

Searching on Google Scholar, with the first string: *translation of verbs*, we found more than 87,600 occurrences, with the second one, *translation of motion verbs* 1,190, and with the last one, *translation of troponyms*, there were 1,220 available sources. Nevertheless, the browser does not differentiate between functional and content words, such as DOAJ. Furthermore, articles are in different languages and combinations, not just English and Spanish.

It is also important to highlight that most of the available information is in English. For example, if we search *traducción de verbos* in Spanish, the articles displayed are just ten, compared with the 165 in English that are found. Along with this, when

¹ The searches both in DOAJ and in Google Scholar were carried out between 2021 and 2022

the notion *tropónimo* was searched on the internet between 2020 and 2021, it was confused with *topónimos*, a term that belongs to biology and ethnology, not Linguistics.

Secondly, translating *troponyms* from English to Spanish is a challenge considering their frequency in texts belonging both to English and Spanish. This is because using a wide range of verbs in a text is the way in which the English language tells a story while Spanish prefers to describe features such as the atmosphere (Cifuentes, 2008), as it can be seen in chapter 1.5.

Besides, it is important to consider that the translation must be done in such a way that the reader, customer, or final user does not find the text weird or unnatural. Ponce (2007) says that this is an essential task of any translator. Apart from being the bridge between one culture and the other. So, the translator has to make decisions in order to present an imperceptible work with a minor semantic loss. We can add to this challenge that there are several ways of understanding the world and expressing ourselves through language. And in this case, through the verbs in the lexicon of the language we translate, that can notably differ from one another.

Finally, the research question is:

How are the semantic features of *walk* and its *troponyms* *ramble*, *saunter*, *stagger*, *stumble*, and *wander* translated from American English to Mexican Spanish?

METHODOLOGY

The methodology is Corpus Linguistics, which is mixed in nature. It means that it has characteristics from both quantitative and qualitative methodologies to which there is added a corpus, or corpora, to investigate different aspects of the language selected (or combination of languages). In the case of this project there are used both the Corpus of Contemporary American English COCA (Davies, 2008) and El Corpus del Español (Davies, 2016).

Hernández-Sampieri and Mendoza (2018) say that mixed research is a combination of quantitative and qualitative research that together offer a broader point of view of the phenomenon the researcher is looking at. So, this type of research is a combination between using numeric and non-numeric data.

Hernández-Sampieri et al. (2014: 4) stand that quantitative research “Utiliza la recolección de datos para probar hipótesis con base en la medición numérica y el análisis estadístico, con el fin establecer pautas de comportamiento y probar teorías”. And qualitative research “Utiliza la recolección y análisis de los datos para afinar las preguntas de investigación o revelar nuevas interrogantes en el proceso de interpretación” (Hernández-Sampieri et al., 2014: 7).

In that sense, we can see the qualitative part of this research in the gathering of information about the semantic features, the context, and meaning of the troponyms selected. And we can see the quantitative part when we get the frequencies to select the genre in COCA and El Corpus del Español in which the lexical verbs and its conjugations are more commonly found compared to other genres. This is done with the purpose of translating the texts obtained from that genre and analyzing the troponyms and the resulting verbs.

Apart from that, this is also a descriptive research. Rojas (2015: 7) explains that the descriptive research “...Exhibe el conocimiento de la realidad tal como se presenta en una situación de espacio y de tiempo dado. Aquí se observa y se registra, o se pregunta y se registra. Describe el fenómeno sin introducir modificaciones: tal cual”. This paper is descriptive since the purpose is to analyze and describe how the semantic features of five troponyms of *walk* are translated

from American English to Mexican Spanish in ten different contexts per lexical verb.

Finally, this paper is also a documentary one. Jurado (2005) says that documentary research is the basis of any work. This consists of gathering all the existing information regarding the phenomenon from a wide range of sources, from *written* texts to *spoken* and from any time in history, if it is necessary and relevant. We see the documentary part of this research since we searched for the *semantic features, meaning, and synonyms*, of the six verbs selected and we carried out research on two main topics, *troponymy* and *corpora*. To end up this section, the objectives of this paper are listed down below.

GENERAL OBJECTIVE

To analyze the semantic change of the troponyms of walk, ramble, *saunter*, *stagger*, *stumble*, and *wander* in their translation from American English to Mexican Spanish within 60 contexts.

SPECIFIC OBJECTIVES

To obtain the frequencies of occurrence per genre in COCA of the troponyms and the superordinate *walk* in order to get the ten contexts for translation from the genre with the highest number of troponyms.

To propose ten literary translations into context of each lexical verb selected from American English to Mexican Spanish.

To compare how the troponyms work semantically in English and in Spanish using COCA and El Corpus del Español.

INTRODUCTION

“...el verdadero logro de cualquier traductor es el de mantenerse invisible ante los ojos de un receptor meta que concibe el texto que recibe como un constructo nuevo y no como un producto que ha sufrido un proceso de transformación” (Ponce, 2007).

Speakers assign semantic features to verbs according to different criteria and using the elements at their disposal. For example, the English language has particles, mostly prepositions, apart from the verb to encode meaning while Spanish only uses the verb per se (Cifuentes, 2008). Besides, what is important to express with a verb in English might not be as important in Spanish. This is why it is relevant to study how semantic features are translated from one language to another. In this case from American English to Mexican Spanish.

One more reason to carry out this research using corpora are the characteristics of the examples used in this paper, which are non-instinctive. Instead, they are conventional samples of the use of the language, contrary to what we can find in a dictionary, for example. The contexts for translation are extracts taken from real life. This is to say that we can be confident that the lexical verbs *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander* in the contexts for translation are examples of the use of each of them by speakers on a daily basis.

Furthermore, a couple of problems arise when translating English texts into Spanish. The first one is the lack of information regarding the translation of *troponyms*, particularly their semantic features. One author relevant to mention is Cifuentes (2007, 2008), who tackles topics related to how verbs work in English and Spanish, mostly *troponyms*, and their translation. Besides, there is more information in English than Spanish and yet, between 2020 and 2021, the term *troponymy* in Spanish was not even found when searching it on the internet. It was confused with the notion *topónimos*.

The second problem that stands out is the frequency with which Spanish and English speakers use *troponyms* in a text and its occurrence in each lexicon. On one hand, there is a wide range of verbs in English that designate specific ways of

doing something, or *troponyms*. On the other hand, Spanish uses more general verbs in their descriptions and it is more specific in other features such as describing the atmosphere as it can be seen in section 1.6. Finally, the translator must consider that the resulting texts are as natural as possible for the client or final user.

This dissertation paper contributes to the field of Semantics in Translation because it aims to analyze how the semantic features of the lexical verb *walk* and its troponyms, *ramble*, *saunter*, *stumble*, *stagger*, and *wander* are translated into ten literary contexts from American English to Mexican Spanish. The comparison is done using both the Corpus of American English [COCA] (Davies, 2008) and El Corpus del Español (Davies, 2016).

In that sense, in the first chapter, *Troponymy and Translation*, there are defined, from a general to a particular topic, the fields to which *troponymy* belongs as well as other types of sense relations. We can also find the differences between *satellite* and *verb framed languages*, literary translation and the challenges faced for the translation of *troponyms*.

The second chapter, *Corpora*, starts by addressing the meaning and characteristics of the methodology *Corpus Linguistics*. Following, there is a discussion of the meaning and types of *corpora*, along with examples, with emphasis on both COCA and El Corpus del Español. After that, the role of corpus in translation is further explained. At last there are compared and exemplified parallel corpora and online bilingual concordancers, both similar and important tools in the translation field.

The third chapter *Key concepts* elucidates the four terms *meaning*, *semantic features*, *context*, and *frequency*. Along with the concept *KWIC*, that derives from context and *token* and *type* that belong to *frequency*. All these notions are used throughout the paper.

In the fourth chapter, *Analysis and Discussion*, the reader can find each lexical verb followed by its *meaning*, *synonyms*, *semantic features*, and the semantic

analysis, starting with an extract of the translations and the original texts. The six verbs are presented alphabetically after the superordinate *walk*, as follows: *ramble*, *saunter*, *stagger*, *stumble*, and *wander*.

Then we can find the closures of the paper along with a section of further research. Finally, we can see the *References* section and the *Annexes* with the expanded contexts. It is important to mention that this paper is based mainly on the work carried out by Fellbaum (2002), Fellbaum and Miller (1990), Kreidler (1998), Cifuentes (2007, 2008), and McEnery et al. (2006, 2012).

CHAPTER I. TROPONYMY AND TRANSLATION

This first unit sets the scene by addressing some of the basics of *troponymy* and *translation*. We will first briefly review the two broad concepts *Linguistics* and *Semantics*, followed by their subfields *Cognitive Linguistics* and *Cognitive Semantics*. After that, the term *troponymy* is defined starting with the group to which it belongs to, *sense relations*, and some other examples of these phenomena in language, *antonymy*, *homonymy* and *polysemy*. To end with this topic, we will focus on the differences and similarities among *synonymy*, *hyponymy* and *troponymy*.

Subsequently, there is an explanation of the classification of languages made by Talmy (1975,1983, as cited in Rojo & Valenzuela, 2003). Then, we will define *literary translation* and explain why the contexts are taken from the *fiction* genre, which belongs to literary translation of the Corpus of Contemporary American English. Finally, we consider some of the challenges regarding the translation of *troponyms* from English into Spanish.

1.1 LINGUISTICS

Firstly, Domínguez & Agelvis (2003) say that Linguistics looks at the structure of the different languages worldwide and how they are used by speakers to interact with each other and their world. Linguistics makes use of the scientific method to achieve its purposes. Secondly, Kreidler (1998) states that one concern of Linguistics is to find out the core rules that allow speakers of a language to communicate with one another despite using the language in a wide variety of ways.

Finally, Kreidler (1998) points out that Linguistic studies are divided into *morphosyntax*, the internal structure of words with meaning, roots, suffixes, affixes, etc.; *syntax*, how words, or grammatical categories, combine to create sentences; *semantics*, which deals with the meaning of words isolated and with other words within sentences; and *phonetics* and *phonology*, the speaking part or the sounds of a language.

To sum up, *Linguistics* is the science that allows the specialists, linguists, to study the different existing languages across the world through the language itself. And, as any other science field, it is divided into subfields such as semantics, morphosyntax, phonetics and phonology, syntax, etc., that focus on one, or a combination such as Cognitive Linguistics, of the wide variety of phenomena that this field investigates.

1.1.1 Cognitive Linguistics

Cognitive Linguistics is the subfield that studies how languages work and the mental processes involved. So, it is related to how our brains perform when encoding and decoding language in any form, written, spoken, etc. It establishes that this complex human capacity of speaking and producing language is inseparable from the brain. After all, these mental processes originated in some part of this organ, it is where this ability has its roots.

In that sense, Evans (2011) says that Cognitive Linguistics, besides studying the languages existing around the world, seeks how they interact with people and all the aspects that characterize a given society and that are related to language. Also, from the point of view of this author, language and how it is organized give us information regarding the structure of our thinking. How language is expressed outside is a mirror of how it works inside, in our brains.

On their behalf, Robinson & Ellis (2008) elucidate that the aim and purposes of Cognitive Linguistics is to address the study of the language considering that language is a combination of multiple fields and areas that together allow the speaker to communicate and express. Some of them are fairly known such as the brain and how it works. It also takes into account that language is in constant change, evolving. Besides, language is strongly associated with every aspect of human society.

Also, Robinson & Ellis (2008) argue that languages are learnt from interaction, when we put into practice this human capacity. This is to say, communicating with other humans that share our language code. In that sense, language and cognition are intrinsically linked, one depends on the other. So, the language must be

studied considering also the psychological part because consciousness allows us to be in touch with the environment and express ourselves through language.

Finally, Croft & Cruse (2004:1) observe that Cognitive Linguistics is an "... approach to the study of language that began to emerge in the 1979s and has been increasingly active since the 1980s". Which makes this a relatively recent field of Linguistics that allows us to be closer to the nature of the language. Then, as stated above, one branch of linguistics is Semantics. This field is explained below.

1.2 SEMANTICS

To begin with this topic, Jaszczolt (2002) says that *Semantics* study words from the basis that meaning changes when they are isolated and with other words within a sentence. And because of this, we cannot separate meaning from context because the meaning of words depends to a large extent on what surrounds them.

Then, Kreidler (1998:18,19) expounds about semantics such as "...semantics is mainly concerned with a speaker's competence to use the language system in producing meaningful utterances and processing (comprehending) utterances produced by others". From this author, we can observe that the main goal in *Semantics* is to understand the processes involved in encoding and decoding significant words and sentences surrounded by a given context.

To sum up, as a branch of Linguistics, *Semantics* is the study of the meaning that speakers give to sentences which is not linked to the actual use by speakers (such as in pragmatics) but to the way it must be according to the pre-established rules of the language we talk about. It is the actual meaning of the word given by the words that surround them, the *context*. So, this field studies meaning. This can be confusing because there is another field that also studies meaning: lexicography.

To clarify this last point, it is useful to compare *Semantics* with *Lexicography*. According to Niklas-Salminen (1997 :94) "La *lexicographie* peut se définir... comme le domaine qui a pour but de mettre en œuvre les techniques pour confectionner des dictionnaires et comme la discipline qui propose une réflexion sur les méthodes qu'exige la confection des dictionnaires". Regarding this topic,

Lehmann & Martin-Berthet (2013 :238) add that “La lexicographie est alors «le recensement et l’analyse des formes et des significations des unités lexicales»”.

In other words, the main focus of *Lexicography* is the creation of dictionaries. To achieve that goal, this field uses the scientific method to gather information related to the meaning of words and other characteristics such as how they are used in context and the frequency. In that sense, we can say that even though *Semantics* and *Lexicography* study in essence the meaning of words (called lexical units in *lexicography*), the aim in *Lexicography* is the creation of dictionaries while *Semantics* search for the way words combine with other words to create meaning to better comprehend language.

1.2.1 Cognitive Semantics

Within the previous bigger field of *Semantics* there is an approach called Cognitive Semantics. It was created by the mixture of the two fields that gave its name. Firstly, the study of the human mind and the mental processes involved in producing, processing, and encoding language. Secondly, the field which studies the meaning of words into context since the meaning of a word depends on the words that surround them, not the word isolated.

Evans (2007) says that we will add the cognitive part or how our brains store language the Semantic part or how words create meaning combined. This is because the semantic structure observed in languages somehow reflects how language works in our thinking. So, both complement each other. Related to that, Cadierno (2008) observes that consciousness in *Cognitive Semantics* is committed to explain what happens in our brains to produce language. How language is stored and to what extent the semantic order given to sentences is a representation of the processes of the brain itself.

Finally, it is important to mention the reason why the analysis of the translation of the *troponyms* into context in this dissertation paper is going to be from the perspective of *Cognitive Semantics*. It is because not considering the cognitive part would result in an abstract analysis of the use of the language, not close enough to what truly happens with language and how it is used by speakers. Examples would

be imaginary ones, not taken from a real context. Next we can see the term *troponymy* explained. It belongs to all the fields mentioned above.

1.3 TROPONYMY AS A SENSE RELATION

Troponyms are the main focus of this paper, so it is essential to define it and know more about them. They belong to both Cognitive Linguistics and Cognitive Semantics and at the same time to a topic within this last field called *sense relations*, which is expounded below along with other types of sense relations.

1.3.1 Sense relations and examples

Called *relaciones léxico-semánticas* in Spanish, *sense relations* are a range of possible realizations of certain structures in a language. They are a sequence of words whose components have a certain meaning when combining with others. However, they can also be words that are compared between them using certain criteria such as their similarity or dissimilarity in meaning. They are studied taking into consideration their actual meaning within the sentence, *Semantics*, and how they are structured in our minds, *Cognitive Semantics*, but not how speakers use them in the real world, which would be a pragmatic issue.

Kreidler (1998: 46) clears up the notion of *sense relations* such as “What a word means depends in part on its associations with other words...Lexemes do not merely “have” meanings: they contribute meanings”. That is to say that the meaning of a sentence is given by the meaning of the words that form the sentence, phrase, etc., together, not by the words isolated. Words keep between them a relationship of meaning contribution. This is a sense relation.

In that sense, according to Kreidler (1998) the kind of relationship between words, and specifically *sense relations*, are two. The first one is *syntagmatic*. In this case there is a certain number of combinations between words and grammatical categories that convey a certain meaning. We arrange words according to certain criteria. E.g., it sounds accurate to say *my dog barks*, but it might sound weird to say *I bark*.

The second one is called *paradigmatic*. Two great examples are *synonymy* and *antonymy*. In a paradigmatic relationship a word can replace other words into

sentences. For example, when describing a woman, we can say that she is *beautiful*, *gorgeous*, or that she is *good-looking*, obviously with slight changes in meaning. *Beautiful*, *gorgeous* and *good-looking* are synonyms and can be replaced between them. This is a *paradigmatic* relation, in which in a given sentence and context, we can replace certain words with others with subtle changes in meaning, but they work.

Once given the definition and to have a broader view of what *sense relations* are, it is important to introduce the types. They are *synonymy*, *antonymy*, *homonymy*, *hyponymy*, *polysemy*, *metonymy*, *meronymy*, *holonymy*, to mention some. All of them are part of linguistic analysis. Some of these concepts have a direct translation into Spanish and are widely known such as *synonymy* and *antonymy* whereas others, like *troponymy*, are not.

Below, six of all the range of *sense relations* are explained. At the same time, they are the most relevant ones for this dissertation paper in order to have a broader view of *troponymy*. I will distinguish carefully between them to avoid possible confusion due to the similarity between these notions. The six sense relations I will explain are *antonymy*, *homonymy*, *polysemy*, *synonymy*, *hyponymy*, and *troponymy* (Kreidler 1998).

1.3.1.1 Antonymy

Antonymy is seen as one word whose meaning is opposed to the meaning of another word with which the first one is compared. For example, if it is raining and we leave the clothes outside we can say that, in consequence, they are wet, and in that sense, they are not dry. Hence, *wet*, and *dry* are *antonyms*. The first meaning is completely opposed to the second one. One more example can be that if someone dies, consequently, he, she or it is not alive, both concepts mean completely different conditions or states, and thus, *alive* and *dead* are *antonyms*.

Kreidler (1998:100) says that “Lexemes like *on* and *off*, *old* and *young*, *wide* and *narrow* are pairs of antonyms. Antonyms are opposite in meaning, and when they occur as predicates of the same subjects the predications are contradictory”. To end with this topic, it is important to mention that *antonyms* are divided into

subcategories. Next, we can see a classification made by Kreidler (1998) and Muriel (2015). Each author provides different names, but the categories are basically the same as we can see below.

BINARY | COMPLEMENTARITY

Given two words, one excludes the other, if one is true or possible the other one cannot be possible. E.g., if we turn on the lights they are not *off* and if you turn off the lights they are not *on*, there is no middle ground. So, *turn on* and *turn off* are *complementary* or *binary antonyms*.

NON-BINARY | GRADUAL

Simultaneously, and as the name suggests, this category includes more than two words that go in phases, or categories. One example is how humans grow up. First, we are born, and we are babies, as time goes by, we grow into children, then teens, adolescents, young adults, adults and finally we become elderly. And if we are babies, we cannot be adults, etc. Thus, the terms *young* and *old* can be seen as *gradual antonyms*.

RECIPROCITY

These are two concepts that are the opposite, nonetheless, they keep a link, and they are related in some way. For example, when we talk about the two concepts, *arm* and *disarm* something, like a bomb. It is clear that both words keep a relationship because of the root, to put together something, to which then you add the prefix *dis* to make it negative or an action contrary to the first one. In this case the action opposes the first one, you disassemble something. Hence, *arm* and *disarm* are *reciprocal antonyms*. Following we can see two similar kinds of sense relations widely explained.

1.3.1.2 Homonymy and polysemy

These two phenomena are closely related and sometimes can represent a major challenge for students when trying to discern between them looking at examples. And until a certain extent, there is not a clear difference. However, there are a couple of characteristics that can help us to elucidate each notion.

A widely-known author regarding this topic is Kreidler (1998: 42) who expounds both related terms in the following words “Two lexemes that have the same form (pronunciation, spelling) are homonyms; a single lexeme with a wide range of meanings is polysemous...”. As we can see, the way *homonyms* are written might seem similar, however their meaning changes. Contrary to that, a *polysemy* is written in the same way but can be used in different contexts. These contexts are closely related. So, *homonyms* are words that seem alike but are not and a *polysemy* is a word that can be used in many contexts.

The word *book* is an example of *homonymy*. *Book* can refer to the compilation of pieces of paper about a wide range of topics and with different purposes or genres. A second meaning is the act of making a reservation, like in a hotel. So, the word *book* is a *homonym*, both their meanings are unrelated, but the written form is the same. Contrary to this, it is the word *feel*, which is polysemous. We can use it to express agreement or that we understand what other people say. We also can use this word to say how we feel physically or mentally. The meaning depends on the context in which we use *feel*, but these uses are not considered to belong to different words.

On the one hand, Muriel (2015) says that homonyms are the result of the passing of time and so, the changes produced in a language. In this case we have at least two words whose origin is unrelated even though they seem similar to one another. They are used in different contexts which do not keep any link, apart from the fact that they are identically written or spelled. On the other hand, Croft & Cruse (2004) observe that, contrary to the origin of *homonyms*, *polysemy* has one root or origin that kept the same throughout the years, but which use expounded to different contexts.

At the same time, Croft & Cruse (2004: 111) observe that:

It is usual for dictionaries to make a distinction between homonymy and polysemy in the ordering of entries on the page: homonymous senses are given separate main headings... they are treated as separate words that have, accidentally, the same spelling and/or sound. Polysemic senses are listed under a single main heading and are treated as “different meanings of the same word”.

In summary, polysemes are words whose meaning changes depending on the context because they are written in the same way. This distinction is indicated as part of the same word with one entry in dictionaries and the different meanings are enlisted according to the context the word is used. And *homonymy* refers to terms which may seem identical or the same but that are not. This difference is indicated with more than one entry in dictionaries. Hereinafter, we can see a comparison among the three similar notions, *synonymy*, *hyponymy* and *troponymy*.

1.3.2 Synonymy and hyponymy vs troponymy

As we can see in the following paragraphs, the three sense relations, *hyponymy*, *synonymy* and *troponymy* share certain characteristics. Besides, words from the lexicon of a language can fit into all of them. However, there is a feature that differentiates them as it will be explained. We will do so starting with the concept with less characteristics in common to the ones that share more. The order is the following: *synonymy*, *hyponymy* and *troponymy*.

1.3.2.1 Synonymy

A given word in the lexicon of a language, belonging to any grammatical category, but mainly *nouns*, can be related to others that replace them in certain contexts and with certain restrictions. Otherwise having two words with the same meaning would be wasteful or unnecessary in a language. *Synonymy* is one case. They can work to express the meaning we want without repeating a word, for example.

E.g., in English we can say that a masterpiece is *astounding*, but also *amazing* or that it *astonishes* you. Or maybe understanding the difference between *hyponymy* and *polysemy* is *mind boggling* or *mind-blowing*. As it can be seen, those pairs of *synonyms* can replace one another in sentences, sometimes with a slight change in meaning because, even though we can replace one word with another, it is not the same to say *astounding*, *amazing*, etc. So, *astounding*, *amazing*, *astonishing* and *mind boggling* and *mind-blowing* are *synonyms*.

There are some interpretations and descriptions made by Kreidler (1998) along with examples in the following paragraphs. It is relevant to notice that he uses the word *hyponymy* to describe what *synonymy* is. Kreidler (1998: 10) establishes the

meaning of *synonymy* like “Words that have the same sense in a given context are synonyms...” and he says that any word belonging to the different grammatical categories, except for prepositions, conjunctions, and interjections, can be synonyms. Besides it is important to notice that it depends on the context if two words work as synonyms or not.

Kreidler (1998) also observes that words considered *synonyms* neither have the same meaning in all the contexts nor can be used indistinctly in sentences because they don't share all the semantic features of one another. Again, having two identical words in a given lexicon would be useless.

Additionally, it is important to consider that not all the words that can replace another in a sentence are *synonyms*. They can be a variation of the word in certain places where people speak the language. Those are *dialects* (Kreidler, 1998). For example, in the United States it is common to say *cookie*, but British people would use *biscuit*. Hence, *cookie* and *biscuit* are not synonyms, they are part of dialects of the same language, English. *Synonymy* is closely related to the following term, *hyponymy*, because *hyponyms* can also work as *synonyms*. *Hyponymy* is widely explained below.

1.3.2.2 Hyponymy

Hyponymy is related to another term without which this concept would be difficult to explain, *hypernymy*. A *hypernym* is the “bigger”, general, or upper word (mostly nouns) to which hyponyms belong. We talk about a hierarchy relationship. Hyponyms are wording whose nature of specificity (they designate a “thing”) make them belong to another unspecified word, such as in a semantic field.

The word *house* (the *hypernym*) is an example. In this case we are not specifying if we are referring to a cottage, a department, an igloo etc. (all of them are called *hyponyms* and belong to the bigger classification *houses*). *House* is in the upper part of the hierarchy, and it is followed by its hyponyms *cottage*, *department*, *igloo*. All of them are types of houses, or *hyponyms*.

Kreidler (1998) says that in *hyponymy* words keep a hierarchy and in the upper side it is the *hyperonym* or *superordinate*. There is a word or concept that encloses

others with which it maintains a relationship, a characteristic (or characteristics) that makes them belong to that same semantic field.

Muriel (2015) adds that the words that belong to a superordinate group are called co-hyponyms. Here it is not considered the broader term per se but the relationship between the hyponyms of a hyperonym. Finally, Croft & Cruse (2004) observe that, to a far extent, nouns are instances of hyponymy, more than any other grammatical category. Following, we can see *troponymy* explained, which keeps a similar relationship as in *hyponymy* of hierarchy.

1.3.2.3 Troponymy

Languages have different ways of doing something. In other words, they have in their lexicon verbs that precisely show an action that otherwise would be said in a general sense. These verbs are called *troponyms*. They are specific verbs compared to the *superordinate*, *hypernym* or *general verb*. For example, in this paper the superordinate is the lexical verb *walk* and the troponyms are *ramble*, *saunter*, *stagger*, *stumble* and *wander*.

It is relevant to mention that there is not already a term to designate the broader concept that encloses *troponyms*; the same concepts for hyponymy are used. Apart from that, a peculiarity is that this phenomenon happens solely with verbs since they are different from nouns, one characteristic that differentiates them from *synonymy* and *hyponymy*.

To begin with, Fellbaum (2002 :24) says about *troponymy* the following:

Verbs in WordNet [an English database] cluster into semantically related groups... The members... tend to share some syntactic properties and selectional restrictions, express various elaborations of one core, general concept... The relation of verbs like *run*, *ride*, and *fly* to the core verb *move*... therefore appears at first blush to be just a variation of the hyponymy relation among nouns: The subordinate concept contains the superordinate, but adds some additional semantic specification of its own.

For their characteristics and as stated by the previous author, it might seem that *troponymy* is just an instance of hyponymy; however, we must consider that nouns do not work as verbs do. Fellbaum and Miller (1990 :565) say about these

differences between *nouns* and *verbs* that "... the organization of verbs in semantic memory differs from the organization of nouns". This means that how we store nouns in our minds, and so how we use nouns when speaking, writing etc, is not the same as how we store verbs (and use them).

For example, we combine nouns with different grammatical categories compared to verbs. Besides nouns form the subject and verbs the predicate in a sentence. That is why it was important to differentiate nouns from verbs using terms like *hyponymy* and *troponymy*.

Furthermore, Fellbaum (2002) observes that in the lexicon, such as the one of English and Spanish, we can easily find general verbs that embrace specific ones in almost all cases. The troponyms of a superordinate are different from others in several aspects: the way in which the action is carried out, the place where it happens, the sound, and even the feelings involved when carrying out the action. So, Fellbaum (2002) says that *troponymy* (or the manner relation) is the main existing connection among verbs.

One example of *troponyms* of *look* are *glance* and *stare*. We don't even know that they are instances of *troponymy*. We just know *look* is used to tell someone to focus or notice something specific. To *glance* refer to a quick movement and *stare*, on the other side, to a fixed look. It depends on the context whether to use one or the other, but all of them involve using your eyes to look at something. So, *glance* and *stare* are troponyms of *look*. They show a particular, or more specific, way of looking.

In higher levels, it is vital to learn these verbs in order to increase our vocabulary and it becomes harder as there are some of them whose meaning we do not have in Spanish, in this case as Spanish native speakers. This is the case of *saunter* and *stagger*. Therefore, it can be difficult for Spanish speakers, English learners, and particularly translators, depending on their level, to understand them in terms of meaning, and for the last group to render their semantic features into Spanish.

Furthermore Fellbaum (2002) uses the following formula to express *troponymy* mathematically:

to **x** (a troponym) is to **y** (superordinate/hyponym) is some manner

For example, the troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander* are to *walk* in some manner, as it is represented below.

ramble is to *walk* in some manner

saunter is to *walk* in some manner

stagger is to *walk* in some manner

stumble is to *walk* in some manner

wander is to *walk* in some manner

Fellbaum (2002:27) adds about this relationship among verbs that “Wordnet expresses (part of) the meaning of verb X in terms of the meaning of its superordinate, Y. And the meaning of verb Y is expressed, in part, as the sum of the meaning of its subordinates (troponyms), such as X”.

For example, each of the meanings of *ramble* + *saunter* + *stagger* + *stumble* + *wander* (and other verbs which are also troponyms of *walk*) = contribute to a certain extent to the meaning of *walk*. On the other hand, the meaning of *walk* is part of the meaning of each troponym, in this case *ramble*, *saunter*, *stagger*, *stumble* and *wander*. Each of them is a particular way of walking.

In the case of the Spanish language, we have the superordinate *caminar*. According to the Real Academia Española [RAE] this notion means “andar determinada distancia, ir de viaje, dirigirse a un lugar o meta, avanzar hacia él”. *Caminar* is in Spanish, as well as in English, a motor pattern basic locomotive ability, which conveys on its meaning that one entity changes location from one point to another with slow speed and using both legs.

So, *caminar* is a bipedal motion. It also means that someone does something somewhere for some time without purpose. We can say that the other place is not

far away from the initial point. Otherwise, we will use a car, for instance. Besides, *caminar* conveys two things, the manner in which someone moves and the *path* that follows (or more accurately *displacement*) (Ibáñez and Lecumberri, 2020).

Besides, the legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground. Then some troponyms and synonyms of *caminar* are: *andar, pasear, anadear, vagar, deambular, atravesar, tropezar, tambalearse, noctambular, trotar, entrar, salir, cruzar, pasar, subir, bajar, trastumbar, llegar, alejarse, regresar*. We could say that *caminar* and *walk* are the same in both languages. However, one difference is that we use both in different contexts. For example, in English they use *to walk the dog*, while this same in Spanish is (*sacar a) pasear al perro*.

To conclude, we can observe that words can belong to *synonymy, hyponymy* and *troponymy* at the same time. Indeed, *troponymy* can be seen as a kind of *hyponymy* only for verbs. And at the same time, *troponyms* can work as *synonyms*. However, one difference is that *synonymy* and *hyponymy* are more frequent with nouns and *troponymy* is used solely for verbs. Besides, verbs and nouns work in a different way in our minds and in everyday use.

1.4 TALMY'S CLASSIFICATION OF LANGUAGES

At this point, it is essential to introduce the author whose work is one of the backbones of this paper, Leonard Talmy. According to the Johannes Gutenberg University of Mainz [JGU] (2012) Talmy is a widely known linguist and scientist devoted to the study of Cognitive Linguistics. He is considered one of the 'fathers' of this last field, Cognitive Linguistics, because of his contributions.

Talmy (1975,1983, as cited in Rojo & Valenzuela, 2003) divided languages into two branches: satellite framed, and verb framed. This classification was done "depending on how the elements of a motion scene are mapped onto linguistic units" (Rojo & Valenzuela, 2003 :124). In that sense, the five elements to identify and describe the semantic features of verbs, and in this case *troponyms* are:

Figure: The thing that moves.

Ground: With respect to what it moves.

Motion: The movement itself.

Manner: How the motion is carried out.

Path: Direction of motion.

(Talmy, 1975, 1983, as cited in Rojo & Valenzuela, 2003, p.126)

Each classification of languages, satellite-framed and verb-framed, possess its own characteristics. Firstly, *satellite framed languages*, such as English, German, Swedish, Russian, and Ukrainian are called that way because their verbs per se enclose certain semantic features while there is an extension of those verbs (in English prepositions that together become phrasal verbs, commonly) that enclose other semantic features. Here, verbs have 'additional space' (Cifuentes, 2007, 2008; Rojo y Valenzuela, 2003).

Secondly, with *verb-framed languages*, like Spanish, Korean and Japanese, this does not happen. Here, the verb encloses the semantic features given by the speakers and anything that the person wants to add must be done apart, for example including other grammatical categories such as an adjective, adverb, etc., but not as an extension of the verb per se (Cifuentes, 2007, 2008; Rojo y Valenzuela, 2003).

As it can be seen, Spanish and English speakers assign semantic features to verbs according to different criteria and both have different elements to do so. This is the first challenge that translators face. On the one hand, Spanish verbs have only one element to convey meaning. On the other hand, English verbs have at least two elements to do so (sometimes more). Because of this, certain information (semantic features) can be lost when translating *troponyms* from one language to the other.

Finally, it is important to mention that in the case of this paper *motion*, *manner* and *path* are particularly relevant for the kind of verbs selected. Besides, we are going to take into consideration for the analysis that Spanish and English belong to a different classification, *verb-framed* and *satellite framed* respectively, in order to

describe the superordinate *walk*, and its troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander*. Next we can see the literary translation explained.

1.5 LITERARY TRANSLATION

First of all, it is important to establish what kind of language the troponyms selected are. Because they are specifications of the semantic features and replace a more common word with a wider range of meanings, troponyms are particularly suited to literary texts, where the author is trying to convey a very precise portrait of how something happened.

In the case we are looking at, *walk* is the more common verb, or the superordinate, and it includes relatively few semantic features. It is marked for slow speed and for bipedal motion, but it does not include other more complex semantic features, like intentionality. Troponyms do include these features, for example, *ramble* is marked for a lack of purpose or aim in the movement, *saunter* is marked for lack of intentionality, *stagger* for a lack of control, *stumble* is marked for clumsiness and *wander* for a lack of a fixed course.

In order to prove this point, I will show frequency data from the COCA to establish the prevalence of the troponyms in literary texts (represented by *fiction*). Each *troponym*, after the superordinate *walk* and *caminar* is presented alphabetically. But before giving the data, it is important to mention how the normalised or relative frequency was calculated using the formula by McEnery & Hardie (2012:49).

$$\text{Normalised frequency} = (\text{number of examples of the word in the whole corpus} \div \text{size of the corpus}) \times (\text{base of normalisation})$$

In other words, we took the total times *walk*, *caminar* and each of the troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander* appear in corpora, COCA and El Corpus del Español (working as a verb in the base form, -ed, -ing, and conjugated in the 3rd person singular in English and in Spanish conjugated in all tenses and aspects). That number was divided by the number of words gathered per genre and we multiplied the result per each 1,000 words, which was our base of normalisation.

Each table below is organized as follows: first, the column with the eight genres *blog, web, TV/movies, spoken, fiction, magazine, newspaper*, and finally *academic*. In the second column we have the size per genre of COCA, these numbers are the same for all the charts. Next there is the absolute frequency (or the number of examples of the word per genre). And the last one is the column with the normalised frequency x each 1,000 words. The only difference in Spanish for *caminar* is that it is divided into *academic, news, fiction*, and the *oral* genres.

To begin with, we will look at the relative or normalised frequency of the general verb *walk*. As we can see highlighted in green, *walk* is more frequent in the genre *fiction*. Besides, for each 1,000 words recorded in COCA, 2.04 are *walk*. *Walk* is more common than its troponyms as we can see below. We also observe that the distribution of *walk* in the different genres is not regular, going, in Academic, from 7,125 examples of *walk* into context to the 38,453 in TV/Movies, without considering *fiction*. So, this regular verb is more common in informal language, represented by *fiction, TV/movies* and *spoken* than formal language like Academic.

Walk in COCA

WALK	Corpus size by genre	Absolute frequency	Normalised frequency x each 1,000 words
Blog	125,496,215	21,847	0.17408
Web	129,899,426	23,552	0.18131
TV/ Movies	128,013,334	38,453	0.30038
Spoken	127,396,916	27,898	0.21898
Fiction	119,505,292	83,650	0.69997
Magazine	127,352,014	26,533	0.20834
Newspaper	122,959,393	24,616	0.20020
Academic	120,988,248	7,125	0.05889
Total		253,674	2.04216

Table 1 The frequency of walk in COCA

In the next chart, we can see the superordinate in Spanish (in order to compare with *walk*) *caminar*. This word is far more frequent in *fiction* such as the superordinate in English. Per each 1,000 words, 0.1 are *caminar*. So, as we can

see, *walk* is more common in English than *caminar* in Spanish. And at the same time, both lexical verbs are less common in the Academic genre.

Caminar in El Corpus del Español

CAMINAR	Corpus size by genre	Absolute frequency	Normalised frequency x each 1,000 words
Academic	5,138,077	37	0.00720
News	5,144,631	70	0.01361
Fiction	5,144,073	531	0.10323
Oral	5,113,249	93	0.01819
Total		731	0.14222

Table 2 The frequency of *caminar* en El Corpus del Español

Going back to the troponyms of *walk*, *ramble* is more common in *fiction*, followed by *blog*, *web*, *magazine*, *newspaper*, *TV/movies*, *spoken* and *academic*. This means that for each 1,000 words 0.01 are *ramble*. In general, the distribution of this troponym is not regular, going from 48 occurrences in *Academic* to 253 in *Blog*, not taking into account *fiction*. Then, the verb is more common in informal language represented by *fiction* and *blog* than in formal language represented by *academic*.

Ramble in COCA

RAMBLE	Corpus size by genre	Absolute frequency	Normalised frequency x each 1,000 words
Blog	125,496,215	253	0.00202
Web	129,899,426	211	0.00162
TV/ Movies	128,013,334	107	0.00084
Spoken	127,396,916	78	0.00061
Fiction	119,505,292	319	0.00267
Magazine	127,352,014	195	0.00153
Newspaper	122,959,393	116	0.00094
Academic	120,988,348	48	0.00040

Total **1327** **0.01063**

Table 3 The frequency of ramble in COCA

Then, as the chart shows below, *saunter* is more common in the *fiction* genre. We can notice that for each 1,000 words 0.009 are *saunter*. The distribution of this verb among genres is not regular, ranging from 30 of absolute frequency in *academics* to 160 in *magazines*. Finally, this verb is mainly used in informal language represented by *fiction*.

Saunter in COCA

SAUNTER	Corpus size by genre	Absolute frequency	Normalised frequency x each 1,000 words
Blog	125,496,215	56	0.00045
Web	129,899,426	71	0.00055
TV/ Movies	128,013,334	34	0.00027
Spoken	127,396,916	15	0.00012
Fiction	119,505,292	742	0.00621
Magazine	127,352,014	160	0.00126
Newspaper	122,959,393	104	0.00085
Academic	120,988,348	30	0.00025
Total		1212	0.00994

Table 4 The frequency of saunter in COCA

Following, the chart below shows that *stagger* is more common in the literary genre (represented by *fiction*). This means that for each 1,000 words 0.03 are *stagger*. The distribution in the corpus is not regular, the verb is less common in TV/movies and academics, the last one belonging to formal language. So, this verb is commonly used in informal language in English.

Stagger in COCA

STAGGER	Corpus size by genre	Absolute frequency	Normalised frequency x each 1,000 words
Blog	125,496,215	353	0.00281
Web	129,899,426	365	0.00281

TV/ Movies	128,013,334	126	0.00098
Spoken	127,396,916	313	0.00246
Fiction	119,505,292	1997	0.01671
Magazine	127,352,014	600	0.00471
Newspaper	122,959,393	454	0.00369
Academic	120,988,348	179	0.00148
Total		4387	0.03566

Table 5 The frequency of *stagger* in COCA

Next, the chart below shows us the *troponym* of *walk*, *stumble*. For each 1,000 words, 0.10 are *stumble*. With that information, we can conclude that *stumble* is more common in the literary genre which is represented in the corpus by *fiction* and at the same time it is less common in *academics*. So, *stumble* is more common in the informal language and less common in the formal language. The distribution is not regular, ranging from 378 to 4702 of absolute frequency among genres.

Stumble in COCA

STUMBLE	Corpus size by genre	Absolute frequency	Standard frequency x each 1,000 words
Blog	125,496,215	1674	0.01334
Web	129,899,426	1722	0.01326
TV/ Movies	128,013,334	812	0.00634
Spoken	127,396,916	724	0.00568
Fiction	119,505,292	4702	0.03935
Magazine	127,352,014	1545	0.01213
Newspaper	122,959,393	1268	0.01031
Academic	120,988,348	378	0.00312
Total		12825	0.10354

Table 6 The frequency of *stumble* in COCA

Finally, the normalised frequency of *wander* in COCA, as it can be seen in the following chart, shows that *wander* is more common in the *fiction* genre. As we can notice, for 1,000 words, 0.16 are *wander*. This verb is less common in *spoken* and the distribution is not regular among genres.

Wander in COCA

WANDER	Corpus size by genre	Absolute frequency	Standard frequency x each 1,000 words
Blog	125,496,215	1,746	0.01391
Web	129,899,426	2,082	0.01603
TV/ Movies	128,013,334	2,074	0.01620
Spoken	127,396,916	960	0.00754
Fiction	119,505,292	7,450	0.06234
Magazine	127,352,014	2,804	0.02202
Newspaper	122,959,393	1,845	0.01500
Academic	120,988,348	1,025	0.00847
Total		19,986	0.16151

Table 7 The frequency of wander in COCA

To sum up, we can observe that of the six lexical verbs selected, *walk* is the most frequent in COCA. This lexical verb represents the 2.04 of the corpus. It is followed by *wander* with the 0.16, then *stumble* with the 0.103, *stagger* the 0.035, *ramble* the 0.01, and finally *saunter* is the less frequent of all these verbs with the 0.009 in the corpus. *Ramble*, *saunter*, *stagger*, *stumble*, and *wander* are not commonly found in the English language, with less than 1 occurrence.

It is relevant to mention that any of the lexical verbs are consistent among genres, where numbers fluctuate. Finally, we can notice that all the verbs, the troponyms and the superordinate, are more frequently encountered in informal language represented by *fiction*, *blog*, and *web* while the genre where they are less frequent is always *academic*, or the formal language.

To end with this topic, it was decided to take out the ten contexts per troponym from the literary genre represented in the corpus COCA by *fiction* because this is the genre where the troponyms, including *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander*, along with *caminar*, were more common according to the normalised frequency of the verbs. So, we make sure that we select the 60 extracts for translation among the largest number of examples of the troponyms into context.

Therefore, it is vital to tackle literary translation. Literary translation is the rendering from a given language to another of written texts that belong to a culture or a language, as Ghazala (2013) states. All texts which are not part of scientific, technical, or the legal fields. That is why we consider the fiction genre as literary work in this paper. We use both terms equally to refer to the genre where the contexts are taken from in COCA and the kind of translation we carry out.

Regarding this activity, we can say that literary translator works with a wide range of features, from the narrative style of both languages to what it is written in the original text, and what the writer wants to transmit, to how the writer expresses his or her feelings through words and try to keep all of this into the final work (Cifuentes, 2008).

However, it must be considered that “While there can never be such a thing as “perfect translation”, for perfect equivalence does not exist even between individual words in the same language, the quality of translation can be evaluated...” (Zhan, 2020: 122). So, neither a literal nor a perfect translation is expected, but a natural text that conveys the meaning of the original one in a clever way.

In summary, literary translation, the type of translation carried out in this work, is the process in which a translator renders a text, from novels to scripts, from a given language to another, including the culture, the author’s style, the context, etc., of both the target language and the original texts. Now, the problems to face while translating troponyms are explained below.

1.6 DIFFICULTIES WITH THE TRANSLATION OF TROPONYMS

There are a couple of challenges that arise when translating troponyms from English to Spanish. The first one is basically related to both languages belonging to a different classification, according to Talmy (1975,1983, as cited in Rojo & Valenzuela, 2003). Such classification divides languages according to their way to convey verb meaning. Some other examples of these problems along with the stated above are explained in the following paragraphs, most of them focus on the so-called ‘*motion verbs*’ or ‘*locomotive verbs*’ as we can see hereinafter.

To begin with, Cifuentes (2008) says that English verbs of *manner* convey more semantic features compared with Spanish verbs of the same type. Therefore, English has a wider range of verbs to be used in different contexts with a higher degree of specificity compared with what we can find in Spanish. These verbs are more general when describing an action, at least for the verbs of *manner* (Cifuentes, 2008). This means that certain specificity, or more accurately semantic features, are sometimes left behind in the process of translation.

We can see an example of semantic specificity that is lost from English to Spanish in the expression *to roll the eyes*. This is to use the eyes to make a circular movement like when annoyed. This expression can be translated for “mover los ojos” into Spanish, which does not make specific neither the movement of the eyes in English nor the feelings that this action involves. A better choice is “torcer los ojos”, which expresses the same movement as in English and also the feelings involved. We can see both options used in movies or texts.

In that sense, semantic features are not always fully transmitted from English to Spanish. The reasons can be that Spanish lacks verbs that express the same as in English or maybe the order in which words are written in Spanish. And when there is an equivalent, sometimes the characteristics of the target language such as narrative style prevents the translator from using it (Cifuentes, 2008) as we can see in the analysis in chapter fourth.

Then we have the semantic features that each language gives to its verbs. A specific case is the common inclusion of a semantic feature for speed and the noise involved in English. For example, the verbs *zoom*, *whizz* and *whoosh*. While Spanish verbs commonly encode information about the noise (Cifuentes, 2007).

As the Cifuentes (2007:125) also exemplifies: “Spanish verbs lexicalise information about the figure’s noisy way of walking while wearing some kinds of shoes (chancletear, taconear and zapatear), and even about the daytime when the motion takes place (noctambular)”. Some other examples in Spanish of verbs that involve noise are *aplaudir*, *silbar* and *azotar* which do not involve speed but the noise in the action.

Given the importance and challenges of translating semantic features, Saldívar et al. (2015) state that we must focus on them. On how semantic features are rendered from English to Spanish, in this case because “they are encoded in an abstract and complex way in language” (Saldívar et al., 2015, p.114). Translating is a complex activity that goes beyond passing words per se from one language to another. What we do is to pass semantic features. It is vital as translators to be aware of this. The way in which we translate them is vital to end up with a natural translation or not.

Besides, when describing an action, English and Spanish differ when selecting what they are going to describe in a narrative and so which verbs they will use (Saldívar et al., 2015). This implies that both languages have different narrative styles, different ways to tell a story. English explains the way in which a person or thing, etc., moves while Spanish is focused on features such as the atmosphere.

Regarding this, Cifuentes (2008) explains that as English uses many verbs, or *troponyms*, the narrative is *dynamic*. On the contrary, Spanish texts tend to be *static* because there are not many verbs used. This is because, as mentioned above, both languages choose to describe either the movement (such as in English) or the atmosphere (such as in Spanish). A literary translator must keep the text consistent with the style in the target language.

So, the problems for the translation of troponyms are that there are more verbs (at least of *motion*) in English than in Spanish. That English and Spanish belong to a different classification, *satellite* and *verb framed*, and thus, they have different ways to encode meaning through different parts of a sentence. Also, the fact that verbs in English are more specific than in Spanish and finally that this fact has an influence on two different narrative styles that must be kept in the process of translation. Now, it is time to dig deep into Corpus Linguistics and so, corpora.

CHAPTER II. CORPORA

Having covered some of the key aspects regarding *troponymy* and *translation*, in this unit we address issues related to corpora. We will first look at the meaning of the methodology of Corpus *Linguistics*, to then tackle the meaning of a corpus per se, along with their classification according to different authors and we will offer some examples including both COCA (Davies, 2008) and El Corpus del Español (Davies, 2016) giving their main characteristics. Finally, we discuss the relevance and role of corpora in translation, and we compare two online tools for translators, *parallel corpora* and *online bilingual concordancers*.

2.1 CORPUS LINGUISTICS

Corpus Linguistics is the methodology which studies, through scientific rigor, large collections of texts (depending on the size and purpose of the developer). McEnery, Xiao, and Tono (2006) explain that Corpus Linguistics is a methodology because it combines the qualitative and quantitative approaches while making use of a corpus to study a wide range of phenomena in language in a scientific way. This methodology covers a wide array of topics, from the ones concerned with morphosyntax to semantics in translation studies such as the one in this paper.

Furthermore, Listerri (2003) says that the main issue of Corpus Linguistics is to gather information taken from real context. So, they must be authentic texts, not just examples given by a speaker from his or her point of view of the language he or she speaks. To have a broader, clearer point of view of the meaning of Corpus Linguistics, the meaning of *corpus* is explained below along with some examples.

2.1.1 The meaning of *corpus*

Firstly, Bolaños (2015) explains that corpora are compilations of texts gathered bearing a purpose in mind. In general, this purpose is to analyze how language works in a real context. Secondly, Parodi (2008) says that some of the characteristics of corpora are that the texts that it contains are taken from everyday life, that its purpose and characteristics are fully described, the format is *.txt*, that it is large enough to be a sample of the use of the language in a given place, we can access to the information using a computer and a program that eases this access,

we also can retrieve the real texts, each context come from a visible resource and that corpora must be clearly divided into genres or any other grouping.

Thirdly, McEnery, Xiao, and Tono (2006 :6) say that *representativeness* in corpora means that "...the corpus at least provides evidence of what speakers believe to be acceptable utterances in their language, typically free of the overt judgement of others". This is related to authenticity, which means that extracts are collected using techniques that allow the researcher to record the speaker's common way to use the language they speak. But we must consider that not each compilation of texts is a corpus, they must stick to the characteristics mentioned above (Llisterri, 2003).

To continue with, it is essential to consider the downsides of using a corpus. As McEnery, Xiao, and Tono (2006) say, there are four things that corpora cannot tell us. The first one is that we are not able to see what we cannot do in a given language, which would be useful for learners. Secondly, it is not fully explained what we see in the corpus.

Thirdly, because corpora are built following certain criteria and respond to certain needs, not all corpora are useful for all kinds of research. Finally, because corpora are just samples of the use of the language, it is impossible to create a corpus of the whole lexicon of a language, so, we cannot say that certain uses are impossible or that a given word, phrase, or sentence does not exist just looking at one corpus.

To sum up, the four things that corpora cannot tell us are: what we cannot do in a language, why words and sentences work in the way they do. That the selection of corpora for research depends on the characteristics of the corpus per se. And finally, corpora are just samples of a language, corpora must be representative, despite that, there is not a corpus that gathers all the possible realizations in a language, because this last is rich and varied because of dialects, sociolect, idiolects, etc.

Finally, and considering what the authors expressed above, we can say that a corpus is a large collection of texts of the natural use of the language which are available online and gathered following a purpose previously set. Down below, we can see some examples of corpora to have a broader view of what they are.

2.1.2 Types

Authors can make their own classification of corpora according to different standards, from general aspects to specific ones. Some of the characteristics to take into consideration for the classification of corpora are the size, the purpose, the language, or the combination of languages.

Faya (2015) divides corpora into three main categories according to their origin: *spoken corpora*, which are a collection of transcripts taken from people speaking in videos, audios, etc. *Written corpora*, a collection of written texts such as articles, news, books, etc. And *spoken and written corpora*, which is a combination of the two mentioned above, written texts and transcripts of videos, audios, etc.

However, McEnery, Xiao, and Tono (2006) created a more succinct classification. The first one was made according to the number of languages involved. So, this classification encloses monolingual corpora, which is a collection of texts just in one language, for example Spanish. And bilingual corpora, in which case the corpus contains texts in two languages, the original and the translation. The combination could be Spanish-Chinese and Chinese - Spanish, to mention some.

The next classification goes according to the purpose. In the first place we have parallel corpora. These tools are particularly useful in the translation and contrastive fields. A parallel corpus contains the original text and the results, or translated texts, into another language or languages. At the same time parallel corpora is divided into unidirectional in which case there are the original texts in one language and their translations into another language; bidirectional, with original texts in two languages and their translations; and multidirectional, these corpora have the original texts and the translations into more than two languages.

In this classification, along with parallel corpora, there are comparable corpora, which are also useful in translation and contrastive research. This kind of corpora

contains texts that share certain characteristics in different languages. For example, a collection of literary texts in Chinese, Japanese, Korean, and Spanish or medical documents in romance languages.

According to their scope, we have a general corpora, whose aim is to gather a collection of texts which represent the language broadly, in different levels. One example of a general corpus is COCA, which is divided into eight genres to cover more aspects of the language. Contrary to this, we have specialized corpora. As the name suggests, these corpora are gathered with academic or professional purposes. They are a collection of texts from specific fields. For example, a corpus about linguistics, philosophy, chemistry, astrology, etc.

The next classification is according to the source. Here we have written and spoken corpora. On the one hand, written. Here we find a collection of texts taken from articles, books, news, etc. On the other hand, spoken corpora are corpora containing transcriptions from an oral interaction in any format such as video, audio, etc. McEnery, Xiao, and Tono (2006) distinguish between dialogues (with more than one person talking) and monologues (with one person going about any issue) and also according to the situations such as asking for directions, giving a discourse, family conversations, between friends, etc.

The next classification is based on time. Those are synchronic and diachronic corpora. Synchronic is a collection of the use of the language in a given time in history. For example, texts in Spanish from the 2000's. In contrast, diachronic corpora, also called historical, are corpora which was gathered for a certain period, for example from 1990 to 2010, of a language. These corpora are particularly useful to look at the change of the language, the change in the use of words, etc.

The last one is according to the type of learner; where we have two types: learner and developmental. As the name implies, learner corpora are gathered following a clear purpose, to look at the performance of pupils learning a second language with the aim to improve the curricula, to clearly identify the difficult topics for students in a certain level, etc.

Then, the aim of developmental corpora is to bring together information regarding the acquisition of the L1 from children, so, they are a collection of texts from childhood. Finally, we have the ones called monitor corpora. They are corpora that are continuously changing and adding texts, information, etc., to their database. To expound the meaning of corpus, following we can see examples of already existing corpora. Following we find some other examples of corpora.

2.1.3 Examples of corpora

A corpus can be classified into more than one type depending on the purpose it was created for and its characteristics. Furthermore, there are three examples of corpora around the world. One of the Spanish languages, it is a diachronic corpus, another multilingual and the last one belongs to the English language and it is a general corpus.

CORDE El corpus diacrónico del español: It is a database created by the Real Academia Española (s/f). As the name states, this is a diachronic corpus, so, users can compare the use of the language, words, expressions, proverbs, etc., through the passing of time and among Spanish speaking countries until 1974.

OMS Oslo Multilingual Corpus: This corpus is particularly useful for translators or students of this subject to make a comparison among the translations made of several texts into different languages such as English, German, and Norwegian. So, this is a multilingual corpus. It was directed by Stig Johansson and Cathrine Fabricius-Hansen between 1999 and 2008.

BNC The British National Corpus: It was created between 1980-1990, at the beginning by Oxford University Press. This is particularly useful to dive into British English and its dialects for English students and people interested in this language. This is a general corpus, which means that is a sample of the use of the language in several fields like spoken, written, etc. (Davies, 2004)

After looking at both the meaning of corpus and some examples and summarizing, we can say that *Corpus Linguistics*, as a methodology, studies a large collection of texts called corpora. These ones are available online and their aim is to analyze samples of the usage of the language by speakers, native or not, to see how

language works based on information taken from daily life context and not from intuition.

Finally, corpora can be developed in any language or combination of languages, e.g., spoken (and later transcribed) or written language, and in any format such as video, audio, letters, books, newspapers, etc., and created with several purposes. Hereinafter there are broadly described the two corpora used in this research, COCA (Davies, 2008), and El Corpus del Español (Davies, 2016).

2.2 THE CORPUS OF CONTEMPORARY AMERICAN ENGLISH

The Corpus of Contemporary American English, abbreviated as COCA, was created by Mark Davies (2008). It was first released in 2008 with updates so the last version was released in March 2020, which makes this a monitor corpus. Even though it is stated in the webpage that COCA is a general one. Besides, this corpus is where the information for this research has been taken from because their characteristics fit the purpose of the research. This is to find out how the semantic features of the troponyms selected and the lexical verb *walk*, are translated from American English into Mexican Spanish.

COCA was used with the aim to obtain information regarding the meaning of the troponyms and the superordinate, their synonyms, the frequency per genre, and, mainly, to get a context in which they are later translated. Besides, COCA allows us to discriminate between the selected verbs used as nouns or as verbs, as the last one is the needed one. And finally, this corpus can show the troponyms conjugated in the third person singular, -ed, -ing as well as the base form. Henceforward, we can see the interface of COCA.

The interface of COCA

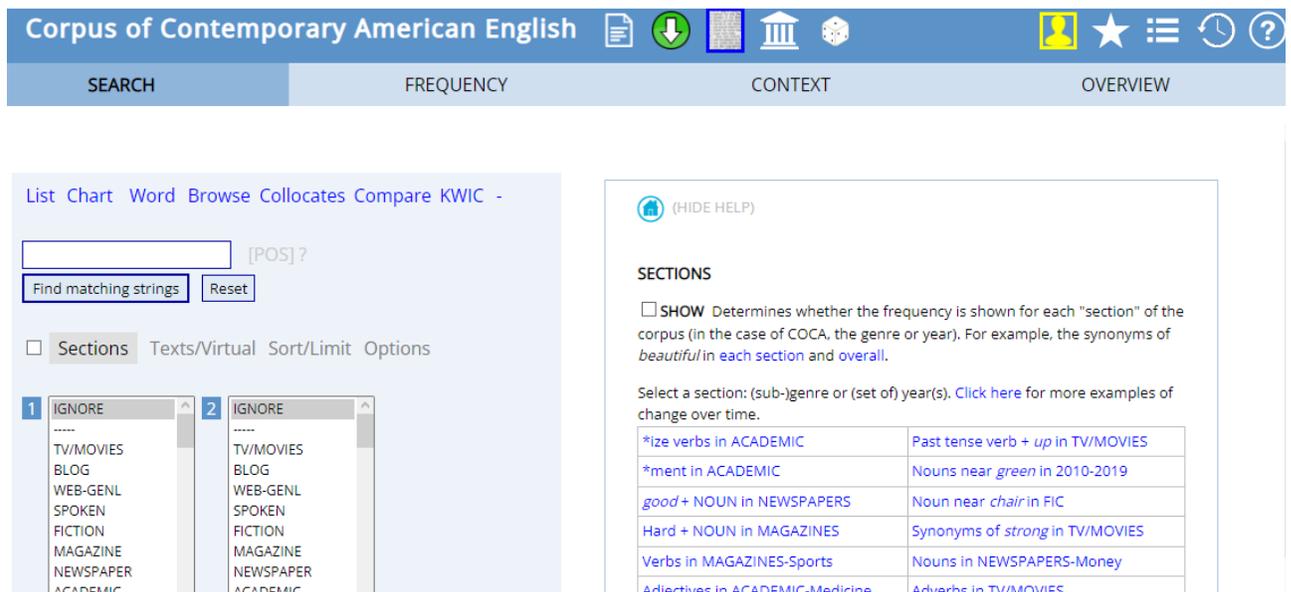


Figure 1 The interface of COCA

2.2.1 Characteristics

Containing one billion words taken from the American English language everyday usage, which makes this corpus a large sample of the use of American English, COCA is a general corpus created by Davies (2008). Texts were gathered between 1990 and 2020. It is freely available online but after 10-15 queries you must register to keep using it also for free as a student. However, there is also a paid version in which case the cost per year is around \$30.00.

The user interface allows the researcher to analyze the information easily and faster because it is user-friendly. Moreover, it is clearly divided into genres. This characteristic eases the classification of texts and, in consequence, the searches. Because of that, we can see in which genre troponyms are commonly found. Their features along with their subgenres are stated below (Davies, 2008).

The first genre is called *spoken*, here we find 44, 803 texts, which, in total, account for 127, 396, 932 words. This is a collection of transcripts from around 150 different TV and radio programs like Oprah and Good Morning America. The second genre is *fiction*. *Fiction* has 25, 992 texts in total, which are equivalent to 119, 505, 305 words recorded. These texts were taken from short stories and plays from literary,

children and popular magazines, fan fiction and some chapters of books from 1991 to the present time.

Magazines is the third genre. This contains 86, 292 texts or 127, 352, 030 words. They were taken from nearly 100 different magazines of a wide range of topics like news, health, home and gardening, women, financial, religion, sports, etc. The third genre is called *newspapers*. This gathered 90, 243 texts, resulting in 122, 958, 016 words. As the name suggests, they are newspapers from across the US such as the New York Times and San Francisco Chronicle and from different sections like local news, opinion, sports, financial, among others.

Academic journals is the name of the next genre. The number of texts is 26,137 and the total number of words 120,988,361. They were gathered from more than 200 peer-reviewed journals about education, social sciences, history, humanities, law, medicine, philosophy/religion, science/technology, and business. Then we have *blogs*. In this genre there are around 88,989 texts and 129, 899, 427 words. They were classified into the web genres of *academic, argument, fiction, info, instruction, legal, news, personal promotion, and review web pages*. These texts were taken from the US portion of the GloWbE corpus.

Other web pages is the name of the penultimate genre. The total number of texts here is 98748 and there are 125, 496, 216 words. This is a collection of texts that were classified by Google as being *blogs*. Finally, we have TV/Movies whose number of texts gathered is 23,975. The number of words, 129, 293, 467. These are subtitles from OpenSubtitles.org and the TV and Movies Corpora.

(Davies, 2008)

In the corpus we also can find a table with the number of words recorded per year from 1990 to 2010. Numbers are well balanced among genres and years. They range from 119, 505, 292 words in *fiction* to 129,899,427 in *blogs*. This information can be useful, for example, in a diachronic analysis of the evolution of the use of words through the usage or their change in meaning. Or if a researcher wants to know which words were commonly used in a certain period or year, to name a few.

Besides, knowing the running words provided per textual genre is useful to get the frequency, such as in this paper, to know the genre where certain words appear more frequently and in which genre.

Finally, it is important to mention that we use specially two sections for the searches in this paper, one is the LIST section, where we introduce strings such as *_v in order to get the contexts for translation and to select just the ones that belong to *fiction*. The second section is WORD, in which when entering a word we can see the meaning, synonyms, and KWIC, that are used in the last chapter of this paper. We can see both sections marked with an orange rectangle and arrows in the image below.

LIST and WORD sections in COCA

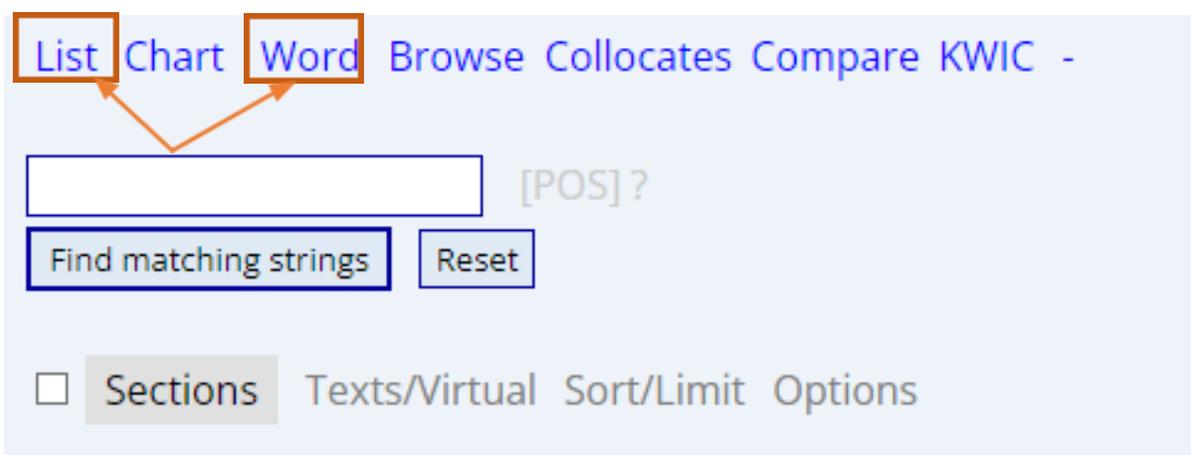


Figure 2 List and Word sections in COCA

These sections are the same that we use to compare how the translations work in Spanish with El Corpus del Español. This corpus and its characteristics are explained below.

2.3 EL CORPUS DEL ESPAÑOL

As well as the previous corpus, El Corpus del Español (Davies, 2016) was created by Mark Davies. It is divided into four corpora but in this research, there is relevant just one mainly: Web/Dialects. It was created in 2016 and contains 2 billion words. This corpus is useful in this paper to make a comparison between the American English in COCA and the Spanish one in El corpus del Español of the usage of the

five troponyms of *walk*, *ramble*, *saunter*, *stumble*, *stagger*, and *wander* with *caminar*. We obtained the frequency of *caminar* from this corpus, and we also can see the troponyms in Spanish into context. From this corpus we use the *LIST* and *COLLOCATES* section in orange. We can see an image of the interface below.

The interface of El Corpus del Español Web/Dialects

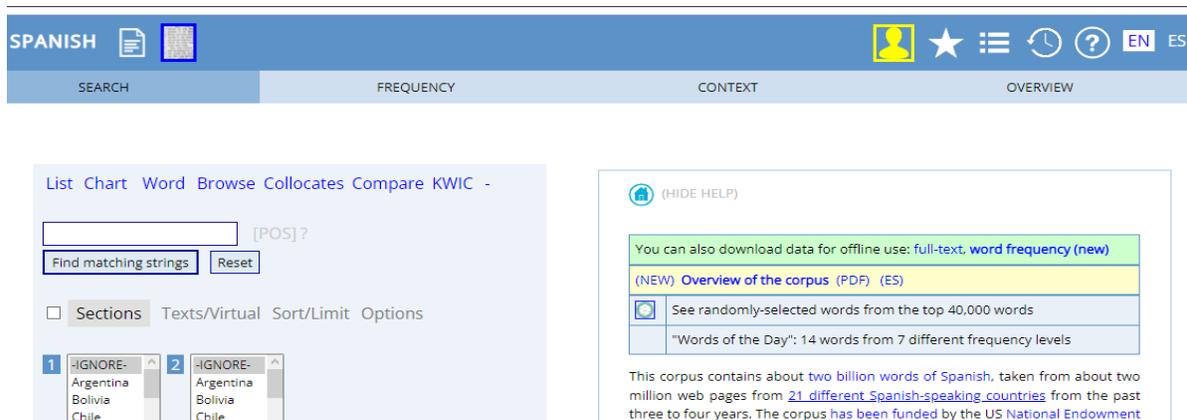


Figure 3 The interface of El Corpus del Español Web/Dialects

This corpus is divided into four genres. The first one is *news*. As the name states, texts were taken from different newspapers that come from Argentina, Bolivia, Peru, Colombia, Cuba, and the United States of America. The total number of articles of this type gathered is 6810, which accounts for 5,144,631 words. The second genre is *fiction*, which were taken from virtual libraries and other corpora. The number of novels along with short stories is 850 novels. The total is 5,144,073 words.

In the genre *oral*, we can find speeches of different Spanish-speaking countries, other corpora, etc. In total, there are 2040 interviews and transcripts. This makes 5,113,249 words. Finally, we have the section called *academic* whose texts, 2931 articles and 5,138,077 words, were taken from Encarta in Spanish. Altogether are 13,926 texts and 101,311,68 words.

(Davies, 2016)

Finally, it is important to mention that we choose this corpus of the Spanish language, called El Corpus del Español, to see how the word *caminar* works,

because both COCA and this corpus are comparable between them. They share characteristics because they were created following similar standards. At least they have the same genre called *fiction*, where troponyms and the superordinates are more common. Finally, it is vital to look at the uses of corpora in translation. This is expounded below.

2.4 CORPUS IN TRANSLATION

Technological developments have allowed the use of computers to store information about any field of knowledge. This is particularly useful for translators to ease their duties. Bowker, and Barlow (2004 :2) say that “Translators are increasingly turning to electronic language resources and tools to help them cope with the demand for fast, high-quality translation”.

One of these tools is corpora. House (2009) elucidates two advantages of using corpora in translation. First, the user can search for samples of real translations and to look at the common ways to translate a certain word, term, concept, etc. And secondly, they enable us to make a comparison between different kinds of texts and the translated ones, among several languages, between translations per se, diachronic comparisons, to focus on the social, historic, or cultural background and context, etc.

Foremost, we must consider that there are two types of corpora particularly useful for translators. These are known as *comparable* and *parallel corpora* (Flores, 2014). Both types of corpora are explained down below. Besides parallel corpora are compared with a similar online tool, *online bilingual concordancers*.

2.4.1 Comparable corpora

Flores (2014) says that *comparable corpora* are a collection of texts, not necessarily translations but they can include it, that share a given characteristic. For example, they can be literary texts from the 15th century. Also, Flores (2014) talks about *monolingual comparable corpora*, which is like the one mentioned above but just in one language.

Besides, House (2009 :78) points out that the aim of comparable corpora is “...to establish patterns that are either restricted to translations or occur with different

frequency in them. Such patterns are sometimes referred to as ‘universal features of translation’. This is to say that *comparable corpora* allows translators to see how certain sentences or words had been translated. The following term to explain is *parallel corpora*.

2.4.2 Parallel corpora vs online bilingual concordancers

House (2009 :77) says that parallel corpora are “...a set of texts in one language and... their translations into another language. The corpora can be unidirectional... they hold only originals in language A and translations in language B —or bidirectional — ... hold originals and translations in both languages”. This means that parallel corpora are translations of texts into two or more languages to see how certain features are translated into context. They also can be original texts and their translations.

These corpora are useful for translators when they want to find an equivalent of a word and to see the context in which the terms they are looking for come from. Then, Bowker and Barlow (2004) say that one characteristic of parallel corpora is that the fragments must belong to its equivalent in the target language. This is called *alignment*. Therefore, for all the characteristics previously mentioned, parallel corpora are also known as “corpus for translation” (Doval, 2018 :66).

House (2009) adds two benefits of parallel or translation corpora in the translation field. According to this author, it comes in handy that translation can compare both between the original text and the result translation and between the translation and texts belonging to the language of the final work. This means that, whether we are or not native speakers, corpora are a good source to look at the translations that have been previously made of a certain sequence of words, words, or texts and to look deeper into texts that belong to the target language to see if the translation is natural, the narrative style of both languages, and other features.

Next, three examples of parallel corpora can be seen. All these parallel corpora were taken from the webpage of the Centre for English Corpus Linguistics (16/05/2022) of the Université Catholique de Louvain. This university gathers

information regarding existing learner corpora around the world. The following are mostly collections of texts taken from learners of translation in different countries.

The ULTC The Undergraduate Learner Translator Corpus: This is a collection of texts translated by Arabic students of the subjects *English* and *French translation*, from basic to advanced levels. It was directed by Reem Alfuraih of the Princess Nora bint Abdul Rahman University, Saudi Arabia.

The MiLC Corpus: This is a collection of different written texts (letters, essays, curriculums, etc.) translated into English, Catalan, French and Spanish. It was directed by Angeles Andreu Andrés from the Universidad Polytechnica de Valencia, in Spain.

RusLTC The Russian Learner Translator Corpus: This is a collection of written texts translated from English to Russian and vice versa by students of translation. It was directed by Andrey Kutuzov of the University of Oslo, in Norway and Maria Kunilovskaya of the Tyumen State University, from Russia.

As we can observe, parallel corpora can be made of different combinations of languages and with different purposes as the ones presented above. In this case, they were created gathering translations of students, and we can observe, for example, how they overcome certain challenges in translation, their progress, level, etc. There is a concept highly related, and which sometimes can be confused with *parallel corpora*, *online bilingual concordancers*, which is expounded in the following paragraphs.

Firstly, Bowker and Barlow (2004: introduction section) tackles the link between parallel corpora and online bilingual concordancers such as “Bilingual parallel corpora can contain a wealth of useful information for translators, but in order to be able to exploit these resources, some type of tool is needed.” One way to do so is using an online bilingual concordancer. This online resource displays information in a user-friendly way.

Bourdaillet et al. (2010) say that online bilingual concordancers are practical and convenient tools for translators. This is because they help these professionals to

ease and lessen the time spent translating a text. In this case, a keyword (or keywords) is highlighted within an x number of sentences, and they are also presented with their translations into the target language. All of this aligned in a parallel column.

Then, Bowker and Barlow (2004) observe that the aim of online bilingual concordancers is to help translators by making the process faster. If appropriate and accurate, they can take it or give themselves an idea of how the word is used and make their own translation.

Furthermore, some other characteristics and examples of *online bilingual concordancers* are discussed by Genette (2016:22):

a concordancer...Linguee, TradooIT, WeBiText and ReversoContext... appears to be a valid option due to the possibility of searching terms and receiving results in the shape of a list of parallel sentences, although these tools provide additional services, such as bilingual dictionaries...

This means that using these tools, we can get the translation of the word we are searching for, and besides, we can find, for example, synonyms of the word, the grammatical category, or the pronunciation, such as in a dictionary.

Hereinafter, there are presented two examples of online bilingual concordancers, *Linguee* and *Reverso*. The information is taken from Genette (2016). First of all, *Linguee* is a free online concordancer for students and translators. Entering a word or short concept in the browser there is displayed the word per se into context along with the translation in a parallel chart but just until 30 sentences, as it can be seen in the next page below.

Linguee

The screenshot shows the Linguee search interface for the verb 'walk'. The search results are displayed in a parallel column format, showing English text on the left and Spanish translations on the right. The words 'walk' and 'caminar' are highlighted in yellow. Each entry includes a source link in the bottom right corner.

.linguee.es/search	
^ Fuentes externas (español → inglés)	
She gets to go to the beach at 2 pm and walk her dog while everyone else is working. <small>↳ acninc.com</small>	Ella va a la playa a las 2 pm y camina con su perro mientras todo el mundo está trabajando. <small>↳ acninc.com</small>
Individuals can choose whether to walk , cycle, take the bus or take their car. <small>↳ eur-lex.europa.eu</small>	Los particulares pueden elegir ir a pie, en bicicleta, en autobús o en coche. <small>↳ eur-lex.europa.eu</small>
[...] path, you make the path as you go; and you have begun to walk , prudently but firmly, and I believe that Parliament should appreciate this. <small>↳ europarl.europa.eu</small>	[...] poema muy famoso: "Caminante no hay camino, se hace camino al andar"; y ustedes han empezado a caminar, con prudencia, pero con [...]. <small>↳ europarl.europa.eu</small>
On the way, many children who could not walk were killed and their bodies abandoned in the forest. <small>↳ daccess-ods.un.org</small>	Por el camino, muchas de las niñas que no podían caminar fueron asesinadas, y sus cuerpos, abandonados en el bosque. <small>↳ daccess-ods.un.org</small>
If there is no sidewalk, walk on the side of the street that faces traffic. <small>↳ 4children.org</small>	Si no hay veredas, caminar del lado de la calle que está de cara al tráfico. <small>↳ es.4children.org</small>
We have reserved the wide space behind the Baptistry to visitors: there you can walk on the lawn, but please comply with basic good behaviour standards. <small>↳ opapisa.it</small>	Hemos destinado a los visitantes el amplio espacio detrás del Baptisterio donde está permitido pisar el césped, siempre respetando las normas básicas de comportamiento. <small>↳ opapisa.it</small>
It is a nice walk on a level ground with a scenic view. <small>↳ swiss-bank-accounts.com</small>	Es un agradable paseo por un terreno llano con unas vistas pintorescas. <small>↳ swiss-bank-accounts.com</small>
As people walk into the gathering, put their name on one side of an index card, and a number on the other side. <small>↳ lionsclubs.org</small>	A medida que las personas entran a la reunión, ponga sus nombres en un lado de la tarjeta de índice, y un número del otro lado. <small>↳ lionsclubs.org</small>

Figure 4 Linguee

The picture taken from Linguee shows a search for the lexical verb *walk*. There is displayed a parallel column, in the combination English - Spanish, where the notion and the equivalent are highlighted in yellow. Words are in context and the link to the source is on the lower right part.

One of the characteristics of Linguee is that this tool highlights the word and the translation, and it also offers British and American pronunciation of the words, synonyms, and the grammatical category. There is a wide range of languages such as French, Chinese, Portuguese, and Japanese, but with limited combinations like English - Spanish. It has a user-friendly interface. We can see these features in the following image.

The interface of Linguee

The screenshot shows the Linguee website interface. At the top, there is a navigation bar with the DeepL logo, the word 'DeepL', and two tabs: 'Traductor' and 'Diccionario'. The 'Diccionario' tab is selected. Below the navigation bar, the Linguee logo is displayed on the left. In the center, there is a search bar with the word 'walk' entered. To the right of the search bar, there is a dropdown menu showing 'español ↔ inglés' and a search icon. Below the search bar, there are two links: 'Traducir texto' and 'Traducir documentos'. Below the search results, there is a section titled 'Diccionario inglés-español'. The word 'walk' is listed with its grammatical category 'sustantivo'. Below this, there are three translations: 'camino m', 'andar m', and 'paseo m'. Each translation is followed by a pronunciation icon and a copy icon. Below these translations, there is a section titled 'menos frecuente:' followed by four more translations: 'caminata f', 'sendero m', 'recorrido m', and 'vuelta f'. Each of these translations also has a pronunciation icon and a copy icon.

Figure 5 The interface of Linguee

Secondly, *Reverso* offers a translation of words, sentences, and phrases (up to 2000 words) into several combinations of languages, among them Spanish, English, French, Portuguese, German, Italian, and Russian along with the pronunciation. The results are displayed in parallel columns and with the paid version, users can see alternative translations to the presented ones. It has a user-friendly interface.

In the following picture, we can see a search for the word *walk* on the left. On the right there are three translations by *Reverso* with their grammatical category. Here, there are also some icons, the first one to see synonyms of the word translated. The second one to hear the pronunciation. The third one is to copy the translation

and the last one to change the combination, in this case to Spanish – English. The combination is English – Spanish.

Reverso

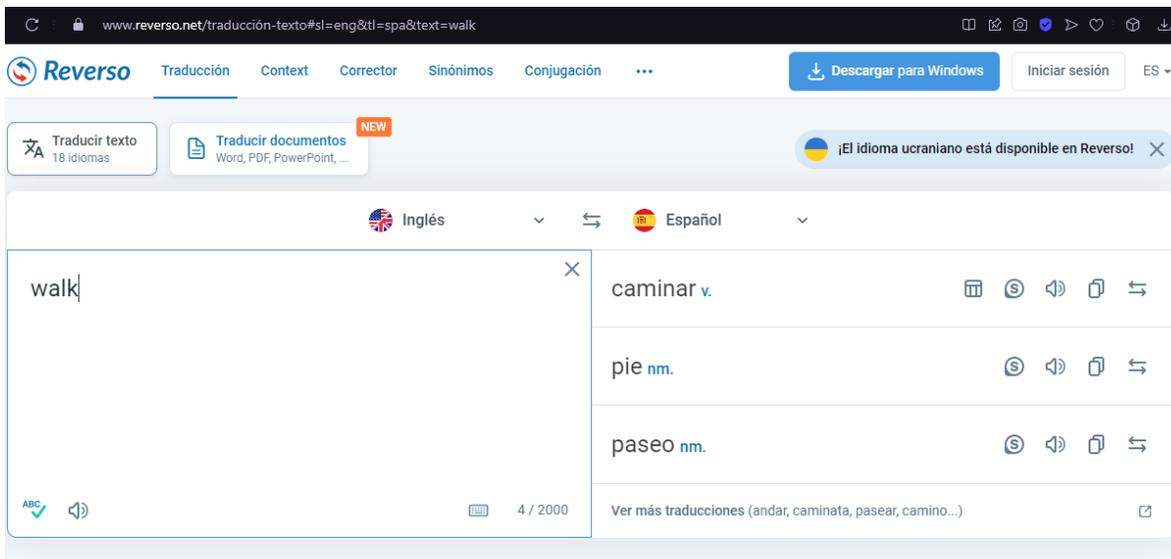


Figure 6 Reverso

Finally, we consider that it is useful to compare how both *parallel corpora* and *online bilingual concordancers* are different because of their similarities. Both help translators in the rendering from one language to another. They display results in parallel columns and are available online. However, online bilingual concordancers help to process the information, generally from a parallel corpus. Besides, parallel corpora just shows original texts on one side, and on the other the translation. It is necessary to have a tool to make the access to information easy and user friendly. While online bilingual concordancers, besides showing the original and the translation, present other features, like a dictionary, such as pronunciation, the grammatical category, among others.

CHAPTER III. KEY CONCEPTS

In this chapter we introduce some relevant concepts related to *meaning*, *semantic features*, *context*, and *frequency*. First, there are defined notions like *semantic features* and *meaning* because they trigger the description of the five troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander* along with the superordinate *walk*. Secondly, what does it mean and include the context of a word along with the related term *KWIC*. And finally, we explain the term *frequency* (relative or normalised). How we calculate this number in a corpus alongside the meaning of the concepts *token* and *type* that derive from frequency.

3.1 MEANING AND SEMANTIC FEATURES

The meaning of a word, according to the Merriam-Webster is “the thing one intends to convey especially by language... the thing that is conveyed especially by language”. In other words, *meaning* is the sense of a sentence we read or hear depending on the context we use it or say it. There are two types, one that is explicit and the other that is implicit or that is not stated literally in the sentence, but we infer. Some examples of the meaning of the troponyms of *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander* are illustrated in the following chapter at the beginning of each lexical verb, using the Merriam-Webster (s/f) and COCA (Davies, 2008).

Regarding semantic features, Kreidler (1998) says that they are features that every word conveys on its meaning. Some of these characteristics can be shared with other words. This makes them belong to a semantic network. For example, we have the words *red*, *blue*, *green*, and *yellow*. All of them have a characteristic in common, they designate a color, but it is not the same to say that a piece of cloth is *blue* or *red*. This is because *blue* and *red* have their own characteristics, or semantic features, that make them unique and different to other colors.

Besides we can agree that *ramble*, *saunter*, *stagger*, *stumble*, and *wander* have a characteristic, or semantic feature in common. All of them are ways of walking. That is why they are troponyms of the verb *walk*. However, it is not the same to *ramble* nor to *wander* because each of these verbs convey specific semantic

features, a lack of purpose or aim and a lack of a fixed course, respectively. In addition to being ways of walking, that makes them similar in one way but different in another. We can see examples of the semantic features of the verbs previously mentioned in chapter IV.

In other words, *semantic features* are the characteristics that a word carries within its meaning. Some characteristics can be shared with other words, this makes them comparable between them or belong to a group. But it would be wasteful in a lexicon to have a word with exactly the same meaning as another one. Even synonyms are different and are not used in all the same contexts. That is why words also have other semantic features that make them different among them. Here, it is important to mention that sometimes it is very easy to express semantic features into words and sometimes it is not. Next, we can see the following term *context*.

3.2 CONTEXT

A major element of this paper is the words we will be analyzing. In order to be sure that we had found authentic uses of the words I used a simple search to find 10 examples of each of the words in the *fiction* genre from COCA, including the general term *walk*, and each of the five troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander*.

In the following chapter, *Analysis and discussion*, I include each of those verbs within sentences taken randomly from COCA, which I have defined as the paragraph in which the original use occurred. They are presented in a chart with the translation into Spanish in a parallel format. At the end of each ten contexts, there is a pertinent analysis of the translation.

Meanwhile, in this section it is relevant to define the term *context*. This notion is defined in the Merriam-Webster Dictionary as “the parts of a discourse that surround a word or passage and can throw light on its meaning” (Merriam-Webster, s/f). This means that context is created taking the meaning of a word or group of words together, and other aspects such as the time, that form something meaningful for the listener and the speaker.

Amsler (2018) states that people make the context when communicating their ideas, feelings, beliefs, etc. The meaning can change according to this context, where it was said, by whom, the atmosphere, the tone, for example. So, meaning and context are intrinsically linked. One depends on the other.

However, it is vital to highlight that the context in Corpus Linguistics works slightly differently. Since the examples we look at in a corpus have already been produced, then context is already there, preexisting, in a way that it is not in normal speech. In corpora, the first context we can see is the wider context or the text in which the word occurs. An example is presented in the following picture. This is the expanded context of the node *walk* within COCA. *Walk* is in bold and highlighted in blue.

The expanded context of *walk* in COCA

their not being stoned to death or starved through exclusion, was one that had to keep being earned. They had held their station for many years but that did not mean anyone forgot it was earned and not inherent. # Neither Rosa nor Fidelia cared much about this history, about the nasty lies recirculating, about the dusty pamphlets on the laws of physiognomy that once lay decaying in the back drawers of aged pharmacists and now, since the occupation, had begun to resurface. Rosa and Fidelia did not notice the pamphlets' etchings creeping slowly towards the front page of the most widely read newspapers or their terms slipping from the back of the mind to the tip of the city's tongue. Rosa knew only that in the years since the occupation, her world had shrunk. Fewer dresses, fewer streets she could **walk** on, fewer custards and translations of French novels, fewer hours she could walk those fewer streets. Her world kept shrinking. Her dresses down to two, one to wash and one to wear, and then only one so at the end of the week she had to wait, watching her dress dry on the balcony railing, stuck behind the latticed shutters, not even able to peek her head far enough to see the drops of water land on the dirt courtyard below, waiting for Fidelia to return from where she'd snuck off to. Because by now Fidelia Armando Castell was nineteen, and there were few powers -- not even Do?? a Alba's -- that could have stopped her from slipping out of 147 de la Concha and finding someone to wrap his arm around her waist while music played. # On each block, on each night since the

Figure 7 The expanded context of *walk* in fiction, COCA

Besides, in COCA we have the context related to the source information. As it can be seen in the image below, apart from the expanded context we can find a chart above (in the case of COCA) with information regarding the source, the date, the

publication, the title, the name of the author, and the genre to which the text belongs to. In this case it is *fiction*, and the source information is for the node *walk* searched in the previous context.

Source information of *walk* within COCA

Source	FIC: New England Review
Date	2019 (2019/06/22)
Publication information	Vol. 40, Issue 2
Title	The Burial of Fidelia Armando Castell
Author	Gabrielle Lucille Fuentes

Figure 8 Source information of *walk* in fiction, COCA

In COCA we can observe that the expanded context of *walk* mentioned above is an extract of the chapter of the volume 40, issue 2. The chapter is called The Burial of Fidelia Armando Castell and was written by Gabrielle Lucille Fuentes in 2019. The book was published in the New England Review. It was classified as fiction. The information is presented in a chart form. This information is useful, for example, to look at the canon of 19th literature. Then, the last type of context we can find in Corpus Linguistics is called concordance lines or KWIC Key Words in Context. This is explained hereinafter.

3.2.1 KWIC Key Words in Context

Baker, Hardie and McEnery (2006 :42) define KWIC such as:

...Also referred to as key word in context (KWIC), a concordance is a list of all of the occurrences of a particular search term in a corpus, presented within the context in which they occur – usually a few words to the left and right of the search term...

In other words, a concordance or KWIC is a set of words, they can be three, four, ten, even more, that surround the highlighted node or the word that the searcher is looking at, as in the three following examples with the verb *walk*. This provides

information regarding how the word works and its patterns. The node is in bold and highlighted in blue.

the occupation, her world had shrunk. Fewer dresses, fewer streets she could **walk** on, fewer custards and translations of French novels,

fewer hours she could **walk** those fewer streets. Her world kept shrinking.

With his father that he wanted to go out, to the dances or just **walk** up and down the Malec?

Broadly speaking, in the first example, we see that *walk* is surrounded by twenty words, twelve before and eight after it. It is followed by the preposition *on*. In the second example, there are twelve words in total, four before *walk* and seven after it. *Walk* is used after the modal verb *could* twice. Finally, the last example has twenty words. Before *walk* there are fourteen and after *walk* there are five. *Walk* is used along with *up* and *down* to form a phrasal verb. *Walk* tends to be before a preposition and after a modal verb.

Baker, Hardie and McEnery (2006) also point out that concordancers help researchers to look at archetypes in language. We can see the words that, commonly, surround a certain verb, noun, adjective, adverb, etc. In addition, we can observe how the sense of the node can change depending on context, especially if the word is either polysemic or homonymic. Having a knowledge of this can be useful for a wide range of people like students, teachers, translators, and others interested in studying a language.

Turkel and Crymble (2012 :151) add about the usefulness of KWIC or concordancers such as:

... These linear sequences are known as *bigrams* (2 units), *trigrams* (3 units), or more generally as *n-grams*.... They are commonly used on search results pages to give you a preview of where your keyword appears in a document and what the surrounding context of the keyword is. This application of n-grams is known as keywords in context...

This means that, as the name suggests, KWIC is the conjunction of the word or term searched by a certain person and the *ngrams* that commonly appear with

them in combination to create a sentence. Together, they convey meaning. So, KWIC focuses on a given term or notion which conveys meaning according to the words that surround it.

For example, when we look at the keyword *ramble*, we can find results such as the two below. The verb is conjugated in -ing. We use different forms and colors for the different elements that directly surround the keyword.

Anyway, I'm rambling a bit but I personally am less worried about the
end of...

I was attracted to her excellence. I was rambling a bit by the time Leo t
turned up the drive.

In this example we have *ramble* presented in a KWIC format. We can observe that *ramble* is surrounded by the pronoun *I* in both and the corresponding conjugation of *be*, in present and past. After *be* we have the verb *ramble* in -ing. This verb is followed by the sequence *a bit* plus the conjunction *but* and the preposition *by* to attach two meaningful sentences. In the first one *coordination*, or two ideas; and in the second, one depends on the other, which is a *subordinate clause*. Next, we can see the meaning of *collocates*.

To summarize, *KWIC* is just a set of a determined number of words surrounding a main word. The last notion we have to look at is frequency, which is presented henceforward.

3.3 FREQUENCY

McEnery and Hardie (2012) say that by obtaining frequency we can get the number of times that a word appears in a corpus. However, we cannot compare these numbers with another corpus. If we just take into account the number of times that a word appears between corpora or genres, this number is not representative since we do not consider that each corpora has a different size. It is

not the same to compare the number of times that *ramble* appears in a corpus with 2,000,000 of words recorded and in a corpus with 10,000,000, for example.

To be able to compare between genres, we have to obtain the relative or normalised frequency. McEnery & Hardie (2012 :49) observe that this frequency responds to “how often might we assume we will see the word per x words of running text?”. The formula is the following (McEnery & Hardie, 2012):

normalized frequency= (number of examples of the word in the whole corpus ÷ size of the corpus) x (base of normalization).

In this paper, we use frequency with the aim to filter and to exclude some data from the analysis. We got the frequency to obtain the genre within COCA where the five troponyms *ramble*, *saunter*, *stagger*, *stumble* and *wander* along with the superordinate *walk* are more recurrent. The result was that the fiction genre, which is part of literary translation, is where the troponyms were more often found.

Then, when we look at *frequency*, both concepts *token* and *type* are inevitably found in the formulas. That is why it is important to look deeper into their meaning and use. We can see this information in the following paragraphs. First *token* and after that, *type*.

3.3.1 Token

In Corpus Linguistics, a *token* is the minimum word with meaning that can be analyzed in a corpus. According to Baker, Hardie, and McEnery (2006), all tokens in a corpus are equal to the number of words recorded on it. This is to say that a token represents one of the number of the words in a corpus without considering if they repeat or not, even if, in the case of verbs, they are conjugated in different tenses.

Moreover, occasionally what sets the limit between tokens are punctuation marks. They can make a written unit into two different tokens (Baker, Hardie & McEnery, 2006). For example, in a corpus we can find the word *we're*, altogether. However, they must be separated into two tokens *we* and *'re*. Both have separate meanings.

In this work, we use *tokens*, or the total amount of times *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander* appear in each genre of the corpus COCA, to calculate the relative or normalized frequency in which each lexical verb appears per genre. There is a notion closely related, *type*, which is explained hereinafter.

3.3.2 Type

In Corpus Linguistics, and more specifically corpora, there is a term known as *type*. Baker, Hardie, and McEnery (2006) say that *types* are words that do not repeat within the corpus. For example, the word *ramble* appears in COCA 2046 times. *Ramble* can work as a verb, noun, and as a troponym of *walk* or *speak*. It also can be conjugated in different tenses and aspects. However, all those occurrences belong just to one type, *ramble*.

Besides, Baker, Hardie, and McEnery (2006) explain that knowing the number of *tokens* and *types* in a corpus can help us to know to what extent a corpus contains a wide range of different words or if some words are frequently found in them. This is important to see how varied the corpus is. Finally, the difference between *tokens* and *types* is that *types* are unique words while *tokens* are the total number of words recorded in a corpus, including *types*.

CHAPTER IV. ANALYSIS AND DISCUSSION

In this last chapter we are going to succinctly describe, translate and analyze the superordinate and each of the troponyms in term. The order is the following: *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander*. First, we can find the description of the verb which starts with its name, after that the words *superordinate* or *troponym* and a *regular* or an *irregular* verb, accordingly. Next, there is the meaning in the Merriam-Webster and COCA, a chart with synonyms, and finally their semantic features (consider that some of them cannot be expressed in the written form).

After the characteristics of each lexical verb are shown, we have the original sentences containing the superordinate or the troponym in English in the base form, -ing, -ed or conjugated in the third person singular. This is directly followed by the translation into Spanish and the semantic analysis. It is important to recall that the core point of this paper is to analyze how the semantic features of *walk*, *ramble*, *saunter*, *stagger*, *stumble*, and *wander*, are translated from American English to Mexican Spanish. The paper ends up with a section for closures, further directions, the references, and the annexes.

4.1 DESCRIPTION

This dissertation paper, titled *The translation of verbs: a corpus analysis of troponyms of walk in literary contexts*, analyzes the translation in context of the semantic features of the superordinate *walk*, and its troponyms *ramble*, *saunter*, *stagger*, *stumble* and *wander* from American English to Mexican Spanish. To achieve that goal, first, we carried out back-up research on *troponomy* and *corpora*. We based mainly on the work of Fellbaum (2002), Fellbaum and Miller (1990), Kreidler (1998), Cifuentes (2007, 2008), and McEnery et al. (2006, 2012).

Then we obtained the absolute frequency per verb considering the following features: that the node in turn must work within the sentence as a verb, and that this verb is in the base form and conjugated in the third person singular, in -ing and -ed forms. This was achieved entering the string *root*_v*.

In other words, we wrote in the browser of COCA *walk*_v*, *rambl*_v*, *saunter*_v*, *stagger*_v*, *stumbl*_v*, and *wander*_v* to make COCA automatically select the

sentences to display. After having the absolute frequency, we searched for the size of the corpus per genre. Then we got the normalised or relative frequency of each verb per genre, using the formula of McEnery & Hardie (2012 :49):

normalised frequency= (number of examples of the word in the whole corpus ÷ size of the corpus) x (base of normalisation).

The normalised frequency allowed us to clearly see in which genre of the eight in COCA, *blog, web, TV/Movies, spoken, fiction, magazine, newspaper* or *academic*, the troponyms selected were more frequent. The result was that the six lexical verbs were more common in *fiction*. From this genre is where we got the contexts for translation. It is important to consider that the verbs must be working as troponyms of *walk*. Apart from that, we selected ten contexts per verb randomly, considering samples of the verb in its base form, conjugated in the third person singular and in -ing and -ed forms, depending on the total number of contexts available.

In the case of *walk* we had 92189 sentences containing *walk*, 81082 with *walked*, 57983 with *walking*, and 22420 with *walks*. So, we decided to take out three contexts with *walk*, three with *walked*, three containing *walking* and one with *walks*. In the case of *ramble*, it was 483 times *ramble*, 343 *rambled*, 284 *rambling*, and 217 *rambles*. Then we got three short sentences with *ramble*, three with *rambled*, two of *rambling* and two containing *rambles*.

With *saunter*, the form *sauntered* was more common with 602 extracts in COCA, then 236 times *saunters*, 197 *saunter* and 177 *sauntering*. So, there are for translation three contexts with *sauntered*, three with *saunters*, two of *saunter* and two containing *sauntering*. The following verb conjugated in -ed, *staggered*, was found 2286 times, followed by 2098 times of *staggering*, and three of *staggers*. *Stagger* was not found. So, in this case we got five, four, and one context respectively.

Stumbled was found 8129 times, 3071 *stumble*, and 1625 *stumbles*. *Stumbling* as a verb in a sentence was not found. So, we took out four contexts with *stumbled*,

four with *stumble* and two with *stumbles*. Finally, *wandered* was 6156 times in COCA, 6089 *wandering*, 6060 *wander* and 1681 times *wanders*. In this case, we got three short paragraphs with *wandered*, three with *wandering*, three with *wander* and one containing *wanders*.

We can see the above information summarized in the following chart. First, we can see the lexical verb, *walk*, *ramble*, *saunter*, *stagger*, *stumble*, or *wander*. Then there is the absolute frequency and right below the number of contexts that were taken according to the number of verbs in the base form, -ed, -ing or 3rd person singular, respectively. Finally, we find the total of contexts, which is always the same, ten.

Number of contexts taken per verb conjugated according to the absolute frequency

LEXICAL VERB		BASE FORM	ed FORM	ing FORM	3rd person sing.	TOTAL
WALK	absolute frequency	92189	81082	57983	22420	
	contexts taken	3	3	3	1	10
RAMBLE	absolute frequency	483	343	284	217	
	contexts taken	3	3	2	2	10
SAUNTER	absolute frequency	197	602	177	236	
	contexts taken	2	3	2	3	10
STAGGER	absolute frequency	0	2286	2098	3	
	contexts taken		5	4	1	10
STUMBLE	absolute frequency	3071	8129	0	1625	
	contexts taken	4	4		2	10
WANDER	absolute frequency	6060	6156	6089	1681	
	contexts taken	3	3	3	1	10

Figure 10 Number of contexts taken from fiction according to the absolute frequency per conjugation

In order to make a comparison, we also got the frequencies of the opposite verb of *walk*, *caminar*, in El Corpus del Español. In this case there are just four genres, *fiction*, *academic*, *oral* and *news*, but the result was the same. *Caminar* was more frequent in *fiction*. We used the string *caminar*_v* to see how many times this verb appeared conjugated in different tenses and aspects in El Corpus del Español. It is important to highlight that the focus of this paper is to see how troponyms are translated, so we took out ten short paragraphs with sense per verb.

Hereinafter we present the characteristics of *walk*, and the troponyms *ramble*, *saunter*, *stagger*, *stumble*, and *wander*. In the first place, we can see the meaning

of each one taken from the Merriam-Webster and then from COCA. Subsequently there is a chart with the synonyms of the verb in term also found in COCA. Then, there are their semantic features. After that, there is the context in American English and the translation into Mexican Spanish. The troponyms and their translation are in bold. The contexts are listed from 1 to 60 as well as their expanded contexts in the annexes. Following there is the analysis of the translation. Finally, we present the closures along with a section for further research, the references, and the annexes with the expanded context of each verb.

4.2 WALK

superordinate | regular verb

Firstly, there is the lexical verb *walk*. We can see the meaning according to the Merriam-Webster and COCA. Then, a chart with synonyms, among which, we can find some of its troponyms such as *saunter*. Finally, the semantic features of *walk* are broken down.

Subsequently, there is the node *walk* within ten short sentences in English and its translation into Spanish. The troponyms and the translations are in **bold**. They are listed from 1 to 10. Finally, the analysis is carried out. The same is done with all the troponyms whose contexts are listed as follows; *ramble* from 11 to 20, *saunter* from 21 to 30, *stagger* from 31 to 40, *stumble* from 41 to 50 and *wander* from 51 to 60.

Meaning

In the Merriam-Webster we find that *walk* means to move along on foot, for exercise or pleasure, or to advance by steps. In COCA *walk* means to use one's feet to advance, traverse or cover by walking and to accompany.

Synonyms

go on foot hike march promenade **saunter** stride stroll toddle

Semantic features

To walk is, according to Ibarretxe-Antuñano (2003), Özçaliskan (2004), Slobin (2000), Cifuentes (2007), Rojo & Valenzuela (2003), and Goddard, C. et al. (2016),

a motor pattern basic locomotive ability, which conveys on its meaning that one entity changes location from one point to another with slow speed and a bipedal motion. It also means that someone does something somewhere for some time with no purpose. This other place is not far away from the initial point. Otherwise, the person that moves will use a way of transport such as a car. Also, to *walk* means that the legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground. Then, the following information regarding *clusters* and *collocates* is informative.

4.2.1 Analysis

First, we can see the ten contexts with the superordinate *walk* and right after this the translations in the following paragraphs. The verb and its translation are in **bold**. The contexts are listed from 1 to 10.

1 Fewer dresses, fewer streets she could **walk on**, fewer custards and translations of French novels, fewer hours she could **walk** those fewer streets

...había menos vestidos, menos calles por donde **transitar**, menos natillas y traducciones de novelas francesas, menos tiempo para **recorrer** esas menos calles

2 Life would start, we thought, on the other side of the looking glass, once we grew into ourselves. We wanted to **walk through** the mirror. We did not want to wait.

Pensamos que la vida comenzaría una vez siendo grandes y no queríamos esperar, queríamos **atravesar** el espejo ya.

3 I couldn't go to work, get to the gym, or even **walk** the dog.

... no pude ir a trabajar, al gimnasio, ni siquiera **sacar a pasear** a mi perro.

4 I **walked upstairs**, began packing.

...**subí** y comencé a empacar.

5 There were pots of lemon trees on the balcony, and as we **walked** beneath them, their white blossoms smelled both bitter and sweet...

Mientras **caminábamos** por debajo de las macetas con limoneros que estaban colgando del balcón, sus flores blancas desprendían un olor agridulce.

6 Outside this window, which was covered with an eyelet curtain, a woman and child **walked by**, laughing.

...al otro lado de la ventana cubierta por una cortina con ojales, **pasaban** riendo un niño y una mujer.

7 He gets out again, rubbing his hands together, and begins **walking up and down** the road, stopping now and again to listen, or to stoop down to collect bits of stuff...

Salió de nuevo, frotando sus manos, y comenzó a **andar de arriba abajo** por el camino; de vez en cuando se detenía para escuchar o para recoger basura...

8 **Walking around** the city, she finds herself constantly bumping into him so that he will drape his arm over her shoulder.

Al **caminar por** la ciudad, ella se sorprendió chocando con él a cada rato para que así la abrazara.

9 On the sixth day of the protests, Ryan and Musa happened to be **walking** together during a rally on Inqelab Street.

Al sexto día de las protestas, sucedió que Ryan y Musa **caminaban** juntos durante un mitin en la calle Inqelab.

10 Monica **walks over to** June. June studies her face. She wipes Monica's forehead with a tissue and puts a protective arm around her shoulder.

Mónica **caminó hacia** June mientras esta observaba su rostro para luego limpiar su frente con un pañuelo y poner su brazo alrededor de sus hombros a manera de protección.

Basically *to walk* encodes on its meaning two features: a bipedal motion and slow speed. On that basis, we can observe that the superordinate *walk* was translated less than a half times, or in four contexts, by *caminar* conjugated in different tenses and aspects (contexts 5, 8, 9 and 10). However, just in two of them, the numbers 5

and 9, the translator only used the basic locomotive motion verb *caminar* alone, without any specification. In the contexts 8, and 10 the path that the prepositions in English encode are translated into Spanish using two different prepositions. For instance, *por (la ciudad)*, and *hacia*.

Then, there are used in the translations verbs that encode the path. This happens in the contexts 1, with *transitar* and *recorrer*, context 6 with *pasar* and context 7 with *andar*. In the sentence 1, the general verb *walk* is translated by two specific verbs: *transitar* and *recorrer*. One reason is that in Spanish we do not commonly repeat words, instead we use a synonym, unless we want to create a literary effect. *Transitar* gives the idea of lots of people going back and forth. And *recorrer* gives the idea of walking also from one point to another. To look at what there is on the way: the stores, cinemas, etc. So, the translator chose to add these semantic features in Spanish instead of keeping a general verb as *caminar*.

In the following sentence, the number 6, *walked* was translated by *pasaban*. In this case a basic movement is changed by a path verb, which is more specific in the sense that it implies that a person walks straight for a short period of time somewhere. In context 7, *walking* was replaced by *andar*. And the semantic feature for direction that carry out *up* and *down* was added with the adverbial phrase *de arriba abajo*. The other option was *caminar de arriba abajo*, which involves some worry or feeling nervous, thinking about the solution for a problem. However, *andar* matches with the context in which the man is looking for things that he can burn and was preferred for the translator.

In the context 2 the translator used a motion verb, *atravesar*. This verb gives the idea, along with *espejo*, that a person raises one leg to enter the mirror, and after some seconds the other leg. The other option was *caminar a través del espejo*. But we see that we can omit the verb *caminar* and make the preposition the verb we first think of. In Spanish we say *atravesar* something to give the same idea as *walk* gives in English within this context. In this case of going to the future or another place where these children were older.

One time, in the context number 4, the semantic features that *walk* encode are omitted. There is just translated the following term *upstairs* that in Spanish becomes a path verb: *subir*. Finally, we have a collocate in Spanish, the context 3. This is because while in English it is just *walk the dog*, in Spanish we commonly say *sacar a pasear al perro*. There are two verbs used, *sacar* that means to go outside and *pasear* that involves going to any place for pleasure, in this case to play with the dog, etc. Besides, just *sacar al perro* does not necessarily imply to go further than outside the house. Then, there are added semantic features for motion and path in this translation.

So, despite *walk* has an apparent analogous verb in Spanish, which is *caminar*, we can observe that this option is not always the more accurate one for the translator according to the context. That is to say that even though both are superordinates in English and Spanish languages, they are not always used in the same contexts. To sum up, we have as translations of *walk* conjugated in different tenses and aspects one verb of motion, four verbs that encode path, four basic locomotive motion verbs, in this case *walk*, one time semantic features are omitted and one time there is a collocate in Spanish.

4.3 RAMBLE

troponym of *walk* | regular verb

Meaning

To ramble, in the Merriam-Webster (s/f) means to move aimlessly from place to place, to explore idly and to wander over, as a synonym of *roam*. In COCA, it means to move about aimlessly or without any destination, often in search of food or employment. Below it is interesting to highlight that *saunter*, *walk* and *wander* appear as a synonym of *ramble*.

Synonyms

go for a walk **saunter** stroll roam **walk** **wander**

Semantic features

Cifuentes (2007)

The main semantic feature that *ramble* encodes is the lack of purpose or aim in the movement. This can also be an unplanned walk. Besides, it implies that one entity changes location from one point to another with slow speed. *To ramble* is a bipedal motion where someone does something somewhere for some time. This way to walk or movement through a place is a random one and there is not a fixed course or a direction. The legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground. Then, the following information regarding *clusters* and *collocates* is only informative.

4.3.1 Analysis

Henceforth, we present the ten contexts in which the troponym of *walk*, *ramble* appears conjugated in different tenses and aspects from the genre *fiction* in COCA. The troponyms and their translation are in **bold**. The ten contexts are listed from 11 to 20.

11 "Nothing else seemed to make any sense, because if ghosts were free to **ramble about**, the world would be swarming with them

Nada más tenía sentido porque si fueran libres de **deambular**, el mundo estaría repleto de ellos

12 Unlike Scottie and Diane, Clara Jane could not **ramble**. There was no place to go. The town would reject her.

A diferencia de Scottie y Diana, Clara Jane no podía **irse**, sin dinero, no había a dónde y el pueblo la rechazaría.

13 Sometimes he would get off the bed and **ramble down** to the kitchen to get a loaf of Wonder Bread

Algunas veces, salía de la cama para **bajar** a la cocina y agarrar una rebanada de pan

14 As Cynthia **rambled through** Fernbank seeking her portion of the legacy, he had found the angel in a box

Mientras Cynthia **deambulaba** y Fernbank buscaba su parte de la herencia, él encontró un ángel dentro de una caja

15 He **rambled along** until he came to a river.

Deambuló hasta llegar a un río

16 We **rambled** in the bushes and briars around the barn

Anduvimos entre los arbustos y las zarzas alrededor del granero

17 Sheila has been somewhere upstairs, **rambling around** in one of the rooms, and casually descends the long spiral staircase.

Sheila está arriba en alguno de los cuartos, **yendo de un lado al otro**, para luego bajar tranquila por la larga escalera en forma de caracol.

18 I was **rambling**, just **rambling** all through the City.

camina, **estaba deambulando** por toda la ciudad.

19 On the other side of the island, Eustace **rambles** alone.

Al otro lado de la isla, Eustace **camina** solo

20 A TRAVELING MERCHANT WITH AN UNFORGETTABLY ETCHED FACE **rambles** past a timelessly beautiful Italian countryside on a trusty mule.

Un comerciante con un rostro marcado e inolvidable **paseaba** en su mula de confianza por un hermoso campo italiano, donde parecía no correr el tiempo.

The main semantic feature that *ramble* encodes is the lack of aim or purpose. In that sense *ramble*, a verb of manner, was translated seven times for another verb of manner, which did not necessarily carry with the semantic features of *ramble*. Those were the contexts 11, 14, 15, 18, 19 and 20. In the context 11 *deambular* gives the idea of walking without an apparent aim. The other option was *vagar*. So, we searched both options in the corpus using *fantasmas *_v* and both verbs

appear with *fantasmas* with a difference of just one occurrence. However, the translator decided to leave *deambular*. Hence, semantic features are not lost.

In the context 14 it is used the word *deambular*, a manner verb, because it gives the idea of walking with no purpose, which is what the woman did while the man searched something that belonged to him. It was the same with the translation number 15, where *deambular* is used because the character is just walking, with no purpose or fixed course and arrived inadvertently to a river. So, the semantic features in English are not lost in Spanish.

Then *rambling* was translated, in the sentence 18, by both *caminaba* and *estaba deambulando*. The first verb is just the basic locomotive motion and the second one a verb with an adjective. This was in order to not repeat the same verb, which were right one after another in the sentence. The purpose was to express first the basic movement and then how this one is carried out. *Estaba* was added to avoid *cacophony*. So, at last the manner was not lost.

Then, there is another verb of manner and at the same time the basic locomotive motion verb in the context 19, *caminar*. This is because the translator did not consider it important to explain how Eustace was walking since this would have made the text unnecessarily heavy to read and this was not the point but that he found a treasure. The reader can imagine or imply this. Besides, the movie is well-known, and the reader can have this background of having watched the movie. If not, the context is enough to imagine this.

The last verb of manner in Spanish, the 20, was *paseaba*. *Pasear en una mula/ caballo/ burro*, is a common way in Spanish to express the same idea as in English for the translator. Besides, context gives clues to the reader to infer that the man was just watching the landscapes, with no worries or apparent fixed course. We used the string *pasear en *_n* to see the occurrences of the sentence and *pasear en caballo* and *pasear en burro*, similar animals than the one in the context, appeared just four times in total.

We cannot infer anything from the previous search because there can be articles between *en* and the animal (*burro, mula, caballo*) and the verb can be conjugated in different tenses and aspects. So, it was the decision of the translator to transmit the idea as *pasear en su mula* and to leave the rest for the reader to infer.

Then, four times *ramble* was changed for a path verb (12, 13, 16 and 17). In the 12 it is used the verb *irse*. This was because of the context in which, in Spanish, the path was enough information for the reader. Any other information was not relevant and could hinder the reading. So, the manner is lost. In the context 13, the translation is to the verb *bajar*, because the translator considered that the context gives the reader the clues to infer how the boy walks while going to the kitchen (after sleeping and feeling extremely sad because his family moved to another city). So, the manner is implicit in the text.

Then, in the context 16 *ramble* is translated for *andar*, which is commonly used with *entre* in Spanish as we can see below with a simple search in El Corpus del Español. *Andar entre* appears 224 times, and this verb conjugated, that we searched using the string *and*_v* has 908 occurrences. On the contrary, the other option *deambular entre* appears 35 times and the verb conjugated has 243 occurrences. We found out this using the string *deambul*_v*.

In the context 17 the verb is *ir* conjugated. There is added to the verb *de un lado a otro*. Together they give the idea in Spanish of someone looking for something desperately, or as in this case, of someone thinking about how she is going to inform her husband of her decision without him saying no. To sum up, we have that the verb of manner, *ramble*, which encodes mainly a lack of purpose or aim, was translated seven times for another verb of manner, most of the times *deambular* conjugated. Then four times for a path verb in Spanish.

4.4 SAUNTER

troponym of walk | regular verb

Meaning

We find in the Merriam-Webster that *saunter* means to walk about in an idle or leisurely manner. In COCA we find to walk leisurely and with no apparent aim.

Looking at the synonyms we find that *ramble* and *wander* appear as synonyms of *saunter*.

Synonyms

stroll meander mosey promenade **ramble** stroll walk **wander**

Semantic features

Ibarretxe-Antuñano (2003), Özçaliskan (2004), Slobin (2000) and Cifuentes (2007). This verb is marked for a lack of intentionality or purpose in the motion and because this is a relaxed and a very slow way of walking. It conveys on its meaning that one entity changes location from one point to another with slow speed and a bipedal motion, so both legs are used. It also means that someone does something somewhere for some time. Besides, the legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground.

4.4.1 Analysis

Hereinafter, we can see the ten contexts selected that contain the troponym *saunter* conjugated in different tenses and aspects along with its translation in **bold**. The contexts are listed from 21 to 30.

21 Finally, Safiyah **sauntered into** the kitchen before Phyllis lit into June for defying her and Rachel for thinking she had the right to give her a displeasing look.

Por fin, Safiyah **entró** a la cocina antes de que Phyllis se lanzara contra June por desafiarla y contra Raquel por creer que tenía el derecho de mirarla de esa forma

22 Finally he tossed the grass stem aside and **sauntered off** toward the street.

Al final, echó el pedazo de hierba a un lado y se **dirigió** a la calle.

23 He chewed gum to cover the smell of his liquor, **sauntered** with his hands in his pockets and did not remove his hat upon entering a house, even with an ikon staring him in the face

Masticaba chicle para disimular el olor a alcohol, siempre **andaba** con las manos en los bolsillos y no se quitaba el sombrero al entrar a una casa ni con una imagen frente a él.

24 He **saunters into** the darkness and the sounds of music, laughter, traffic, and gunshots.

...y se **adentra** en la oscuridad, con el sonido de la música, las risas, el tráfico y los disparos

25 Even Morley's old dead eyes look up with interest when Monique **saunters by** in her tight silver bathing suit

Incluso los viejos ojos muertos de Morley miran con interés cuando Mónica se **pasea** en su apretado traje de baño plateado

26 He **saunters away** as if nothing unusual has occurred.

(Y se **va** como si nada inusual hubiese ocurrido).

27 I could walk, run, stroll, stride, slide, **saunter**, stagger, shuffle, shamle, scramble, amble, toddle, totter, trot, truck, tango, boogie, march, waltz, polka, or pirouette.

podía caminar, correr, pasear, dar zancadas, patinar, **andar**, tambalearme, zarandear, arrastrar los pies, pelear, ir despacio, dar pasitos, caerme, trotar, transportar cosas, marchar, bailar tango, *boggie*, un vals, polca o dar piruetas

28 Marie thought she'd **saunter over** to William and Greta, but the Patrnr made her stumble, bump into patrons, and cause quite the scene

María pensó que solo **pasaría enfrente** de ellos, pero en vez de eso tropezó, chocó con los clientes e hizo una gran escena...

29 Eddie sobs, **sauntering** to the doorway.

Eddie sollozó **caminando** hacia la salida.

30 He had attempted to place injunctions against another form of trade as well, especially after seeing a woman **sauntering** outside the north gate wearing an infantryman's kepi hat.

También había intentado imponer órdenes judiciales contra otra forma de comercio, sobre todo luego de ver a una mujer, con un sombrero quepí propio de un soldado de infantería, **merodeando** afuera de la puerta norte.

The troponym *saunter*, marked for a lack of intentionality, was translated three times for a verb of manner (25, 29 and 30). In sentence 25, the verb is *pasearse*. This was done because of the context. The reader can infer the way in which this beautiful and sexy woman, as she is described in the text, walks when going through the hotel wearing a bathing suit.

Then *saunter* was translated one time for the verb of *manner* and basic locomotive motion, *caminar* (sentence 29). This was done because for the translator, the reader can infer how the man left the room after getting upset and throwing the bottle. Writing more about how he left could result in a heavy or unnatural text.

In the last translation number 30, the troponym *sauntering* was changed for *merodear*. Again, the reader can infer how the woman was walking as it is explained how she was dressing. *Merodear* gives the idea that she was walking with no apparent purpose, which is suspicious for the man that is telling the story. At the end the manner in which the motion was carried out was not missed in these translations.

Then seven times *saunter* was translated for a verb of path (contexts 21, 22, 23, 24, 26, 27, and 28). In the translation 21, it is used *entrar*. The translator did not consider it important for the context to clarify how Safiyah entered the room since, at least in the short sentence, this was not the focus but the fight between the girls.

In the sentence 22 *sauntered* was translated by *(se) dirigió a (la calle)*. This was done because thanks to the context, the reader can infer how the motion is done. Besides, we used the string *dir*_v a la calle* to see the occurrences of the sentence with the verb conjugated and it appears 52 times in the corpus.

In the context 23 it was used *andaba*. *Andar con las manos en los bolsillos* is a common way to express that someone walks in a very relaxed way and maybe that the person is laid-back. In the corpus *caminar con las manos en (los bolsillos)* appears twelve times. It is much more common than *andar con las manos en (las bolsas/los bolsillos)*. This option appears five times, but the translator decided to use the last one. The string was *VERB con las manos en*. Besides, *andar* gives the idea that he walked in that way always, that this was part of his personality.

In the context 24 *saunters into* was translated by *adentrar*. The path was the only feature that was kept into Spanish because it was considered important. Besides, knowing the personality of the man because of the context can give the reader clues to imagine the manner he walks. Using the string *VERB en la oscuridad*, *adentra en la oscuridad* appears just 9 times. However, this verb fits what it is described, that the man walks into the darkness. Anything more about how the motion is carried out is not relevant or can be inferred from the context.

After that, in context number 26, the verb in Spanish is *irse*. This is because the translator decided that it was not important to give more detail apart from the fact that he was gone after giving instructions to hide the bodies. Besides, what it says after this, *como si nada hubiese ocurrido* gives some clues to the reader on how the man was walking. The context 27 was specially challenging since there were many troponyms and synonyms of *walking* together in a row. Many of them were translated commonly for the same word in Spanish. Finally, *saunter* was translated by *andar*. The translator chose this verb because this did not repeat and fitted with what was said.

Then the context 28 has *saunter*, which is translated by *pasar enfrente de*. This verb of path + an adverb of place and a preposition fits the context and what *saunter over* means in English. The semantic feature for lack of intentionality is lost; however, this does not have an impact in Spanish and the reader can easily follow the story. Just the path that the preposition encodes is the one that is kept. To sum up, the troponym that encodes a lack of intentionality, *saunter*, was

translated three times for another verb of manner, mainly *merodear* and *pasear*. And, seven times for a path verb, mainly *irse*.

4.5 STAGGER

troponym of *walk* | regular verb

Meaning

In the Merriam-Webster, *stagger* is an intransitive verb that means to reel from side to side or totter and to move on unsteadily. In COCA *stagger* is to walk as if unable to control one's movements and to walk with great difficulty. Besides, in the synonyms we can see *stumble*, another troponym analyzed in this paper.

Synonyms

stumble totter sway wobble

Semantic features

Ibarretxe-Antuñano (2003), Özçaliskan (2004), Slobin (2000) and Cifuentes (2007). *To stagger* conveys on its meaning mainly a lack of control on the movement. One entity changes location from one point to another with slow speed and it involves a bipedal motion. This is an unsteady or unbalanced motion, so it is commonly used when someone is drunk or dizzy. It also means that someone does something somewhere for some time. Besides, the legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground.

4.5.1 Analysis

The tenth contexts obtained from the literary genre in COCA are listed below from 31 to 40. The troponyms and its translation are in **bold**.

31 I **staggered** to a bedroom and closed my eyes.

...me **arrastré** hacía uno de los cuartos y cerré los ojos.

32 They **staggered** toward the ice in their skates.

Ambos se **tambalearon** hacia el hielo sobre sus patines

33 Finally, he **staggered up** out of the grass and slumped on a chair.

... Al final, **camino tambaleándose** fuera del pasto y se desplomó sobre una silla.

34 When Ricky wrenched his hands away, Mr. Cass **staggered out** the room and **down** the hall

... cuando Ricky logró quitárselo de encima, el señor Cass se **tambaleó fuera** de la habitación y **bajó** hasta el pasillo.

35 He turned, **staggered into** a table, and two men pushed him away so that he stumbled out of the bar.

Se dio la media vuelta, **chocó contra** una mesa y dos hombres lo empujaron fuera de la cantina

36 ... he did not have enough air left in his lungs to scream again, yet this did not stop him from **staggering out** of bed and **down** the stairs,

No le quedaba suficiente aire en los pulmones para volver a gritar; sin embargo, eso no impidió que se **tambaleara fuera** de la cama para **bajar** las escaleras

37 Cabezon was making big circles, kicking up mud, way ahead of his mom who got tired quick and couldn't move straight, **staggering** drunk-like.

Cabezón corría en círculos, y levantaba lodo, estaba muy lejos de su mamá quien se cansó rápido y no podía moverse en línea recta, **camina como un borracho**

38 Main Street, she noticed plenty of residents **staggering** along the sidewalk in tossed-on sweatpants, sneakers, and robes.

Al cruzar la calle principal, notó que muchos de los residentes **camina aún medio dormidos** por la banqueta aún en sus pants, tenis y en bata

39 Al sells the bump, awkwardly **staggering out** of the corner and collapsing to the mat

Al le dio un golpe, se **tambaleó** con torpeza **fuera** de la esquina y colapsó sobre la lona.

40 Player One **staggers** a bit, then quickly rights his jersey and lunges at Player Two, landing a barrage of his own punches.

El jugador Uno **tambalea**, se acomoda rápido el jersey y embiste al jugador dos, abatiéndolo con sus puños,

To stagger is a troponym that mainly encodes on its meaning a lack of control. One of the first results when searching the Spanish word for *stagger* in an online bilingual concordancer as Linguee is *tambalearse*. However, this verb of manner is used just half of the times as follows in the contexts 32, 34, 36, 39, and 40. One time alone, in the context 40, without any other specification. There is just the way in which the motion is carried out. How the motion is described in English gives the idea, with the verb in Spanish, that all these people walk unsteadily like when losing control or with great difficulty, so, the semantic features of the verb in English are not lost.

Then, we have that *tambalear* appears four times with a preposition, and an adverb or another verb that shows the path that in English is marked with prepositions (32, 34, 36 and 39). In the case of sentence 32, the path is added using the preposition *hacia*. This preposition is used in Spanish to indicate that someone is walking directly to something or someone. This is the reason why the translator decided to use this one instead of another preposition.

In the context 34 we find something similar, but the solution was using an adverb, *fuera* for *out*. Then, for the other preposition in English: *down*, the translator used a conjunction and added a path verb: *bajar*. So, in this case, neither the motion nor the trajectory is lost. The same as in 34 is done in the context 36. Finally in the context 39 we have an adverb of place: *fuera* which encodes what the preposition *out* in English. Here we have that the manner and path are not lost from English to Spanish and were considered important to keep for the translator.

Then we find another verb of manner in the context 31 *arrastrar(se)*. This verb encodes for the translator the features that the verb in English wants to mean. In this case, that the boy walks with great difficulty towards a bedroom to rest. After this, in the context 35, we find *chocar*. The translator made this decision because this seemed a more accurate verb since we can imagine how the man walks against the table and the reader can infer how the man was walking because he was drunk. This verb has more impact. And the path was added using the preposition *contra*. In English the verb that encodes the manner and path is *staggered into*.

After this, we find that *ramble* was translated three times for the manner and basic locomotive verb *caminar*. One without any specification (in the sentence 37). Here the translator relies on the intuition of the reader. We can infer how the woman walks since she was drunk and humiliated, as it is said in the context. So, the manner is lost literally in the text. Subsequently, this troponym was translated two times for *caminar*, but there were added prepositions, adverbs, adjectives, or other verbs to specify either how the motion was carried out, or the path (contexts 33, and 38).

In the context 33 there is used as an adjective *tambaleándose* which follows the general verb *caminar*. So, there is a superordinate and then an adjective that describes how the motion is carried out. It was necessary for the translator to add more because *se tambaleó fuera del pasto* will mean to have to repeat *se* again not too far in the sentence and the translator wanted to avoid this. Then, in sentence 38, it was added *medio dormidos* to *caminar* conjugated. This was done to give clues to the reader to infer how people walked. With *medio dormidos* we can imagine this.

To sum up, it was used in half of the contexts the verb of manner: *tambalearse*. Then a different verb of manner, *arrastrarse*, *chocar*, and the general verb, *caminar*, three times. These with or without an adverb, adjective or preposition to encode either the manner, or the path. Besides, there were twice added a path verb, *bajar*, to encode what the prepositions in English do.

4.6 STUMBLE

troponym of *walk* | regular verb

The meaning of *stumble* in the Merriam-Webster is to trip while walking or running, or to walk unsteadily or clumsily. It also means to cause to stumble, or trip. In COCA it means to walk unsteadily, to miss a step and fall or nearly fall and to encounter by chance. It is relevant to notice that *stagger* appears as a synonym of *stumble*.

Synonyms

come across **stagger** sway teeter totter lurch sprawl topple

Semantic features

Ibarretxe-Antuñano (2003), Özçaliskan (2004), Slobin (2000) and Cifuentes (2007). The main semantic feature is the one of clumsiness. *To stumble* conveys on its meaning that one entity changes location from one point to another with slow speed and bipedal motion. However, in a given point there is an obstacle or a kind of impediment to continue with a flowing walking. So, balance is lost. Besides, the legs move forward many times in the same way, until they reach the obstruction. So, feet touch the ground for short periods of time in many places until the impediment. During this time the other foot moves above the ground. The obstruction might cause the entity to fall.

4.6.1 Analysis

The ten contexts taken randomly from the literary genre in COCA are the following ones. They are listed from 41 to 50. The translations and troponyms are in **bold**.

41 Bernicia **stumbled** on Fidelia's shoe, cast off in the dark and boredom, and reached out for Mirian and Mirian fell forward.

Bernicia **tropezó** con el zapato de Fidelia, tiró el té en medio de la oscuridad y el aburrimiento y aventó a Miriam, quien cayó hacia el frente.

42 His brother **stumbled** a few times, but managed to stay on his feet.

... su hermano **tropezó** unas cuantas veces, pero no se cayó.

43 After a few more sobs, I pulled myself up by the steel railing behind the driver's seat and **stumbled off** the bus.

Después de sollozar un rato más, me levanté con la ayuda de la barandilla que estaba detrás de la silla del conductor y **salí con gran dificultad** del autobús,

44 She thought she was prepared for Kepler's surface gravity, but her foot landed hard, falling short of its mark. She **stumbled** and steadied herself on the shuttle's hull.

Ella pensó que estaría preparada para la gravedad de la superficie de Kepler; sin embargo, su pie cayó con fuerza lejos de su objetivo y casi **pierde el equilibrio**, si no fuera porque alcanzó a sostenerse del casco del transbordador.

45 He couldn't expect to **stumble** upon her.

No podía esperar a **encontrarse** con ella,

46 My eyes are stinging now, and I **stumble**, almost dropping my books.

... los ojos me arden, luego **tropiezo**, y casi dejo caer mis libros.

47 BOB RODRIQUEZ SAT in his cramped apartment, staring at the television set, his hands gripping the grubby armrests of his chair as he watched his friend, his rival, his enemy, turn and **stumble into** Nancy Shannon's open arms.

Bob Rodríguez está sentado en su pequeño departamento, viendo la televisión, con las manos agarradas a los mugrientos brazos de la silla mientras observaba a su amigo, su rival, su enemigo, girar y **tropezar** para **caer entre** los brazos abiertos de Nancy Shannon.

48 Dougal held me by one arm; ostensibly to support me lest I **stumble** in my satin slippers,

Dougal me tomó del brazo, según para ayudarme y evitar que **me cayera** por los zapatos de satén,

49 Delilah **stumbles out** of the bathroom with her eyes half-closed.

En eso, Delia **salió** del baño aún medio dormida,

50 In his haste he **stumbles over** a vine,

Por la prisa, **tropezó** y **cayó** sobre una viña,

To stumble encodes mainly clumsiness or a loss of balance. Besides, looking at an online bilingual concordancer, we find out that *stumble* is automatically translated for *tropezar*. However, from the tenth contexts, just half of them are translated into this verb of manner. Those are the numbers 41, 42, 46, 47, and 50 sentences where there is an obstruction that impedes the characters to walk in a fluid way almost falling to the ground in different contexts. The main semantic feature of losing control because of an obstruction is not missed in the translation. Just in the contexts 47 and 50 we have the path included, it was used with another verb, *caer*, to add this characteristic in Spanish.

Then, in the 45 context the translator uses a verb of motion *encontrarse (con ella)* in the sense of unexpectedly. In this case *tropezar* in Spanish does not work because we can imagine that the man knows what she looks like and can recognize her from a certain distance. *Tropezar* gives the idea that both are going to run into each other, maybe because they are distracted, which is not the case. This is used in Spanish in contexts like when two people fall in love at the first sight after they crash with each other for not paying attention.

Then we find three contexts with a verb of path (43, 48, and 49). In the context number 43 the translator decided just to keep the feature for the path with the verb *salir*, and to add the way in which the motion is carried out using an adverbial phrase *con gran dificultad*. The obstruction feature is omitted. There is no need to add more features because the reader can imagine how the girl walks off the bus after being beaten and humiliated.

In the context 48 *stumble* is translated by *caerse*. This is a verb of manner for a path verb. The translator decided to transmit this feature and not the one of obstruction because the reader can infer that the character can fall because she is

dressed as a bride, and it is difficult to walk like that. *Tropezar* comes implicit in *caerse*.

In the context 49 it is changed the verb of manner *stumbles* + *out*, for a verb of path: *salir*, which encodes the semantic feature of *out*. Then, instead of a verb the translator just added *aún medio dormida*, which gives the reader enough clues to imagine two things, how the woman walks leaving the bathroom and that her eyes are half-closed, which comes in the text in English. For the translator that was enough to build the context in a natural way in Spanish.

Finally, in the context 44 the translator uses the collocate (*casi*) *perder el equilibrio*. There is no need to say that there was an obstruction because of the context in which she almost falls but reaches the shuttle's hull. Anything additional is unnecessary. Moreover, *perder el equilibrio* is the 6th most common cluster in El Corpus del Español with 449 occurrences. We find it out using the string **_v el equilibrio*. So, in the end, *to stumble* conjugated was translated into Spanish using five times a verb that encode manner (plus two times in which a path verb is added to encode what the preposition in English), three verbs of path, one motion verb and one collocate.

4.7 WANDER

troponym of *walk* | regular verb

Meaning

In the Merriam-Webster *to wander* is an intransitive verb that means to move about without a fixed course, aim or goal. At the same time, it also means to go idly about, as a synonym of *ramble*. As a transitive verb it means to roam over. In COCA we find the meaning to move about aimlessly or without any destination, often in search of food or employment. So, we find as synonyms of *wander* the superordinate *walk* and the troponym of *walk*, *ramble*.

Synonyms

stray	stroll	meander	ramble	roam	stroll	walk
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Semantic features

Cifuentes (2007).

To wander is marked for a lack of a fixed course or direction. This troponym conveys on its meaning that one entity changes location from one point to another with slow speed and using both legs: a bipedal motion. It also means that someone does something somewhere for some time with no aim. Besides, the legs move forward many times in the same way. So, feet touch the ground for short periods of time in many places. During this time the other foot moves above the ground. Following, the information presented regarding *clusters* and *collocates* is only informative.

4.7.1 Analysis

The ten contexts taken randomly from COCA that enclose the troponym *wander* conjugated in different tenses and aspects are listed below from 51 to 60. The troponyms and its translation are in **bold**.

51 The rest of the day we spent in the gulch -- all of us but Yolanda, who'd **wandered off into** the trees

...pasamos el resto del día en un barranco, todos menos Yolanda, quien se había **internado** en el bosque

52 She left the man and **wandered** to the window for a moment.

Dejó al hombre y se **acercó** a la ventana un momento,

53 More than a little drunk, and very miserable, she **wandered upstairs**, found a bedroom and locked the door.

más que un poquito borracha, y sintiéndose miserable, **subió** para buscar un cuarto; cuando lo encontró cerró la puerta, ...

54 " What are we looking for? " # " I don't know. Answers. Solutions. " # " By **wandering around** a forest alone?

—¿Qué estamos buscando? No sé ¿respuestas, soluciones? ¿**Caminando** solos **por** un bosque?

55 ...she might have spent a whole day unapologetically **wandering** the treed, gravel paths of the Louvre's garden without ever having set foot inside the museum;

quizá, haber pasado todo un día sin remordimientos **caminando** por los senderos arbolados de grava del jardín del Louvre sin poner un pie en el museo;

56 ...before crossing the street and **wandering onto** the sand to sit barefoot, awaiting the sky's gradual fade from indigo to black.

Antes de atravesar la calle y **caminar** sobre la arena para sentarme descalzo y esperar el cambio gradual del cielo de azul a negro...

57 " What would your brothers say if we let you **wander off** on your own?

¿Qué dirían tus hermanos si te dejamos **andar por allí** sola?

58 So she let herself **wander**.

...así que se permitió **deambular**.

59 You, a student of law in Paris, choose to **wander** around the city at midnight.

—Tú, un estudiante de derecho en París, escogiste **vagar** por la ciudad a medianoche,

60 She **wanders** through the cornfield, tramps through lavender and thyme, pungent aroma flooding the air...

...ella empezó a **caminar sin rumbo**, atravesó la milpa, entre la lavanda y el tomillo; el fuerte aroma inundaba el aire...

To wander is a verb of manner which basically encodes on its meaning the lack of a fixed course. So, we have that in the contexts 54, 55, 56, and 60, *ramble* is translated for *caminar*, a superordinate or general verb that designates the manner in which the action is carried out. So, the feature of a lack of aim or purpose in English is lost in Spanish. The translator decided that this feature is not strong enough to include it in the text, that it is not vital and adding more to the text can prevent a fluid reading that sounds natural. Besides, the context, specifically the

places where the story develops, gives the reader the clues to infer or imagine how the characters are walking.

Then in the last context, the 60th, we also find *caminar* but there is added the adjective *sin rumbo*. So, it is added the feature of a lack of fixed course with an adverbial phrase. Besides, if we look for the most frequent verbs that appear before *sin rumbo*, using the string **_v sin rumbo*, the most frequent combination is *caminar sin rumbo*, which has 110 occurrences in the corpus.

Then there are other verbs that encode manner (58, and 59). In the sentence 58 *ramble* is translated for verb *deambular*. With this verb we do not lose the semantic feature for a lack of purpose that fits the context in which the woman just walked through the neighborhood thinking about her dead child. *Se permitió vagar* did not seem natural for the translator. In sentence 59, it was translated by a similar verb, *vagar*. The semantic features in English are not lost, mainly the lack of fixed course. In El Corpus del Español the sentence *vagar por la ciudad* appears as the 40th most frequent cluster with 16 occurrences. Both verbs, *deambular* and *vagar*, seem to have the same semantic features. However, they are used in different contexts and combine with different words.

Then we have two verbs that encode path (contexts 51 and 57). In sentence 51 we have that *ramble* is translated by *adentrarse*. The translator decided to leave this because of the context in which the woman enters the woods. In the context 57, *ramble off* is changed for *andar por allí*. A verb of manner was changed by a path verb, and it was added a preposition and an adverb to strengthen the idea that she was going to walk alone. So, there are no features lost.

In the context 52, we have *se acercó*. This is a verb of motion. So, the manner in which the motion was carried out, with no aim, is lost. This is because the translator decided that it was not important to include this feature in Spanish and that it had no impact on the story in Spanish. Besides, *(se)acercó a la ventana* is the second most frequent cluster in the corpus with 70 occurrences. We used the string **_v a la ventana* to find it out.

In the context 53, *wander* and its features were omitted. The only verb used is *subió*, which was translated from *upstairs*, and which is a path verb. The translator considered that the context gives the clues for the reader to infer how the motion is carried out since the character is drunk and feeling miserable. To sum up, the troponym that encodes mainly the lack of a fixed course, *wander*, was translated six times for a verb of manner (four of them are *caminar*), two times for a path verb, and in one case the verb and so its semantic features were omitted.

CLOSURES

In this paper we have 60 contexts that contain 62 verbs, among them 11 belong to the superordinate *walk* and the others to its troponyms as follows: *ramble*, 11, *saunter*, 10, *stagger*, 10, *stumble*, 10, and *wander* 10, conjugated. All of them were translated from American English to Mexican Spanish.

Regarding the superlative *walk*, we found that it was translated just 4 times for the superlative in Spanish, *caminar*. Then, we find four verbs that encode the path, one motion verb, semantic features are omitted once, and one collocate. Then, we have that all the troponyms were verbs that encoded *manner*. However, they were translated just 31 times for another verb of manner, 20 times for a verb that encoded the path, three times for a verb of motion, two times the semantic features were omitted, and finally two times it was used as a collocate in Spanish.

So, we can observe that throughout the 60 translations there were mainly three kinds of verbs: verbs of manner, path verbs, and motion verbs. Besides, we used adverbs of place, prepositions, adverbial phrases, and other verbs to encode the meaning of the preposition in English, mostly the path.

We can see this summarized in the following image. First, we have the verb or collocation and then the absolute frequency with which the verb/collocation appears in the translations.

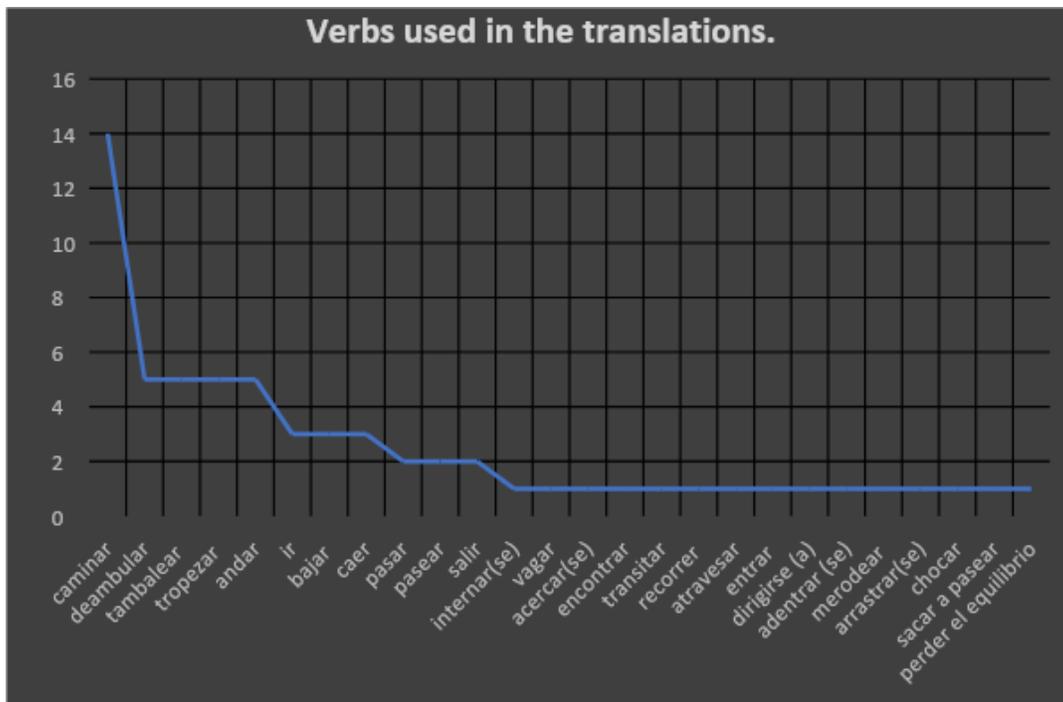


Figure 10 Verbs used in the translations

From these we can observe that the predominant verb used in the translations is the general verb in Spanish *caminar*. This is followed by *deambular*, *tambalear*, *tropezar*, and *andar*. Then, in the chart that appears in the next page we can see this information displayed and divided into two columns. On the left the verb or collocation and on the right their absolute frequency.

Verbs used in the translation and their absolute frequency

VERB/COLLOCATION	ABSOLUTE FREQ.
caminar	14
deambular	5
tambalear	5
tropezar	5
andar	5
ir	3
bajar	3
caer	3
pasar	2
pasear	2
salir	2
internar(se)	1
vagar	1
acercar(se)	1
encontrar	1
transitar	1
recorrer	1
atravesar	1
entrar	1
dirigirse (a)	1
adentrar (se)	1
merodear	1
arrastrar(se)	1
chocar	1
sacar a pasear	1
perder el equilibrio	1
TOTAL	64

Figure 11 Verbs/collocates and their absolute frequency

The translations based on the translator's rely on the intuition of the reader or his or her previous experience or background, that the manner was obvious in Spanish, that adding the semantic features was not relevant, necessary or the focus of the narrative. Also, it was considered the naturality of the text in Spanish, the fact that we do not commonly repeat two words that are so close in a sentence, the impact of the words and because it was considered that adding more features would result in an unnatural or heavy text in Spanish. But we must also consider the intuition, his or her level in both languages and the experience of the translator.

Besides, we can say that the most difficult part is to become aware of the process of translation. One thing is translating a text and other analyzing and expressing how and why we make certain decisions. For instance, whether to keep all the semantic features, just some of them, or to omit them. And whether to leave the superordinate with an explanation or the troponym that encodes those features. For example, why and when do we leave *caminar sin rumbo* or *vagar/deambular*.

We can also conclude that superlatives in English and Spanish, and in general verbs or troponyms, are not always used in the same contexts. So, we can use a troponym instead of a superlative in the translations. All depends on the context but also on the decisions of the translator and its range of vocabulary in his or her mother tongue.

Reading a book, the reader can notice if it is a translation, and continue reading without any major issue. However, the translation of troponyms can be vital in other types of texts, such as the legal ones, where it would be interesting to make research on the impact of the translation of troponyms. Finally, if I hadn't done this research I would not have learned as much as I did. It is vital to understand first what the verb encodes in English to be able to translate them into Spanish. This becomes challenging since many of these verbs are not found in Spanish or we don't have the level or a deep knowledge and understanding of the language. So, this kind of research helps us to understand them better and become aware of the process for translation.

FURTHER RESEARCH

I consider it is important to do research, develop instruments and create material to teach English and Spanish using corpora, especially since first stages when it might be overwhelming to know the different uses that a word can have, most of the time these uses are different from the ones of a similar word in their language. We could see some examples in this paper, where *ramble* is used in different contexts in English and translated in different ways into Spanish. It could be interesting the development of a whole course focused on teaching with corpora.

Apart from this, it would be interesting to investigate the evolution regarding translation of learners of this subject in the School of Languages. Some research has been carried out on this subject in other schools to see how learners overcome certain translation challenges, and their evolution from basic to advanced levels. This might help to detect difficulties and improve the lessons that are taught.

Besides, it was easier to find articles that tackled the semantic features of the verbs in English, especially the ones of movement such as the troponyms and the superlatives that were analyzed in this paper. There was just one poem regarding the verb *caminar* in Spanish. It would be interesting to succinctly describe the semantic features, the context, and the use of the verbs in Spanish, the Mexican variant, to see how they work. Mainly the ones that are not common, that designate intangible actions, feelings, etc. As well as the translation of troponyms from English legal texts into Spanish.

Regarding the development of corpora, it is vital to create a general corpus of the Mexican variant that allows us to investigate broadly this language, to make it visible for students, mainly. That reflects our culture, traditions, and way of using Spanish. There are already corpora of Spanish; however, they focus on the variant from Spain. One example is El Corpus del Español. The total number of words recorded from texts that come from Spain are 459,312,821, which is directly followed by Mexico, with 260,598,272 total words recorded, which is not even half compared with Spain, without considering other Spanish speaking countries.

I would like to add that it is essential to take seriously this amazing career, to aim to achieve at least a C2 level in English as well as in many other languages as we can, to become a polyglot. Just that way we could really know and appreciate the different ways to see the world and be that bridge between cultures that the world needs. Finally, it's crucial that we start to appreciate and value this career and create interesting business out of it.

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ANNEXES

Annexe A

Contexts of *walk* from 1 to 10

1

Rosa knew only that in the years since the occupation, her world had shrunk. Fewer dresses, fewer streets she could **walk** on, fewer custards and translations of French novels, fewer hours she could **walk** those fewer streets. Her world kept shrinking. Her dresses down to two, one to wash and one to wear, and then only one so at the end of the week she had to wait, watching her dress dry on the balcony railing, stuck behind the latticed shutters, not even able to peek her head far enough to see the drops of water land on the dirt courtyard below, waiting for Fidelia to return from where she'd snuck off to.

Rosa sólo sabía que, desde la ocupación, su mundo se redujo: había menos vestidos, menos calles por donde **transitar**, menos natillas y traducciones de novelas francesas, menos tiempo para **recorrer** esas menos calles; y seguía haciéndose más pequeño. Al principio sus vestidos disminuyeron a dos, uno para lavar y otro para vestirse; luego sólo a uno, así que al acabar la semana tuvo que esperar y ver secar su vestido sobre la barandilla del balcón, pegada a la ventana sin poder asomarse lo suficiente como para ver las gotas de agua caer sobre el patio sucio de abajo, mientras esperaba que Fidelia regresara de donde quiera a donde se había escabullido.

2

... in Leila we watched the person we hoped we would become. She was evidence that one day our walking stride would flirt with a hip sway; one day our breasts, too, would move when we reached up to latch a stall door, and we'd be grown, but we'd not forget the young girls, not forget to be their friend, because we would remember what it was like for us now. Life would start, we thought, on the other side of the looking glass, once we grew into ourselves. We wanted to **walk** through the mirror. We did not want to wait.

veíamos en Leila a la mujer en la que esperábamos convertirnos; ella era la prueba viva de que un día nuestro andar sería coqueto por un suave movimiento de cadera y, de igual forma, de nuestros pechos al estirarnos para alcanzar el pestillo para cerrar la puerta del establo. Seríamos grandes sin olvidar ser amigas de las más jóvenes ya que estaría presente el recuerdo de lo que eso significaba ahora para nosotras. Pensamos que la vida comenzaría una vez siendo grandes y no queríamos esperar, queríamos **atravesar** el espejo ya.

3

" I was sick around that time with this vicious flu that knocked me off my feet for half a week, " you say. " I couldn't

—Por esos días anduve enfermo, me dio una gripa que me tiró como mitad de semana —dijiste—, no pude ir a

go to work, get to the gym, or even **walk** the dog. I spent three days lying at home on my couch and just drinking bottle after bottle of cough syrup. I usually got the menthol stuff because at least that doesn't pretend to taste good, but on the third day they were out of that one at the pharmacy so I just grabbed the first bottle I saw, which turned out to be banana

trabajar, al gimnasio, ni siquiera **sacar a pasear** a mi perro. Estuve tres días acostado en el sofá sólo bebiendo botella tras botella de jarabe para la tos. Por lo general tomo lo que sea que contenga mentol porque al menos no aparenta saber bien; sin embargo, al tercer día ya no había en la farmacia así que agarré la primera botella que vi y resultó ser de plátano.

4

" Listen, " he said. " Thank you for your help. For being here. But maybe it's time you go back to your friends and family. I can take you to the ferry tomorrow, when I drop Julia off. You should go home. " # I had been preparing for this day without knowing it. " Okay, " I said quickly. I lifted another clamshell and poured its water on the rose bush. # " Thank you. " # Something had changed. He didn't look me in the eye. I heard Julia's screeching laugh from inside. # " I'll pack my stuff tonight, " I said. # I had nowhere to go. I couldn't move back in with my mom. # I **walked** upstairs, began packing. I separated my socks from Sam's, my T-shirts from his, my pants from his. I would have done this anyway, a week earlier, if he hadn't gone walking off.

—Escucha —dijo—, gracias por tu ayuda, por estar aquí, pero quizá ya es tiempo de que regreses con tu familia, con tus amigos. Puedo llevarte al *ferri* mañana cuando pase a dejar a Julia; deberías ir a casa.
Sin saberlo, me había estado preparando para este día.
—Está bien —dije rápido.
Tomé otra almeja y vacié el agua que tenía sobre el rosal.
—¡Gracias!
Algo era diferente, no me miró a los ojos y pude escuchar a Julia reírse dentro de sí.
—Hoy haré mis maletas —dije.
No tenía a donde ir y no podía regresar con mi mamá; **subí** y comencé a empacar. Separé mis calcetines, playeras y pantalones de los de Sam, igual hace una semana que ya lo habría hecho si él no se hubiese largado.

5

On impulse, I circled my arm around her waist. " I really love you, too. " # " We understand each other. " Th?? a dipped her head back and smiled up at the sun. Her hair was pulled back, and the shape of her ear was large, compared to the rest of her features. I suddenly thought it made her look dear and unprotected. # " Yes, " I said, " we do. " # " I don't think I have ever loved

En un impulso puse mi brazo alrededor de su cintura.
—También te quiero mucho, nos entendemos bien.
Thea levantó el rostro y sonrió al sol; tenía el cabello recogido y las orejas alargadas, en contraste con sus otros rasgos. De pronto se me ocurrió que eso la hacía verse linda y desprotegida.

anyone so much -- or felt so loved by anyone -- as I do in this very moment. " # The gypsy woman slapped the magpie off her cart and, with heavy flapping, it flew up and settled above our heads on an iron balustrade on the second floor. There were pots of lemon trees on the balcony, and as we **walked** beneath them, their white blossoms smelled both bitter and sweet

—Sí —dije—, así es, no recuerdo haber querido nunca de esta forma ni sentirme tan amada como ahora, en este preciso instante.

La gitana le dio un golpe a la urraca para quitarla de su carta y ésta, con un fuerte aleteo, voló hasta la barandilla que estaba encima de nuestras cabezas en el segundo piso. Mientras **caminábamos** por debajo de las macetas con limoneros que estaban colgando del balcón, sus flores blancas desprendían un olor agridulce.

6

She laid the Melitta dishes -- blue pansies etched on a white background -- back into the suitcase and went into the kitchen. The radio played soft and loud at the same time. Outside this window, which was covered with an eyelet curtain, a woman and child **walked** by, laughing. # El's hands felt damp. She smelled like Bob's hair, his chest. Surely there was a tea kettle somewhere in this kitchen. Above the stove a small plaque bearing the face of a black man read: I've Been to the Mountaintop.

Metió la vajilla, marca Melitta decorada con pensamientos azules sobre un fondo blanco, de nuevo en la maleta, y regresó a la cocina. El volumen de la radio parecía ser demasiado y poco al mismo tiempo; al otro lado de la ventana cubierta por una cortina con ojales, **pasaban** riendo un niño y una mujer. El sintió las manos frías, y el olor de la fragancia del cabello de Bob, de su pecho; seguro que había una tetera en algún lugar de la cocina. Encima de la estufa había una placa pequeña con la cara de un hombre negro que decía "Estuve en la cima de la montaña".

7

When it gets really black, he might be able to spot the wavering yellow lights of kerosene – paraffin lamps as they're called here. There should be one or two lit in the various hut-like homes scattered about, the flames giving a ghostly appearance to the countryside at night. He gets out again, rubbing his hands together, and begins **walking up** and **down** the road, stopping now and again to listen, or to stoop down to collect bits of stuff, dried dung, a black plastic bag, anything that burns and

Cuando caiga la noche, quizá pueda ser capaz de ver las llamas vacilantes del queroseno, o lámparas, como les dicen aquí. Debe haber una o dos prendidas en las casitas con forma de choza esparcidas por el campo dándoles una apariencia fantasmal. Salió de nuevo, frotando sus manos, y comenzó a **andar** de arriba abajo por el camino; de vez en cuando se detenía para escuchar o para recoger basura, estiércol o bolsas de plástico, cualquier cosa que se quemara y

could be used for fire fuel. It's going to be a long night	podiera usar como combustible, esta iba a ser una larga noche.
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8

<p>the next morning as she washes the new glasses, the word 'enjoyable' rankles. She tells herself she's being unfair; it's a word hastily jotted on a card at lunch time. Besides, isn't that how she'd describe their relationship? Comfortable, satisfying, enjoyable? She can't help wondering if she's expected too little. Two weeks later, Richard calls and invites her for coffee. The next week they take an afternoon off and meet in the city to see the David Hockney show at the de Young Museum. By the following week, they are lovers. # Walking around the city, she finds herself constantly bumping into him so that he will drape his arm over her shoulder.</p>	<p>...a la mañana siguiente, mientras lavaba las copas nuevas, la palabra "placentero" la perturbó. Se dijo a sí misma que estaba siendo injusta ya que sólo parecía ser una palabra escrita a prisa en un papelito a la hora del almuerzo. Además, ¿es así cómo describe su relación?, ¿cómoda, satisfactoria, agradable? Y no puede dejar de preguntarse si espera demasiado poco. Dos semanas después, Ricardo le llamó para invitarla a tomar un café, a la semana siguiente se tomaron la tarde para encontrarse en la ciudad e ir a ver el espectáculo de David Hockney en el Museo de Young, y a la que siguió se hicieron novios. Al caminar por la ciudad, ella se sorprendió chocando con él a cada rato para que así la abrazara.</p>
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9

<p>He read the opposition websites and the Facebook pages and Twitter accounts of famous activists and watched many broadcasts on Iranian politics, ranging from the monarchists in L.A. to the state TV in Tehran. This exposed him to an overwhelming amount of information, but he still couldn't understand this place he was in, couldn't connect with it. # On the sixth day of the protests, Ryan and Musa happened to be walking together during a rally on Inqelab Street. They didn't exchange a word for half an hour. Ryan's previous attempts at talking to people in the street had been disastrous. No one would open up to a young man asking odd questions in a funny accent.</p>	<p>Él leyó los sitios de oposición, las páginas de Facebook y las cuentas en Twitter de activistas famosos y vio muchas emisiones sobre la política iraní, las cuales iban desde los monárquicos en L. A. hasta la televisión estatal de Terán. Todo ello lo expuso a una avasalladora cantidad de información; sin embargo, todavía no entendía dónde estaba, ni podía adaptarse. Al sexto día de las protestas, sucedió que Ryan y Musa caminaban juntos durante un mitin en la calle Inqelab. Durante media hora no cruzaron palabra; los intentos previos de Ryan de hablar con personas en la calle habían sido un desastre, pues nadie le habría hecho</p>
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	caso a un joven de acento gracioso haciendo preguntas extrañas.
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10

<p>" Barry, " says June. " What are you doing? " # " What? What do you mean? " # " Monica, come here. " # Monica walks over to June. June studies her face. She wipes Monica's forehead with a tissue and puts a protective arm around her shoulder. She stares at Barry reproachfully. # " What? " Barry asks. " What just happened? " # Nobody in the room says anything.</p>	<p>—Barry —dijo June—, ¿qué haces? —¿Qué? ¿Qué quieres decir? —Mónica ven acá. Mónica caminó hacia June mientras esta observaba su rostro para luego limpiar su frente con un pañuelo y poner su brazo alrededor de sus hombros a manera de protección. Ella se quedó mirando a Barry a manera de reproche. —¿Qué? —pregunta Barry— ¿Qué acaba de pasar? Nadie de los que se encontraban en el cuarto respondió.</p>
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Annexe B

Contexts of *ramble* 11-20

11

<p>" Well, over the years we discussed our situation more times than I could count, " the major said. " We pooled what little information we had collectively, you see. It's all anecdotal, of course, no instructions, no guidebooks to consult. We did the best we could. We decided that ghosts must be attached either to a place or to a person or persons. Nothing else seemed to make any sense, because if ghosts were free to ramble about, the world would be swarming with them, you see. Actually, there are very few of us and we're all attached, as far as we could tell. That's what gave us the idea that perhaps if I attached myself to the first American who visited, I could leave the site.</p>	<p>—Bueno, a lo largo de los años hemos discutido nuestra situación más veces de las que puedo contar —dijo el Mayor—, verás, reunimos la poca información que cada quién tenía, claro que todo es anecdótico, sin instrucciones ni libros de consulta. Hicimos lo mejor que pudimos y llegamos a la conclusión de que los fantasmas debían estar atados ya fuese a un lugar, a una persona o a personas. Nada más tenía sentido porque si fueran libres de deambular, el mundo estaría repleto de ellos, ya ves. De hecho, somos muy pocos y, por lo que sabemos, todos estamos atados; eso fue lo que nos dio la idea de que quizá si me uniera al primer estadounidense que llegara, podría salir de este lugar.</p>
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12

Unlike Scottie and Diane, Clara Jane could not **ramble**. There was no place to go. The town would reject her. She had no money. Freedom lay in the stitching of boxes upon boxes upon boxes. One woman's flight was another girl's loss. Delilah stared out the window. Upon the squat frame houses, the sheds of the rural rested upon the planes extending to whatever forever. One town, one block of land for another. And in the passenger seat, Scottie emitted joy. The ability to sew a quilt had ended a generation before. Now was a time of movement.

A diferencia de Scottie y Diana, Clara Jane no podía **irse**, sin dinero, no había a donde y el pueblo la rechazaría. La libertad se encontraba en el coser caja tras caja tras caja; el vuelo de una mujer significaba la pérdida de la libertad de una niña. Delilah miró por la ventana, sobre las chozas de madera los cobertizos de lo rural descansaban sobre los planos que se extendían a lo que sea por siempre; un pueblo era un pedazo de tierra para otro, y en el asiento del pasajero Scottie irradiaba alegría. La habilidad para coser colchas había acabado una generación anterior; ahora era tiempo de marcharse.

13

He would lie still on the bed and sigh loud enough so I could hear his breath swoosh out. He had not yet really begun to unpack his heart from his over-and-done-with life he used to have back in Memphis where he would do things like take the bus crosstown with his friends and go to the movies. # I was younger and my heart maybe unpacked quicker. My brother would get up off the bed and kick his boots off and go into the bathroom and get himself a glass of water, then he would come back and lie down and breathe and sigh some more. Sometimes he would get off the bed and **ramble** down to the kitchen to get a loaf of Wonder Bread, his afternoon food of choice, and sometimes he would trap me by coming back in our room at the wrong time, such as when I was half in and half out from under his bed.

Se quedaba quieto en la cama y suspiraba fuerte, lo suficiente como para escuchar su respiración silbante. Todavía no empezaba a desempacar su corazón de la vida que solía tener en Memphis, donde hacía cosas como cruzar la ciudad en autobús con sus amigos e ir al cine; yo era más joven y tal vez mi corazón desempacó más rápido. Mi hermano se levantaba de la cama para luego quitarse las botas, ir al baño y tomar un vaso de agua para regresar y echarse de nuevo a respirar y suspirar un poco más. Algunas veces, salía de la cama para **bajar** a la cocina y agarrar una rebanada de pan, su comida por elección, y otras veces me cachaba entrando al cuarto a deshoras como cuando la mitad de mi cuerpo estaba dentro y la otra mitad fuera de su cama.

14

Only months before she died in her ninetieth year, Sadie Baxter had written a letter about the disposition of

Solo unos meses antes de morir a los noventa años, Sadie Baxter escribió una carta en la que repartía la casa de

her family home and its contents. One thing she asked him to do was take something for his own, anything he liked. As Cynthia **rambled** through Fernbank seeking her portion of the legacy, he had found the angel in a box, a box with a faded French postmark. Though the attic was filled with a bountiful assortment of inarguable treasures, he had known as surely as if someone had engraved his name upon it that the angel in a box belonged to him. The light moved now to the angel, to its outspread wings and supplicating hands. It shone, also, on the vase of pink flowering almond next to the old books, and the small silhouette of his mother, which Cynthia had reframed and hung above the mantel.

su familia y lo que tenía adentro. Algo que le pidió hacer fue llevarse algo, cualquier cosa que le gustara Mientras Cynthia deambulaba y Fernbank buscaba su parte de la herencia, él encontró un ángel dentro de una caja con un matasellos apenas visible. Sin lugar a duda, el ático se encontraba lleno de una gran cantidad de tesoros; sin embargo, estaba seguro de que el ángel en la caja le pertenecía como si alguien hubiese grabado su nombre. La luz ahora lo iluminaba, a sus alas extendidas y sus manos suplicantes, al jarrón con flores que estaba junto a los libros viejos, y a la pequeña silueta de su madre, la cual Cynthia había vuelto a enmarcar y colgado sobre la chimenea.

15

The Mole had been working hard spring-cleaning his little home. First with brooms, then with a brush and a pail of whitewash; until he had dust in his throat and eyes, and splashes of paint all over his black fur, and an aching back and weary arms. # " Hang spring-cleaning " he said. He flung down his brush on the floor and bolted out of the house. He scraped and scratched, working busily with his paws and muttering to himself, " Up we go " until at last, pop his snout came out into the sunlight. # He **rambled** along until he came to a river. Never had he seen a river before. Above the water's edge, he could see a dark hole A small face began to grow around it. A brown little face with whiskers, small ears and thick silky hair. It was the Water Rat

El Topo había estado trabajando duro en la limpieza de su pequeña casa, primero usó escobas, y luego un cepillo y un balde de cal hasta tener polvo en la garganta y en los ojos, gotas de pintura sobre su pelaje negro, dolor de espalda y unos brazos cansados.

—Acabó la limpieza de primavera —dijo.

Tiró su cepillo y salió a toda prisa de la casa, rascó y escarbó, trabajó afanoso con sus patas, murmurando para sí.

—Allá vamos.

Hasta que al fin su hocico salió a la luz del sol. **Deambuló** hasta llegar a un río, jamás había visto uno. En la orilla se podía ver un hoyo oscuro, del cual, poco a poco comenzó a asomarse una cabecita color marrón, con bigotes, orejas pequeñas y un pelaje sedoso y abundante, era la Rata de Agua.

16

When we reached the barn, we took a break in the shade of the overhanging shelter before starting the search. I heard a noise and looked up to see a dog standing in the path watching us. He reminded me of Grady. " Junebug, if we get a sack load how the heck are we going to tote' em? " # " Don't know, and right now I wish I'd never brought it up. " We **rambled** in the bushes and briars around the barn, managing to find fifteen bottles that weren't broke and a lot more that were. Fancy came across an empty whiskey bottle, screwed off the top, and stuck her tongue inside to taste. " Aaah, that's nasty. " She smacked her mouth in disgust, then pitched it back in the weeds.

Cuando llegamos al granero, descansamos en la sombra antes de empezar la búsqueda, escuché un ruido y levanté la vista, había un perro mirándonos en el camino que me recordó a Grady.

—Junebug, si traemos muchas bolsas, ¿cómo diablos vamos a cargarlas?

—No sé, y ahora desearía no haber sacado el tema.

Anduvimos entre los arbustos y las zarzas alrededor del granero y encontramos quince botellas completas y muchas más rotas. Fancy se encontró una botella vacía de wiski, y le quitó la tapa para probar.

—¡Ah! Está asqueroso.

Hizo una mueca y regresó la botella a la maleza.

17

With magnificent determination, our species has advanced from Stone Age to Industrial Revolution to Digital Emptiness. We've become weightless, in the bad sense of the word. The Honduran women in their earth-colored shawls, the vacant-eyed men wearing their lopsided straw hats, are nothing more than bits on the screen, surges of electrical current, evaporations. I wish Sheila had never turned on the TV. I'd like to drift back to sleep, or read. Sheila has been somewhere upstairs, **rambling** around in one of the rooms, and casually descends the long spiral staircase. She's put on a blouse but cleverly left it unbuttoned. " I'm going to send a donation. " She raises one eyebrow at me, almost imperceptibly, waiting for me to say something or do something.

Nuestra especie avanzó desde la Edad de Piedra, a la Revolución Industrial, hasta llegar al Vacío digital con una determinación impresionante; en el mal sentido de la palabra, nos hemos vuelto ingravidos. Las mujeres hondureñas usando rebozos del color de la tierra y los hombres con la mirada perdida y sombreros asimétricos de paja no son más que píxeles en la pantalla, picos de corriente eléctrica que se evaporan.

Desearía que Sheila no hubiese prendido la televisión para poder seguir durmiendo, o leer un poco. Sheila está arriba en alguno de los cuartos, **yendo de un lado al otro**, para luego bajar tranquila por la larga escalera en forma de caracol. Se puso una blusa y, muy astuta, no la abotonó.

—Enviaré una donación.

	Y levantó una ceja, de forma casi imperceptible, esperando que yo hiciera o dijera algo.
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18

<p>But if the trail speaks, no matter what's in the way, you, cap find yourself in a crowded room aiming a bullet at her heart, never mind it.. is the heart you can't live without. I wanted to stay there. Right after the gun went thuh! and nobody in there heard it but me and that is why the crowd didn't scatter like the flock of redwings they looked like but stayed pressed in, locked together by the steam of their dancing and the music, which would not let them go. I wanted to stay right there. Catch her before she fell and, hurt herself. " I wasn't.. looking for the trail. It was looking for me and when it started talking at first I couldn't hear it. I was rambling, just rambling all through the City.</p>	<p>Pero si el rastro dice algo, sin importar nada, usted, poli, está en un cuarto lleno de gente con alguien apuntándole al corazón, no lo olvide, no puede vivir sin él. Quería estar allí, justo después de que la bala que nadie más oyó se disparó, por eso no se dispersaron como la bandada de pájaros a los que se parecían y se quedaron allí, presos de la música y el baile que no los soltaba, quería estar allí y atraparla justo antes de que cayera y se lastimara. Yo no estaba... buscando el rastro, él me buscaba a mí y cuando empezó a hablar al principio no pude escucharlo; caminaba, estaba deambulando por toda la ciudad.</p>
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19

<p>On the other side of the island, Eustace rambles alone. He falls into a secret valley filled with jewels. Looking up, he sees a skeleton wearing a jeweled bracelet. N1: Eustace snatches the bracelet away and puts it on. EUSTACE: You're not going to need this anymore. More for me! N2: Suddenly, a green mist rises behind Eustace. It turns him into a dragon!</p>	<p>Al otro lado de la isla, Eustace caminaba solo cuando cayó en un valle secreto con un gran tesoro. Al mirar arriba, vio un esqueleto con un brazalete repleto de joyas y se lo arrebató para ponérselo. —Ya no vas a necesitar esto, ¡más para mí! De repente, se levantó una neblina verde detrás de Eustace y ¡se convirtió en un dragón!</p>
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20

<p>A TRAVELING MERCHANT WITH AN UNFORGETTABLY ETCHED FACE rambles past a timelessly beautiful Italian countryside on a trusty mule. # A jaw-droppingly storybook castle looms before him. The merchant dismounts and pulls forth a cask of wine. Settling down upon a tree stump,</p>	<p>Un comerciante con un rostro marcado e inolvidable paseaba en su mula de confianza por un hermoso campo italiano, donde parecía no correr el tiempo. Ante él, se levantaba un impresionante castillo como de cuentos. El comerciante se bajó de la mula y sacó un barril de vino, se sentó</p>
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he removes his hat and inhales the fresh air with a life-loving sigh. # The merchant brings the cask to his lips when suddenly a LOUD EXPLOSION is heard causing the merchant to douse himself with a blast of vino.

sobre un tronco, se quitó el sombrero e inhaló un poco de aire fresco con un suspiro de amor por la vida. El comerciante estaba por beber cuando, de repente, escuchó una explosión que lo hizo derramar su vino.

Annexe C

Contexts of *saunter* 21-30

21

" Well, May lived a God-fearing life, " Rachel said. # " He inquired about May's Repass and was taken aback when I told him we were cooking for it. Said he had told Sister Carol to inform you that the mothers were going to officiate her Repass. I took that to mean they were going to cook and serve, " June said. " I agree with them that we should attend May's funeral, " June said to Rachel. # " Nobody cares what you think, June, " Phyllis said. # " Let's not do this today, " Rachel said as she stared into Phyllis's eyes. # Finally, Safiyah **sauntered** into the kitchen before Phyllis lit into June for defying her and Rachel for thinking she had the right to give her a displeasing look. The tension in the kitchen was already as thick as Rachel's behind and got thicker when Safiyah entered the room.

—Bueno, May vivió una vida temerosa del señor —dijo Raquel.

Él preguntó sobre el refrigerio para el velorio de May y se sorprendió cuando le dije que para eso era la comida que cocinábamos, dijo que le había dicho a la hermana Carol que le informara que las madres iban a oficiar el banquete, lo tomé como que iban a cocinar y servir.

—Estoy de acuerdo con que deberíamos ir al funeral de May —June le dijo a Raquel.

—A nadie le importa lo que pienses, June —dijo Phyllis.

—Hoy no hagamos esto —dijo Raquel al mismo tiempo que miraba a Phyllis con desaprobación.

Por fin, Safiyah **entró** a la cocina antes de que Phyllis se lanzara contra June por desafiarla y contra Raquel por creer que tenía el derecho de mirarla de esa forma, la tensión era tan densa como el trasero de Rachel e incluso aumentó cuando Safiyah llegó.

22

once I've seen you now, we might have time to talk and you could catch me up. I've got some good stories. " " I don't think I ever knew you all that well. Anyway, the tomatoes are waiting, and there are chores. " She got away then,

—Ya que te veo, quizá tengamos tiempo para platicar y ponerte al día, tengo un par de chismes muy buenos.

—No recuerdo que fuéramos tan cercanos, como sea, los tomates esperan y hay cosas que hacer.

strode with purpose across the lawn around to the far side of the garden, sank down into the soil. Out of the top of her eyes, she saw him snap up a blade of grass and put it between his lips. He looked out over the lawn, up through the trees at the second story of the house. Her cat darted out of the rhododendrons, shot past him, up the trunk of a pecan, onto the lowest limb. Finally he tossed the grass stem aside and **sauntered** off toward the street.

Después, ella se alejó caminando con determinación por el césped hasta el otro lado del jardín y se hundió en el suelo. De esta manera, pudo verlo arrancar un pedazo de hierba y llevarlo a su boca; miró sobre el césped, a través de los árboles en el segundo piso de la casa, su gato salió disparado de uno de los árboles, pasó enfrente de él y volvió a subir a la rama más cercana. Al final, echó el pedazo de hierba a un lado y se **dirigió a** la calle.

23

Krenko worked nights on the trucks that collected flocks from the chicken barns. He had arrived in town one day after jumping off a Soviet trawler. It was said that he offered a traffic policeman two fresh codfish in exchange for political asylum. People suspected he was a spy. They were almost certain he had Jewish blood. Why else, they asked each other, would the Soviets have given him up so easily? Why had he come to live in a godforsaken town that did not even have a shopping center? Krenko was a short man with limp yellow hair and a round face like a girl. He chewed gum to cover the smell of his liquor, **sauntered** with his ## hands in his pockets and did not remove his hat upon entering a house, even with an ikon staring him in the face. In the churchyard one Sunday people overheard him call Mr. Palchinsky Papashka? " Pops. "

Krenko era camionero de noche, transportaba bandadas que recogía de los gallineros; llegó a la ciudad un día después de haber saltado de un barco soviético y se decía que a cambio de asilo político le había dado dos bacalaos frescos a un policía de tránsito. Los habitantes sospechaban que era un espía y estaban casi seguros de que tenía ascendencia judía, y se preguntaban unos a otros ¿por qué otra razón los soviéticos lo dejarían libre así de fácil?, ¿por qué había venido a vivir a un pueblo olvidado por Dios que ni siquiera tenía un centro comercial? Krenko era un hombre de estatura baja con el cabello largo y delgado, y la cara redonda como la de una mujer. Masticaba chicle para disimular el olor a alcohol, siempre **andaba** con las manos en los bolsillos y no se quitaba el sombrero al entrar a una casa ni con una imagen frente a él. Un domingo, en el panteón, algunos lo habían escuchado decirle "papá" al señor Palchinsky Papashka.

24

VILLANAZUL: Go with God, Vamenos. (Vamenos waves, steps out, and is gone. They hear his steps echo down the stairs.)

VILLANAZUL: ¡Vamenos, ve con dios! (Vamenos se despide, se levanta y se va, todos pueden oír el eco de sus pasos bajando las escaleras).

GOMEZ: I have sold our souls to a demon! (They stare out the window, into the terrible darkness. Far below, a blur of whiteness is on the move. It is Vamenos, dodging cars as he crosses the street. Horns blare. Brakes shriek. Vamenos spins to pick up a still-lit cigar, freshly tossed.) Vamenos! No cigars! (Vamenos drags on the cigar. He **saunters** into the darkness and the sounds of music, laughter, traffic, and gunshots. Gunshots!). GOMEZ: What's he doing now? VILLANAZUL: Turning down First Street. MARTINEZ: First Street. Isn't that where the Red Rooster Cafe is? DOMINGUEZ: He wouldn't go near the Red Rooster Cafe

GÓMEZ: Vendí nuestras almas al diablo.
(Miran por la ventana, a través de la terrible oscuridad, a lo lejos se mueve algo blanco. Es Vamenos esquivando los coches mientras cruza la calle, las bocinas pitan fuerte y los frenos rechinan. Vamenos gira para recoger un cigarro que acaban de tirar) ¡Vamenos, sin cigarros!
(Vamenos le da un jale al cigarro y se **adentra** en la oscuridad, con el sonido de la música, las risas, el tráfico y los disparos, ¡están disparando!)
GÓMEZ: ¿Qué es lo que está haciendo?
VILLANAZUL: Va hacia la primera calle.
MARTÍNEZ: La primera calle, ¿no es donde está el Café Red Rooster?
DOMÍNGUEZ: Nunca se acercaría a ese lugar.

25

Frankly, there is nothing positive you can say about an underdeveloped bust, although I have met a woman here who has no breasts and gets away with it. Her name is Monique, our social director. She's the woman who wears her platinum hair in a French chignon even when she's waterskiing. Monique is the sexiest woman at the Fort Charlotte Beach Hotel. The sight of her makes Sal grumble, "What's that woman got I haven't got twice over?" I want to laugh in my stepmother's face because it's obvious there's a little more to having sex appeal than owning a pair of breasts. Even Morley's old dead eyes look up with interest when Monique **saunters** by in her tight silver bathing suit, one hand to her neatly pinned-up chignon in case a gust of wind catches her unaware.

Siendo sinceros no se puede decir nada bueno de unos pechos poco desarrollados a pesar de que conocí a una mujer que, aunque está plana, siempre se sale con la suya. Su nombre es Mónica y es nuestra directora social, ella es la clase de mujer que lleva un moño francés con su cabello platinado incluso cuando practica esquí acuático. Ella es la mujer más sexy del Fort Charlotte Beach Hotel, verla incluso hace que Sal se queje y pregunte —¿qué tiene esa mujer que yo no tenga el doble? Quiero reírme en la cara de mi madrastra porque es obvio que hay más que poseer un par de pechos para ser atractiva. Incluso los viejos ojos muertos de Morley miran con interés cuando Mónica **se pasea** en su apretado traje de baño plateado, con una mano en su moño bien peinado en

	caso de que una ráfaga de viento la sorprenda.
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26

<p>FISHERMAN # Goddammit, now I gotta call the Coast Guard! # Milo's crewman steps up to the rail. Speaks urgently: # # CREW MEMBER # Milo, he's gonna bring the Coast Guard down on top of us. # Milo ponders for maybe three seconds. Then he calls out: # # MILO # Excuse me. Sir? # The Fisherman turns. His family beside him. # # MILO # Fuck you, sir. # He reaches under his Windbreaker. Pulls out an Ingram model MACHINE GUN. OPENS FIRE. # The entire family is blown away. WOOD SPLINGERS POP and fly. GLASS SHATTERS. # The bodies topple like broken toys. # Milo ceases fire. Turns to his crewman. # # MILO # Problem solved. Get over there and put the bodies below where they can't be seen. # He saunters away as if nothing unusual has occurred.</p>	<p>EL PESCADOR: ¡Maldita sea, ahora tengo que llamar a la Guardia Costera! (El tripulante de Milo se acerca a la barandilla y dice con apremio). UN MIEMBRO DE LA TRIPULACIÓN: Milo, va a echarnos encima a la Guardia Costera. (Milo se queda pensando al menos tres segundos y luego grita). MILO: Disculpe, ¿señor? (El pescador se da la vuelta, su familia está alado). MILO: Chingue a su madre, señor. (De su cazadora saca una ametralladora modelo Ingram y comienza a disparar, la familia entera trata de huir y la madera estalla, las astillas vuelan, los vidrios se rompen, y los cuerpos caen como juguetes rotos. Milo cesa el fuego y voltea hacia su tripulante). MILO: Problema resuelto, ve allá y lleva los cuerpos abajo, donde nadie pueda verlos. (Y se va como si nada inusual hubiese ocurrido).</p>
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27

<p>Okay. Time to put on my legs. I rolled over to the sideboard and waved at the walker. It lit up, stood up, took three steps forward and held itself in place. I lifted myself up from the roller, angled my thighs into position and dropped into the exo-legs. It took a moment for everything to settle into place, then I was ready to go-I could walk, run, stroll, stride, slide, saunter, stagger, shuffle, shamble, scramble, amble, toddle, totter, trot, truck, tango, boogie, march, waltz, polka, or pirouette. The pirouette would not be graceful, however-I'm not balanced for it.</p>	<p>Bueno, es hora de ponerme las piernas; rodé hasta el soporte y saludé al andador, el cual se iluminó, se paró, dio tres pasos al frente y no se movió de su lugar. Me levanté del cilindro, puse mis muslos en posición y me dejé caer sobre las piernas robóticas. Tardó un rato para que todo se acomodara, pero luego de eso ya estaba listo para irme; podía caminar, correr, pasear, dar zancadas, patinar, andar, tambalearme, zarandear, arrastrar los pies, pelear, ir despacio, dar pasitos, caerme, trotar, transportar cosas, marchar, bailar tango, <i>boggie</i>,</p>
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	un vals, polca o dar piruetas, aunque está última no tendría nada de gracia ya que no tengo equilibrio.
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28

<p>She glanced out on to the dance floor and watched as William and Greta danced closer than close, but when they kissed, she felt a tug of embarrassment. Everyone knew that was her fiancé, and there he was pretending that she didn't exist. Sure, she wasn't in love with him; her relationship was simply a means to an end. Respectability in her father's eyes. But the longer she watched him, the more the alcohol began to kick in. Marie took a shaky step, with the liquor bottle in her hand, toward the dance floor, shaking off Adriana's hand and ignoring her as she said, " Don't do it, Marie! " # Marie thought she'd saunter over to William and Greta, but the Patrnr made her stumble, bump into patrons, and cause quite the scene before she grabbed Greta's shoulder. # " Oh, shit, Marie, " William said. " Look... " # " This is pretty cozy, " Marie slurred. " Funny that you're kissing her when I'm wearing your engagement ring. " She threw her left hand up in the air.</p>	<p>A pesar de que ella no lo amaba, pues su relación solo era el medio para un fin (el ser respetado a los ojos de su padre), hecho un vistazo a la pista de baile y vio como Guillermo y Greta bailaban muy cerquita. Cuando se besaron se sintió avergonzada porque todos sabían que él era su prometido y que allí pretendía no serlo. Entre más veía, el alcohol empezaba a hacer más efecto; Marie caminó tambaleándose hacia la pista de baile con una botella en la mano, haciendo a un lado la mano de Adriana e ignorándola mientras le decía. —No lo hagas, María. María pensó que solo pasaría enfrente de ellos, pero en vez de eso tropezó, chocó con los clientes e hizo una gran escena antes de alcanzar el brazo de Greta. —Oh, demonios, María —dijo Guillermo. —Mira, esto es bastante agradable —dijo María arrastrando las palabras—, ¿no es divertido que estés aquí besándola mientras yo tengo tu anillo de compromiso? —dijo con la mano izquierda en el aire.</p>
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29

<p>There are smoke detectors in my hospital room, so to get his nicotine fix, Eddie pulls out an electronic cigarette and vapes, angrily. # " I'm not going with you, " I tell him. # " One of these days, you're gonna stop running, " Eddie mutters through a sandalwood-scented vape cloud. He stands, picks up an empty bottle of Perrier I left by the window, and</p>	<p>Había detectores de humo en el cuarto de hospital, así que, para tener su dosis de nicotina, Eddie sacó enojado un cigarro electrónico y vapeadores. —No me iré contigo —le dije—, uno de estos días vas a dejar de correr. Eddie murmuró algo detrás de una nube de vapor olor a sándalo, se puso de pie, agarró una botella de Perrier que había dejado en la ventana y la</p>
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heaves it at the wall just inches from my head. It shatters. I feel water droplets on my neck. The nurse barrels in, but somehow she keeps her voice level when she asks, "Is everything okay?" # "I'm sorry," Eddie sobs, **sauntering** to the doorway. "It just kills me to see someone I love so much throw her life away for nothing." # The nurse pats his hand maternally and leads him out, and soon Eddie Haines and his bodyguards have left the building. # A custodian confiscates every shard of the Perrier bottle and exits, and once again I am alone.

arrojó contra la pared a pocos centímetros de mi cabeza, y cuando se rompió sentí las gotas de agua en mi cuello.

La enfermera entró, y de alguna manera logró mantener la calma para preguntar —¿Todo está bien?

—Lo siento.

Eddie sollozó **caminando** hacia la salida.

—Es solo que no soporto ver a alguien que quiero tirar su vida a la basura por nada.

La enfermera le dio palmaditas en el hombro con cariño y lo acompañó afuera, pronto Eddie Haines y sus guaruras abandonaron el lugar. El conserje llegó a recoger cada fragmento de la botella y cuando salió me quedé solo de nuevo.

30

Knowing that the mystery of powder was important to their survival, he had paraded the entire regiment immediately and placed down a law that any man caught in such a trade would receive six months in the yet-to-be-constructed guardhouse for such an action. Fortunately, the men had taken the warning to heart, knowing it was in their best interest. But as an additional precaution all men were to turn in their loose rounds and were issued two ten-round, sealed packages for immediate use, which were to be checked daily by their company officers. He had attempted to place injunctions against another form of trade as well, especially after seeing a woman **sauntering** outside the north gate wearing an infantryman's kepi hat.

Sabían que el misterio alrededor de la pólvora era importante para su sobrevivencia, así que de inmediato hicieron desfilar a todo el regimiento e impusieron una ley que establecía que todo hombre que fuese atrapado comerciándola pasaría seis meses en el cuartel que estaba por construirse. Por fortuna, los hombres tomaron la advertencia en serio ya que sabían que era lo mejor para ellos. Además, como precaución adicional, todos debían entregar sus rondas sueltas y les fueron entregadas dos rondas de diez paquetes sellados para uso inmediato que debían revisar los oficiales de la compañía todos los días. También había intentado imponer órdenes judiciales contra otra forma de comercio, sobre todo luego de ver a una mujer, con un sombrero quepí propio de un soldado de infantería, **merodeando** afuera de la puerta norte.

Annexe D

Contexts of *stagger* 31-40

31

I push the poem from my mind as soon as I can, but it's never soon enough. When it wants in, it enters. The river horse. The baby river horse. " Oh, I know that one, " the dog said. " Craig Arnold. It ends with an infant being... the innocent... the ingenious... " # " Yes, " I said, my voice breaking. # "... whose first step came only just in time to allow him to climb, all by himself... " # " Yes, yes, " I said, sobbing. # "... the steep steps to the guillotine. " # I had to lie down. I **staggered** to a bedroom and closed my eyes. When I resurfaced, hours later, I saw that the dog had managed to start a fire. It wasn't cold enough for a fire, but it was pleasant all the same. I was amazed that he was able to build a fire.

Trato de sacar el poema de mi mente tan pronto como puedo, pero nunca se es demasiado rápido y entra cuando quiere, el caballo de río, el caballito de río.

—Oh, la conozco —dijo el perro—es de Craig Arnold y acaba con el niño siendo inocente, el del ingenio.

—Sí —dije a punto de romper en llanto—cuyo primer paso vino justo a tiempo para permitirle subir por sí solo.

—Así es —dije sollozando—, los escalones empinados hacia la guillotina.

Tenía que recostarme, así que, me **arrastré** hacía uno de los cuartos y cerré los ojos. Horas después, al resucitar, noté que el perro había iniciado una fogata; no hacía tanto frío, pero de cualquier manera era apacible. Me sorprendió que pudiera encender una fogata.

32

To celebrate the end of the school year, she took the children skating at Gorky Park. All of the park became a skating rink overnight. Boys whizzed along the main alley, couples detoured into the shadows of narrow side lanes. Under the lights, the ice shone sapphire. Kirill and Polina hooked their arms under Vera's elbows and together they circled the frozen fountain in the center. When they got cold, they went inside a heated pavilion and drank hot chocolate. " Can we skate some more? " Kirill asked Vera. # " It's late, " she said. # " Ten more minutes. " # " No. " # " Five, " he said. # They **staggered** toward the ice in their skates. Polina zigzagged past the boys playing

Para celebrar el fin del año escolar, llevó a los niños a esquiar al parque Gorky, el cual, de la noche a la mañana, se convirtió en una pista de patinaje. Los niños corrían por el callejón principal y las parejas buscaban la sombra de las callejuelas estrechas laterales; bajo las luces, el hielo brillaba como el zafiro. Kirill y Polina engancharon sus brazos a los codos de Vera y juntos rodearon la fuente congelada del centro; cuando tuvieron frío, entraron a un pabellón con calefacción y bebieron chocolate caliente.

—¿Podemos patinar un rato más?

—Kirill le preguntó a Vera.

—Ya es tarde —respondió.

hockey. Vera held out her arms for balance. Kirill raced after his sister. He tripped on a puck and went face forward. When Vera got to him, he was already crying. She said, " Where does it hurt? " He pulled off his mittens. One palm was dark and bruised, swelling with blood. He cried harder.

—Diez minutos más.

—No

—Cinco —dijo.

Ambos se **tambalearon** hacia el hielo sobre sus patines, Polina zigzagueó y pasó entre los chicos que jugaban hockey, Vera extendió los brazos para mantener el equilibrio y rápido, Kirill siguió a su hermana, tropezó con un disco y se fue de cara. Cuando Vera lo alcanzó él ya estaba llorando, así que le preguntó.

—¿Dónde te duele?

Él se quitó los guantes, una de sus palmas estaba amoratada e hinchada por la sangre, así que lloró más fuerte.

33

He left his sanctuary and shuffled around to try to dry off. Nothing moved anywhere in the park, not even a leaf on a tree. He paused by a maple, which, in full darkness, seemed like a giant dead on his feet. He walked around the tree, caressing the trunk and the leaves and taking deep breaths, trying to absorb some of its steady energy. His headache got better, but his bones still hurt. He returned to his wet cardboard and rolled over until his eyelids grew heavy. # At dawn a nightmare woke him up. He sat on the cardboard soaked in sweat and cursed the world. Finally, he **staggered** up out of the grass and slumped on a chair. In the grayness of the early morning, a group of older people had begun exercising in front of the cultural center. A few sparrows alighted on the branches of the tree behind him and shrieked deafeningly.

Salió de su santuario y caminó para tratar de secarse; nada se movía en el parque, ni siquiera las hojas de los árboles. Se paró enfrente de un arce que, en plena oscuridad, parecía el cadáver de un gigante aún de pie. Después caminó alrededor de este, tocó su tronco, las hojas y mientras hacía esto respiró profundo como para tratar de absorber algo de su energía constante. Su dolor de cabeza mejoró, pero aún le dolían los huesos, regresó a su cartón mojado y dio vueltas hasta que sus párpados se tornaron pesados. En la madrugada lo despertó una pesadilla, así que se sentó en el cartón y empapado en sudor maldijo al mundo, al final, **camino** **tambaleándose** fuera del pasto y se desplomó sobre una silla. En lo grisáceo de la madrugada, un grupo de gente mayor había comenzado a hacer ejercicio enfrente del centro cultural mientras unos cuantos gorriones, que ensordaban con su chillido, se posaron sobre las ramas del árbol detrás de él.

34

They headed for the patient's room to make introductions. The pale husband, seated on the windowsill, stood to greet the doctors, while the exhausted mother-to-be smiled from bed. # " Mr. and Mrs. Cass, " Ricky said. " This is Dr. Mack, whom I mentioned. I like to call him Mack the Knife. Before they knew it the husband was attempting to hoist his wife out of bed, dragging her toward the foot of her thin mattress until the IV in her arm tugged her skin up like a teepee. Ricky pinned him to the wall while Mack helped Mrs. Cass back into bed. Mr. Cass gripped Ricky's face and shook the doctor's head. When Ricky wrenched his hands away, Mr. Cass **staggered** out the room and down the hall. # " Maybe, " Mrs. Cass said, " it's not the best nickname for a surgeon. "

Se dirigieron al cuarto del paciente para hacer las presentaciones; el marido estaba pálido, sentado en el alféizar de la ventana, se paró para saludar a los doctores mientras la futura madre, exhausta, sonreía desde la cama.

—Señor y señora Cass —dijo Ricky—, les presento al doctor Mack, me gusta decirle Mack la cuchilla, es de quien les hablé.

Antes de darse cuenta, el esposo trataba de levantar a su mujer de la cama, llevándola con cierta dificultad a los pies del pequeño cómodo hasta que la intravenosa en su brazo tiró tan fuerte de su piel como un tipi. Ricky lo inmovilizó reteniéndolo contra la pared mientras Mack ayudaba a la señora Cass a regresar a la cama. El señor Cass agarró la cabeza de Ricky y lo sacudió y cuando Ricky logró quitárselo de encima, el señor Cass se **tambaleó fuera** de la habitación y **bajó** hasta el pasillo.

—Quizá no es el mejor apodo para un cirujano —dijo la señora Cass.

35

This dead guy looked like a real hard case, covered in scars, all bloodied up. Face like leather. " # " And who was he? " # Jack suddenly changed. From pleasantly drunk and loose-tongued, he flipped quickly to aggressive. He stood, sending his chair tumbling, and the atmosphere in the saloon thickened. Hands dropped beneath tables. I heard more than one metallic snick as guns were drawn and cocked. Mind your own! " Jack shouted, pointing at me with his forefinger, thumb raised like a pistol's hammer. " Just leave Temple to me, and mind your own! " He turned, **staggered** into a table, and two men pushed him away so that he stumbled out of the bar. The

El del tipo muerto parecía un caso difícil en verdad, cubierto de cicatrices y todo ensangrentado, su rostro se asemejaba al cuero.

—¿Y quién era? —Jack cambió de repente.

De borracho agradable y lengua suelta pasó a ser agresivo, se puso de pie e hizo que su silla cayera, y la atmósfera en el salón se tornó pesada, las manos cayeron debajo de las mesas, escuché más de un chasquido metálico mientras desenfundaban y recargaban las pistolas.

—Métete en tus asuntos —gritó Jack, apuntándome con su dedo índice y con el dedo pulgar hacia arriba, como si fuera el martillo de una pistola.

doors swung shut behind him and the silence went on for a few long seconds. Heads turned to look at me. I kept my eyes on the saloon doors, reached out slowly and poured more whiskey into my glass.

—Sólo déjame a Temple y métete en tus asuntos.

Se dio la media vuelta, **chocó contra** una mesa y dos hombres lo empujaron fuera de la cantina, las puertas se cerraron detrás de él y el silencio se prolongó durante unos largos segundos, todos voltearon a verme, pero yo no quité la vista de las puertas del salón y estiré la mano despacio para servirme más whiskey.

36

Gatsby was dead. # Nick woke up screaming. It was dark in his house and the heavy beat of the Sound overtook the night until his breath became inextricably linked with the tide; with how he was soaked through and freezing cold in the summer air, one would have been excused for thinking him a survivor of a recent drowning, mere minutes ago having been submerged in the water itself. Water... he did not have enough air left in his lungs to scream again, yet this did not stop him from **staggering** out of bed and down the stairs, nor from exiting his house via the back door and finally propping himself up on the veranda, taking in great rattling lungfuls of air as the tide boomed against the shore. How long exactly this pale, unsteady figure stopped there was anyone's guess but after a long time he raised his hand from the railing to eye level and saw it was still shaking. He was still shaking.

Gatsby había muerto, Nick se despertó gritando, todo estaba oscuro y el fuerte latido de su corazón se apoderó de la noche hasta que su respiración y la marea, de manera inexorable, fueron uno. Debido a que estaba helado y empapado en un aire veraniego, a uno lo habrían excusado por pensar que no hace mucho se estaba ahogando, que había estado sumergido en el agua misma, y que había sobrevivido.

—Agua

No le quedaba suficiente aire en los pulmones para volver a gritar; sin embargo, eso no impidió que se **tambaleara** fuera de la cama para bajar las escaleras e ir hasta la puerta trasera para salir y, por último, apoyarse en la terraza, y aspirar grandes bocanadas de aire mientras las olas chocaban contra la orilla. Nadie sabía con certeza cuánto tiempo había estado parado allí ese cuerpo pálido e inestable, sino hasta mucho tiempo después, cuando levantó la mano a la altura de los ojos y vio que aún estaba temblando... él aún temblaba.

37

Little mouse, little mouse, come back! " Tweety, Tug, and Manny were laughing, really busting up. I laughed too, not wanting to be seen a pussy.

Ratoncito, ratoncito, ¡regresa! Piolín, el Remolcador y Manny se estaban riendo, casi reventando, yo también me reí para no parecer un gatito, pero

Inside I felt weird. I mean, it seemed all right when Cabezon fucked around with the wig by himself, but seeing his strung-out looking mom going after him psycho was different. I wanted to say, " Hey, Ms. Leyba, go home and take your son Eddie. Don't come back here no more. This ain't a good place for you two. " But I did nothing, just watching them run like fools. Cabezon was making big circles, kicking up mud, way ahead of his mom who got tired quick and couldn't move straight, **staggering** drunk-like. You could tell Cabezon was playing, acting stupid for everybody, daring his mom to catch him. His mom was getting pissed though and started throwing things at him

por dentro me sentía raro. Digo, estuvo bien cuando Cabezón payaseaba por allí con una peluca, pero ver a su mamá exhausta persiguiéndolo como loca era distinto, yo quería decir

—¡Hey! Señora Leyba, vaya a casa y llévase a su hijo, no regresen nunca, no es un buen lugar para ninguno de los dos.

Pero no hice nada más que verlos correr como tontos, Cabezón corría en círculos, y levantaba lodo, estaba muy lejos de su mamá quien se cansó rápido y no podía moverse en línea recta, **caminaba** como un borracho, podría pensarse que Cabezón estaba jugando, que actuaba como un estúpido para todos y retaba a su mamá a que lo alcanzara, pero ella se enojó más y comenzó a aventarle cosas.

38

This didn't surprise Kat. Fires weren't common in Perry Hollow, and she was sure a good portion of the town would come out to gawk. They certainly couldn't sleep. Not with all those sirens echoing down the streets. # " Hold them off as best you can. I'll be there soon. When she was finally on the road, her own sirens blaring, Kat noticed that the fire was visible from all over town. Even from six blocks away, she could see the licks of flame flashing over the rooftops of neighboring buildings. A thick column of black smoke, rising straight up into the night sky, punctuated the blaze like an exclamation point. # Crossing Main Street, she noticed plenty of residents **staggering** along the sidewalk in tossed-on sweatpants, sneakers, and robes. All of them were headed in the same direction she was, drawn mothlike to the flames.

Esto no sorprendió nada a Kat pues no era común ver incendios en Perry Hollow y estaba segura de que una buena parte de los ciudadanos saldrían a mirar boquiabiertos. Con certeza no podrían dormir, no con todas esas sirenas haciendo eco en las calles.

—Hagan lo mejor que puedan para mantenerlos alejados, llegaré pronto.

Cuando al fin se encontraba en la carretera con las sirenas a todo volumen, Kat notó que el fuego era visible desde cualquier punto de la ciudad; incluso a seis cuadras de distancia, podía ver las llamaradas que se alzaban sobre los techos de los edificios vecinos. Había una columna densa de humo negro que se elevaba hacia el cielo nocturno y al mismo tiempo acentuaba las llamas como un signo de admiración. Al cruzar la calle principal, notó que muchos de los

	<p>residentes caminaban aun medio dormidos por la banqueta aún en sus pants, tenis y en bata; todos se dirigían a la misma dirección que ella, atraídos como polillas por las luces brillantes.</p>
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39

<p>INT-GYM - NIGHT FANS CHANTING Thomp-son! Thomp-son! Thomp-son!... Al Thompson is in the corner, working away on The Rookie. Al Irish whips The Rookie out of the corner, the Rookie reverses it and Al sells the bump, awkwardly staggering out of the corner and collapsing to the mat. Al Thompson is down in the center of the ring. The Rookie lifts up Al's legs by his ankles and positions his back to the turnbuckle. The Rookie leans back and collapses to the mat, creating no slingshot effect, whatsoever. Both men lay motionless in the ring and the fans begin to laugh and jeer. Al scrambles to his feet and stomps heavily several times on The Rookie. Al Thompson picks him up and hoists him over his shoulders.</p>	<p>EN EL GIMNASIO – LOS FANÁTICOS DE LA NOCHE GRITAN AL UNÍSONO ¡Thompson! ¡Thompson! ¡Thompson! Al Thompson está en la esquina golpeando sin parar a El Novato; a quién, de repente, Al Irish sacó de la esquina. Después de ello, El Novato invirtió las posiciones, Al le dio un golpe, se tambaleó con torpeza fuera de la esquina y colapsó sobre la lona. Al Thompson estaba abatido en el centro del cuadrilátero, El Novato levantó las piernas de Al tomándolo por los tobillos y puso su espalda contra el tensor. El Novato se inclinó hacia atrás y se desplomó sobre la lona sin crear efecto alguno en el público, ambos yacían inmóviles sobre el ring y los fanáticos comenzaron a reírse y abuchearlos, Al se puso de pie y pateó a El Novato varias veces y con vigor, para que luego Al Thompson lo cargara para llevarlo sobre sus hombros.</p>
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40

<p>ON THE ICE - Player Two yanks at Player One's jersey and gut punches him. Alyssa seems oblivious to Holden's anger, so enthralled with the action is she. ALYSSA (starts laughing) This one day... Rick pulled out his dick and chased me around the house with it! Right in front of Cohee! I couldn't believe it! Guys are weird - I thought the whole size hang-up made you all terrified to show your dicks to each other?</p>	<p>SOBRE EL HIELO - El jugador Dos tira de la camiseta del jugador Uno y lo golpea en el estómago, Alyssa parece no darse cuenta de la ira de Holden, fascinado por el efecto que ella causa. ALYSSA (comienza a reír) Ese día... ¡Rick sacó su nepe y me persiguió por toda la casa con él! ¡justo en frente de Cohee! ¡no podía creerlo! Los chicos son raros, y pensé ¿qué el tamaño no hace que a todos les aterre mostrar sus nepes entre sí? SOBRE EL HIELO</p>
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<p>ON THE ICE - Player One staggers a bit, then quickly rights his jersey and lunges at Player Two, landing a barrage of his own punches. Blood sprays across the ice. Holden's face is reeeeeaaaally sour looking. Alyssa's still in the game. ON THE ICE - Player One delivers the kill shot, slamming his fist into Player Two's nose. The blood shoots out like a geyser, and Two goes down hard. Holden stares at Alyssa, flabbergasted. The crowd around them stares not at the fight on the ice, but the fight in their midst, shocked. Alyssa fumes</p>	<p>El jugador Uno tambalea, se acomoda rápido el jersey y embiste al jugador Dos, abatiéndolo con sus puños, hay sangre salpicada sobre el hielo. Holden se ve enseeeeeerio de mal humor, y Alyssa sigue viendo en el juego. SOBRE EL HIELO El jugador Uno lanza el tiro mortal y golpea al jugador Dos en la nariz, la sangre sale disparada como un géiser y Dos cae con fuerza, Holden mira a Alyssa, estupefacto. En vez de ver la pelea que se desarrolla en el hielo, la multitud observa sorprendida la que está en medio de ellos, Alyssa echa humos.</p>
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Annexe E

Contexts of *stumble* 41-50

41

<p>They lay on the bed, wrapped around each other, warm from their circulating breath and still as if sleeping until Mirian (second youngest), trailed by Bernicia (youngest), wanting only to be kind and to hear a bit of the stories too, brought them a cup of linden tea to share. The tea was weak, the same leaves had been brewed the day before, but the water was hot. Bernicia stumbled on Fidelia's shoe, cast off in the dark and boredom, and reached out for Mirian and Mirian fell forward. The hot water landed on Fidelia and Rosa's bare feet hanging off the bed. The two shouted in unison, swatting at Mirian. Hearing their shouts, Elmo ran towards them and -- not bravely because he didn't think long enough to be brave -- scooped up Fidelia's foot and held it against the cool cup of his palm.</p>	<p>Ambas estaban recostadas sobre la cama, envueltas la una con la otra, tibias por su respiración circulante y quietas como si estuviesen durmiendo hasta que, queriendo ser amables y también escuchar un poco de las historias de Fidelia, Miriam (la segunda hermana menor) y Bernicia (la más joven) les llevaron una taza de té de tila para compartir. Las mismas hojas se habían hervido el día anterior así que apenas sabía a té, pero el agua estaba caliente. Bernicia tropezó con el zapato de Fidelia, tiró el té en medio de la oscuridad y el aburrimiento y aventó a Miriam, quien cayó hacia el frente. El agua hirviendo cayó sobre los pies descalzos de Fidelia y de Rosa que se salían de la cama y ambas gritaron al unísono, golpeando a Miriam. Al escuchar sus gritos, Elmo corrió hacia ellas y, sin valentía porque no pensó lo suficiente</p>
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	como para armarse de valor, levantó el pie de Fidelia y lo sostuvo contra la palma fría de su mano.
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42

<p>I should have left you in London. At least then I wouldn't have to deal with all the trouble that follows you everywhere. " He said, sounding more tired than angry. Trouble followed John like a loyal dog. It would have been easier to leave him in London, but then he would have probably done something else stupid, like join a different regiment and get himself killed because no one would be able to protect him. At least in Hal's regiment, he could keep an eye on him. Most of the time. " Come on. Let's get your arm set and get you something to eat while I try to figure out a punishment that would appease the men. " # He lead John back to the camp in silence. His brother stumbled a few times, but managed to stay on his feet. His clenched jaw was the only sign of how upset and in pain he was, but he didn't cry or protest.</p>	<p>—Debería haberte dejado en Londres, al menos de esa forma no tendría que lidiar con todos los problemas que te siguen a todas partes —dijo, aunque se escuchaba más cansado que furioso. Los problemas siguen a John como un perro fiel, hubiera sido más fácil dejarlo en Londres, pero quizá habría hecho otra estupidez como unirse a otro regimiento y hacer que lo mataran; nadie lo protegería y al menos en este regimiento Hal podía vigilarlo la mayor parte del tiempo. —Vamos, hay que arreglar tu brazo y conseguir algo para que comas mientras trato de pensar en un castigo que aplaque a los hombres. Llevó a John de regreso al campamento en silencio, su hermano tropezó unas cuantas veces, pero no se cayó. Sus dientes apretados era la única señal de lo molesto y adolorido que estaba, pero no lloró ni se quejó.</p>
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43

<p>Once I was standing, he held my collar with one hand and began cuffing the side of my head with the other. I was too mortified to defend myself. I heard a low buzzing, but wasn't sure if it was the other students or a result of the blows. I waited for Mr. Sawyer to do something. He just stood there like he was waiting for me to do something. Finally, I did. I cried. I bawled my ass off, right there in front of the whole goddamned class. When Stuart finally let me go, I collapsed in a heap to the fluted rubber floor. After a few more sobs, I pulled myself up by the steel railing behind the driver's seat and stumbled off the bus. Then I dragged</p>	<p>Una vez que estuve de pie, con una mano me tomó del cuello y con la otra comenzó a golpearme. Yo estaba muy mortificada como para defenderme, solo escuché un pequeño sonido; sin embargo, no estaba segura si eran mis compañeros o el resultado de los golpes. Pensé que el señor Sawyer haría algo, pero solo se quedó parado como en espera de que yo lo hiciera. Y al final lo hice, empecé a llorar, me partí el alma haciéndolo en frente de toda la maldita clase y cuando Stuart por fin me soltó, me desplomé sobre el suelo. Después de sollozar un rato más, me levanté con la ayuda de la barandilla que estaba detrás de la silla</p>
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myself back up the path to the school and waited there for my father to pick me up. # It appears that I didn't have anything to worry about for Thursday and Friday after all. I didn't get in the game on Thursday and afterward the coach suggested that I might do better to get a job after school. Then he asked for my uniform. Even the sneakers.

del conductor y **salí con gran dificultad** del autobús, luego me arrastré por el camino que llevaba a la escuela y esperé a que mi padre me recogiera; parecía que, después de todo, no tenía de que preocuparme el jueves y el viernes. No llegué al partido del jueves, así que el entrenador me sugirió que buscara un trabajo después de la escuela y me pidió mi uniforme, incluso los tenis.

44

Her eyes tried to dart everywhere at once, to take in the entire world in a single viewing. In her mind, it became a jumble of landforms-spongy green soil, gently rising hillside, muddy plain, rocky escarpment, green-blue bay. # "Y'all going to stand there all day?" Kotori turned, startled, and instinctively bowed her head to Jasmine. "Sorry." The oxygen accumulator tubes vibrated in her nostrils when she talked. "No prob, hon," Jasmine said. "Just, scoot." She laughed loudly and clapped Kotori on the shoulder. Kotori stepped aside. She thought she was prepared for Kepler's surface gravity, but her foot landed hard, falling short of its mark. She **stumbled** and steadied herself on the shuttle's hull. # While the rest of the crew disembarked, she surveyed the landscape more carefully.

Sus ojos trataron de ver todo a la vez para así abarcar el mundo en una sola imagen. En su mente, todo se convirtió en un revoltijo de relieves: un terreno verde esponjoso, unas laderas que se alzaban de manera gentil, un llano fangoso, un acantilado rocoso y una bahía verde azulada.
—¿Se van a quedar allí todo el día? Sorprendida, Kotori se dio la vuelta, y de manera instintiva inclinó la cabeza hacia Jasmine.
—Lo siento.
Cuando hablaba, los tubos acumuladores de oxígeno vibraban en sus fosas nasales.
—No hay problema, cariño—dijo Jasmine —, solo hazte a un lado. Se río fuerte para después darle a Kotori palmaditas en el hombro, por lo que ésta se hizo a un lado. Ella pensaba que estaría preparada para la gravedad de la superficie de Kepler; sin embargo, su pie cayó con fuerza, lejos de su objetivo, así que **casi perdió el equilibrio**, si no fuera porque alcanzó a sostenerse del casco del transbordador. Mientras el resto de la tripulación desembarcaba, ella inspecciono el lugar con más cuidado.

45

This is a new war. " The man leaned back and crossed his arms over his chest. # Scott sighed. " How long? " # " A week. Bore her. Bring her back ready to take the next boathome. You have orders. Now get to it. " The general turned to a pile of papers on his desk. Scott snapped a salute and double-timed it out of the office back into the crazed maze that made up headquarters. His art degrees from Harvard combined with his post as curator of a small museum in Philadelphia hadn't prepared him to ferry a woman around a war zone. # When he hit the foyer, Scott stopped. The general had left out a few key details. Like how to find this reporter. He couldn't expect to **stumble** upon her. He stopped at one of the desks outside the office. " Hey, I'm supposed to squire Rachel Justice around. Any idea how I find her? " # " Check the public relations division. It's a couple buildings over. " # " Thanks. "

—Esta es una nueva guerra.
El hombre se echó hacia atrás y cruzó los brazos, Scott suspiró.
—¿En cuánto tiempo?
—Una semana, haz que se aburra y tráela aquí lista para abordar el siguiente barco a casa; tienes órdenes, ahora hazlo.
El general se volvió hacia la pila de papeles sobre su escritorio, Scott saludó y salió a toda prisa de la oficina hacia el enloquecido laberinto que constituía el cuartel general. Ni sus títulos de arte de Harvard combinados con su puesto como curador en un pequeño museo de Filadelfia lo habían preparado para custodiar a una mujer por una zona de guerra. Scott se detuvo al golpear el vestíbulo, pues el general había omitido algunos detalles importantes, como cómo encontrar a la reportera. No podía esperar a **encontrarse** con ella, así que se detuvo en uno de los escritorios fuera de la oficina.
—Disculpe, se supone que debo escoltar a Raquel Justo, ¿tiene alguna idea de dónde puedo encontrarla?
—Revisa la división de relaciones públicas, está a un par de calles.
—¡Gracias!

46

Sound buzzes in my eardrums. It is a steady hum, no end in sight. I hunker down, hunching my shoulders and ducking my head. I hug my schoolbooks to my chest and zip through the hallways, speed-walking like a maniac. The laughter and catcalls still follow me. " Pizza face! Fatty! Idiot! " and then, " Hunchback! Come on, look at the way she's walking! EW! " # I speed up, accomplishing the seemingly impossible. I feel even worse. My face burns with the fire that now seems to

El zumbido retumba en mis oídos, es un sonido constante que parece no tener fin; encorvo los hombros, agacho la cabeza, abrazo mis libros y corro como loco a toda velocidad por los pasillos de la escuela, a donde las risas y las burlas me persiguen.
—¡Cara de pizza, idiota, obesa! — Y luego— ¡Jorobada! ¡Vamos! Mira como camina.
Acelero y logro lo que parecía imposible, me siento peor, mi cara arde con el fuego que ahora parece consumirme a diario; los ojos me

consume me daily. My eyes are stinging now, and I **stumble**, almost dropping my books. No, no, no! I think. Not again! But yes, again it must happen, over and over, each day, tormented. It is almost too much to take. # I am slammed against the nearest locker, and hear a half-hearted protest.

arden, luego **tropiezo**, y casi dejo caer mis libros.

—No, no, no —pienso— No otra vez. Pero sí, debe pasar de nuevo, una y otra vez, todos los días atormentada, es casi demasiado para soportarlo, estoy contra el casillero más cercano y escucho una protesta a medias.

47

March 17, 1973 # Niceville, Florida
BOB RODRIQUEZ SAT in his cramped apartment, staring at the television set, his hands gripping the grubby armrests of his chair as he watched his friend, his rival, his enemy, turn and **stumble** into Nancy Shannon's open arms. # Tears coursed down Rodriguez's deeply tanned face. He had known the returning prisoner of war for more than twenty years and could not believe that this gaunt, limping shadow of a man was actually Tom Shannon. He spoke aloud to himself, as he did too often nowadays. " God, how happy he must be. And Nancy and V. R., too. " The sight of Tom Shannon's son reminded him of his own son, Robert Jr. -- Rod, as most people called him. Rod was another precious person he had lost to his work.

17 de marzo de 1973, Niceville, Florida.

Bob Rodríguez está sentado en su pequeño departamento, viendo la televisión, con las manos agarradas a los mugrientos brazos de la silla mientras observaba a su amigo, su rival, su enemigo, girar y **tropezar** para caer entre los brazos abiertos de Nancy Shannon. Las lágrimas corrían sobre la cara super bronceada de Rodríguez. Había conocido al prisionero de guerra que ahora regresaba después de más de veinte años y no podía creer que esa sombra de un hombre demacrado y cojo fuera en realidad Tom Shannon. Hablaba en voz alta para sí mismo, como hacía con demasiada frecuencia en estos días.

—¡Dios! Qué feliz debe estar, y Nancy y VR también.

Pronto, el hijo de Tom Shannon le recordó al suyo, Robert Jr. o como la mayoría le decía, Rod; él era otra persona importante que había perdido en su trabajo.

48

Looking over the throng, though, I noticed one glaring omission. My groom was nowhere in sight. Heartened by the thought that he might have succeeded in escaping out of a window, and be miles away by now, I accepted a parting cup of wine from

Viendo por encima de la multitud, noté que algo que era muy evidente faltaba, era el novio, y alentada por la idea de que podría haber logrado escapar por una ventana y estar ahora a kilómetros de distancia, acepté una copa de vino de despedida que me ofreció el

the innkeeper before following Dougal outside. Ned and Rupert went to fetch the horses. Murtagh had disappeared somewhere, perhaps to search for traces of Jamie. Dougal held me by one arm; ostensibly to support me lest I **stumble** in my satin slippers, in reality to prevent any lastminute breaks for freedom. It was a " warm " Scottish day, meaning that the mist wasn't quite heavy enough to qualify as a drizzle, but not far off, either. Suddenly the inn door opened, and the sun came out, in the person of James. If I was a radiant bride, the groom was positively resplendent.

posadero antes de seguir a Dougal afuera. Rupert y Ned fueron a traer a los caballos, Murtagh había desaparecido en alguna parte, quizá para buscar algún rastro de Jamie. Dougal me tomó del brazo, según para ayudarme y evitar que **me cayera** por los zapatos de satín, aunque en realidad quería evitar que intentase huir al último minuto. Era un cálido día escocés, lo que significa que la neblina no era tan espesa para calificar como llovizna, pero tampoco estaba tan dispersa. De repente, la puerta del mesón se abrió y el sol entró junto con James; si yo era una novia radiante, el novio resplandecía.

49

The bed-rocking rhythms begin and I stub the cigarette out, put two pillows over my head and try hard not to think about Yolanda, but the images come anyways -- Yoli sipping Coke and playing cards at the bar with my sisters, Yoli, out back of Pap's store, curled asleep inside the purple hammock, Yoli's soft hips and me pulling her into my room and bending her over the bed, covering her giggling mouth with one hand as I peeled off the salt-wet fabric of her pink bikini. Kyle shakes me awake. His wake-up call is kinder than Raul's. I smell coffee and Pop-Tarts, hear the TV murmuring a weather forecast. Delilah **stumbles** out of the bathroom with her eyes half-closed. I take my turn, splashing cold water on my face. The toilet reeks of vomit. I wonder how much Delilah drank and then if she should be drinking at all. Having three older sisters has given me a lot of experience with what early morning vomiting can mean.

Comenzaron a sonar canciones de las que te mecen, así que apagué mi cigarro, puse dos almohadas en mi cabeza y traté de no pensar en Yolanda, aunque de todos modos las imágenes regresaron: Yoli en el bar con mis hermanas, tomando un refresco y jugando cartas ,Yoli acurrucada durmiendo dentro de la hamaca morada detrás de la tienda de Pap, las suaves caderas de Yoli y yo arrastrándola hacia mi habitación e inclinándola sobre la cama, mientras con una mano cubría su boquita sonriendo y con la otra le quitaba la tela mojada por el mar de su biquini rosa. Kyle me sacudió para despertarme, lo cual fue más amable que la manera en la que Raúl lo hizo. Huele a café con galletas, y además puedo oír que en la tele está el pronóstico del tiempo. En eso, Delia **salió** del baño aún medio dormida, así que tomé mi turno para echarme agua fría en la cara; la taza apestaba a vómito y me pregunté cuánto habría tomado Delilah y si yo debería hacerlo; tengo tres hermanas

	mayores y eso me ha dado la suficiente experiencia de lo que el vómito por la mañana puede decir.
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50

<p>Mallory is furious now at the unkillability of the thing. His thinko quietly reminds him that these giants supposedly had had their main nerve centers at the base of their spines. Mallory runs around behind the creature and stares up at the galactic expanse of its rump, wondering where best to place his shot, Just then the great tail swings upward and to the left and a torrent of immense steaming green turds as big as boulders comes cascading down, striking the ground all around Mallory with thunderous impact. He leaps out of the way barely in time to keep from being entombed, and goes scrambling frantically away to avoid the choking fetor that rises from the sauropod's vast mound of excreta. In his haste he stumbles over a vine, loses his footing in the slippery mud, falls to hands and knees.</p>	<p>Ya que es imposible matar a la cosa, Mallory está furiosa, tanto pensar la hizo recordar que según estos gigantes tenían sus centros nerviosos principales en la base de sus espinas. Mallory empezó a correr por detrás de la criatura y quedó estupefacta al ver la extensión galáctica de sus ancas, preguntándose cuál sería el mejor lugar para disparar. Justo en ese momento, su larga cola se movió hacia arriba y a la izquierda para luego dejar caer como cascada un torrente de excremento verde. Eran del tamaño de unas rocas que despedían vapor y golpeaban el piso alrededor de Mallory con una gran fuerza. Ella salió rápido de allí, justo a tiempo para no quedar enterrada, y empezó a correr frenética para evitar el terrible hedor que se desprendía del excremento del saurópodo. Por la prisa, tropezó y cayó sobre una viña, perdió el equilibrio por el lodo y cayó en cuatro.</p>
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Annexe F

Contexts of *wander* 51-60

51

<p>Gus grinned. # Alivia leaned in and tried to fish out one of the flakes with her fingernail. " How do you get it out? " she asked. " Tweezers? " # " Best save it all once you get it down to the black sand. We'll separate the gold out later, " Gus told her. # " Placer? " I asked. # " That's your gold washes down from the hillsides. You find it in good concentrations, then you follow the colors to where it's washing down from. That's where the money's at. " #</p>	<p>Gus sonrió y Alivia se inclinó para tratar de atrapar uno de los copos de nieve con la uña. —¿Cómo las atrapas? —preguntó—, ¿con pinzas? —Será mejor guardar todo de una vez, antes de que llegemos a la arena negra, después separamos el oro —Gus le dijo. —¿Es por placer? —le pregunté—, ese es tu oro que se lava desde las laderas, lo encuentras en grandes</p>
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" Colors? " I asked. But Gus was sorting out shovels and didn't explain. # The rest of the day we spent in the gulch -- all of us but Yolanda, who'd **wandered** off into the trees before Gus had finished his demonstrations -- toting pans of dirt out, dumping black sand into mason jars, returning to repeat the process.

concentraciones, después sigues el color que se desprende y allí encuentras el dinero.
—¿Colores? —pregunté.
Pero Gus estaba ocupado con las palas y no respondió; pasamos el resto del día en un barranco, todos menos Yolanda, quien se había **internado** en el bosque antes de que Gus terminara la demostración, sacando botes de tierra, arrojando arena negra en tinajas de albañil, y repitiendo el proceso.

52

he sighed in agreement and said, " You got that right. I shouldn't let people put me in a bad mood, but there were some guys in here earlier that wouldn't shut up. From Bozeman. Talking nonstop about some cave near town. Didn't believe me when I told them I didn't know of any caves in this vicinity. " She put a pair of hiking boots on the counter and said, " Huh. A cave? " The man folded the wet rag and took the boots to ring them up. He frowned and looked at her more closely, perhaps warily. " I don't know. Men come in here all the time with stories. " She left the man and **wandered** to the window for a moment. She was thinking about the jump rope. Should she remove it from her purse?

...suspiró en señal de estar de acuerdo y dijo
—Tienes razón, no debería dejar que nadie me ponga de mal humor, es solo que hace un rato vinieron unos chicos de Bozeman que no se callaban, no paraban de hablar sobre una cueva cerca de aquí y no me creyeron cuando les dije que no sabía que hubiese alguna por estos rumbos; ella puso unas botas de senderismo en el mostrador y dijo.
—¿Eh, una cueva?
El hombre dobló un trapo mojado y tomó las botas para anillarlas, frunció el seño, y la miró más de cerca, quizá con cautela.
—No lo sé, todo el tiempo vienen tipos con historias.
Dejó al hombre y **se acercó** a la ventana un momento, pensaba en la cuerda dentro de su bolso, ¿debería sacarla?

53

The room went silent. The orchestra stopped playing. Eyes turned to Marie-Louise -- should they be outraged, indignant, angry, good humored? The guests soon got their cue. " My dears! What can one say! A terrible thing, but what is to be done!

Hubo silencio en la sala, la orquesta dejó de tocar y todos voltearon a ver a María Luisa, ¿deberían estar sentados, indignados, furiosos o de buen humor? Pero pronto les dieron una pista.

We must eat the ship now. Come. " She laughed, led the way to the table. The orchestra started playing again. # So the party swung on with greater fervor. The hours dragged by. The men were extremely drunk, and the women not interested in her. One man had cornered her and chased her round a table and she was frightened and upset. Sometimes she glimpsed Fritz dancing -- always with the same girl. More than a little drunk, and very miserable, she **wandered** upstairs, found a bedroom and locked the door. She lay down on the bed and her head throbbed in time to the music from downstairs. She slept.

—¡Queridos, que puedo decirles! Algo terrible pero que debe hacerse, ven, debemos hablarlo ahora ¡Vamos!
Se río para luego abrirse camino hacia la mesa, la orquesta volvió a tocar, la fiesta siguió adelante con mayor fervor y el tiempo pasó. Los hombres estaban muy borrachos y a las mujeres ella no les importaba; un hombre la había perseguido alrededor de una mesa para luego acorralarla, así que estaba muy asustada y molesta a la vez. A veces veía a Fritz bailando, siempre con la misma chica, después, más que un poquito borracha, y sintiéndose miserable, **subió** para buscar un cuarto; cuando lo encontró cerró la puerta, se recostó, su cabeza latía al ritmo de la música de abajo, y se quedó dormida.

54

She grunts. Her eyes open and close. " Wake up or I'm going to leave you here. " # She rolls over. " I'm coming. " Her voice is gravelly and dry, like she'd been screaming in her sleep. She sits up slowly, rubs her face with a dirty fist. " Morning. " # " Good morning. Drink some water. " We sit there for a few moments sharing the water. Stretching out behind us I can see our trail of trees that go all the way back to the apartment, if it's even still there. # " This was a dumb idea, " lo says finally. " What are we looking for? " # " I don't know. Answers. Solutions. " # " By **wandering** around a forest alone? " Her eyes are a little less swollen today, the bags not so pronounced. # " What were you going to tell that woman when she came back? " # " I don't know. " She massages her taut calves without looking at me. Her shoes, stained from the city rain, are caked with red mud. # My throat is clogged

Estaba refunfuñando mientras abría y cerraba los ojos.
—Despierta o te dejaré aquí. —Se dio la vuelta.
—Ya voy.
Su voz es grave y seca, como si hubiera estado gritando mientras dormía; poco a poco se sentó para luego frotarse la cara con el puño sucio.
—¡Buenas, buenos días! Toma un poco de agua.
Nos sentamos un rato mientras compartíamos el agua, detrás de nosotros podía ver el rastro de árboles que van todo el camino de vuelta al departamento, si es que todavía estaba.
—Fue una idea tonta —dijo lo al fin—
¿Qué estamos buscando? No sé
¿respuestas, soluciones?
¿**Caminando** solos por un bosque?
Hoy sus ojos están un poco menos hinchados y las bolsas no tan pronunciadas.

with morning. " You could go back, " I say.

—¿Qué le ibas a decir a esa mujer cuando volviera?

—No lo sé.

Se masajeó las pantorrillas sin mirarme; sus zapatos, sucios porque estaba lloviendo en la ciudad, están cubiertos de barro rojo y mi garganta estaba cerrada porque era de mañana.

—Puedes regresar —dije.

55

He looks at his watch. " It's never just a coffee here. It's an hour, at best. The concierge said not to miss the first train. " The next one will be crowded, he explains, and the one after that worse. Missing this one will set back the whole excursion. They'll spend the day neck-and-neck with tourists. He hates tourists. # Use only half listens to this. There have been moments when she's wondered what possessed her to invite Joel along on her trip. Alone, she might have stayed in the center of Paris instead of on the economical fringe; she might have spent a whole day unapologetically **wandering** the treed, gravel paths of the Louvre's garden without ever having set foot inside the museum; and she most certainly would right now be downing a cup of coffee and not thinking a goddamned thing about the train schedule. But, of course, she knows why he is here—he is a stay against loneliness. That much, at least, she has gleaned from the week they've spent together.

Ve su reloj.

—Aquí nunca es "sólo un café", en el mejor de los casos es hacerse al menos una hora y el conserje nos dijo que no perdiéramos el primer tren porque el siguiente estaría lleno y el que le sigue peor, así que el perder este nos retrasaría toda la excursión. Pasarán todo el día codo a codo con otros turistas, él odia a los turistas. Solo la mitad lo escucha y hay momentos en los que se pregunta qué es lo que estaba pensando cuando invitó a Joel a su viaje. Estando sola podría haber rentado un lugar en el centro de París en lugar de los alrededores que son más económicos; quizá, haber pasado todo un día sin remordimientos **caminando** por los senderos arbolados de grava del jardín del Louvre sin poner un pie en el museo; y seguramente ahora mismo estaría tomando una taza de café sin preocuparse ni un maldito segundo en los horarios del tren. Sin embargo, claro, bien sabe por qué está aquí, él es un apoyo contra la soledad, o al menos eso es lo que dedujo después de la semana que habían pasado juntos.

56

To which the girls smile and name their country of origin. These lames are just that for asking, but I linger when they do, because I also want to know.

A quien le sonríen estas chicas y su país de origen. Esos inútiles solo están aquí para preguntar, pero yo también me quedo a escuchar porque quiero

These girls are hired on to lure the uninitiated into dining at these beachfront establishments, restaurants that provide the lowest quality food for the highest possible price. If business is slow, they'll part their lips for you, expose their teeth and gums, and flutter their eyelashes, as though your patronage is their one wish in life. When business is a-boom, these girls remain tight-lipped and stare around you, unless you look a lot like money. # They're hungry for diners now, so even in my frumpy work clothes, I'll do. I nearly succumb to several of these sirens before crossing the street and **wandering** onto the sand to sit barefoot, awaiting the sky's gradual fade from indigo to black.

saber. Contratan a las chicas para atraer a los inexpertos a cenar en estos establecimientos que están frente a la playa, los cuales ofrecen comida de la más baja calidad a los precios más altos. Si no hay tanta clientela, se morderán el labio para ti, mostrando sus dientes y encías, y te harán ojitos como si todo lo que quisieran en la vida fuera tener tu patrocinio; por otro lado, cuando el negocio va como viento en popa, las chicas mantendrán la boca cerrada y se quedarán mirando a tu alrededor, a menos de que parezca que tienes dinero. Ahora mismo están sedientas de clientes, así que incluso cuando llevo puesta mi ropa de trabajo toda desaliñada, también se acercaron a invitarme. Antes de atravesar la calle y **caminar** sobre la arena para sentarme descalzo y esperar el cambio gradual del cielo de azul a negro, casi sucumbo ante muchas de estas sirenas.

57

Not much going in this town. " And he laughs. True thinks it's the man Shade called Rowdy. " You want to party with us? " he says. True can picture him, leaning in a little too close, looming while pretending it isn't a threat. # " Yeah, thanks. I'll just go my own way, " Shade says. " You know me. I'm a loner. " # " Now, sugar, " says Rowdy. " What would your brothers say if we let you **wander** off on your own? No, no, you come on with us. We got beer. We found some prime steaks. Fire house has a grill setup you wouldn't believe. Gonna be the barbecue of your dreams. Come on, " he says. He makes it sound like she has a choice when both Shade and True, listening at the basement door, know that she doesn't. # " What if they got

—No hay mucho que hacer en esta ciudad —Y se ríe.
True piensa que es el hombre a quien Shade llamó Rowdy.
—¿Quieres acompañarnos?
—preguntó.
True se lo puede imaginar, inclinándose algo cerca y acechando mientras pretende no ser una amenaza.
—No, gracias, iré sola —dice Shade—, ya me conoces, sabes que me gusta estar sola.
—Pero, cariño —dice Rowdy—¿Qué dirían tus hermanos si te dejamos **andar por allí** sola? No, no, ven con nosotros, tenemos cerveza, encontramos bistec de primera y la estación de bomberos tiene una

killed by a dragon? " Mallory's eyes are wide and dark, the pupils dilated in the fading light. They're sitting in the semi-dark waiting for Shade and True to return and trying not to think about what happens if they don't.

parrilla impresionante, será la bisteciza de tus sueños, anda.

Él hace que parezca que tiene opción; sin embargo, tanto Shade como True, que escuchan desde la puerta del sótano, saben que no es así, ¿qué pasa si un dragón los mata? Los ojos de Mallory son negros y están bien abiertos, con las pupilas dilatadas por la luz que se desvanece. Están sentados en la penumbra esperando a que Shade y True regresen, tratando de no pensar en lo que pasaría si no lo hacen.

58

After the child died she began to have the headaches again -- even a few convulsions. She went outside at night and sat in a lawn chair. Staring at the night sky, she became convinced that she could see small silver lines between the stars. At times, she believed her son was communicating with her, as if he were drawing the lines. The moon was so bright and it seemed almost to contain some shadow of his face. She cried. Still, she thought, with blind mad frustration, she understood nothing and felt everything. # So she let herself **wander**. The neighborhoods around her house were full of nice houses with small green yards and fences. Mandy began to imagine that if she touched one of the houses it would open horizontally. She walked many miles in the hiking boots she had purchased and every so often she touched the jump rope, which she had not removed from her purse, as if it too might be communicating something.

Después de que el niño murió los dolores de cabeza volvieron, incluso tuvo algunas convulsiones. Comenzó a salir por las noches para sentarse en una silla del jardín y mirar al cielo, así fue como se convenció de que podía ver pequeñas líneas plateadas entre las estrellas; a veces creía que así su hijo se comunicaba con ella. La luna resplandecía, al parecer, con la sombra de su rostro y comenzó a llorar; ciega y loca de frustración, pensó que aún no entendía nada y sentía todo, así que se permitió **deambular**. El vecindario estaba lleno de casas muy lindas con pequeños patios verdes con cercas, Mandy se imaginó que, si tocaba una de las casas, esta se abriría horizontalmente. Caminó varios kilómetros con las botas de montaña que había comprado y de vez en cuando tocaba la cuerda que no había sacado de su bolso, como si también le dijera algo.

59

He once again attempted to share a conspiratorial grin with his companion this time, it was returned, however

De nuevo intentó compartir una risita conspiratoria con su compañero, que

<p>slightly adding, " Perhaps neither of us are correct, but there is no way for either of us to discern that. You care deeply about the wellbeing of the people; I can read that easily from your demeanor, even without your passionate speaking. Whatever you believe justice to stem from, you help perpetuate it. " # The student regarded the older man curiously. # " Those are wise words, " he said, a bit disbelieving. # The older man understood this disbelief, for he then said, " You, a student of law in Paris, choose to wander around the city at midnight. You do not seem the type to expect a whole roast chicken with which to break your fast nor do you seem like those idlers who preen more than they pore over their lecture notes. That, in itself, speaks greatly as to your character.</p>	<p>esta vez fue devuelta; sin embargo, añadieron levemente. —Quizá nos equivocamos, pero no tenemos forma de saberlo, te preocupas en serio por el bienestar de las personas, es fácil saberlo por tu comportamiento, incluso sin tomar en cuenta tu manera hablar tan apasionada; de donde quiera que pienses que viene la justicia, ayudas a perpetuarla. El estudiante miró al hombre mayor con curiosidad. —Esas son palabras sabias —dijo, un poco incrédulo, lo que el viejo comprendió y dijo. —Tú, un estudiante de derecho en París, escogiste vagar por la ciudad a medianoche, no parece ser del tipo que espera encontrar un pollo entero para romper su ayuno ni uno de esos holgazanes que presumen más de lo que estudian sus apuntes de la clase; eso, por sí solo, habla mucho de tu carácter.</p>
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60

<p>Sandwiches and fruit are spread between them, their lemonade glasses almost empty. Deep in conversation, they don't notice Pauline. Stu' s hand is so close to Patty' s, Pauline thinks that at any moment he might reach out and caress her. Patty leans across the table as if to kiss him but, instead, shakes her head and shrugs. Pain twists through and holds Pauline captive, forcing her to watch. As if they, too, feel pain, they flinch and look up. Patty calls to Pauline, gesturing for her to join them. Just like that. Like nothing is happening. But Stu rubs his mouth as he does when nervous. Pauline turns and flees. Back home, the gardens seem to have grown unruly in her absence. She wanders through the cornfield, tramps through lavender</p>	<p>Había sándwiches y fruta dispersos en la mesa y los vasos de limonada estaban casi vacíos; estaban bien entrados en la conversación, así que no se dieron cuenta de que Paulina llegó. La mano de Stu estaba tan cerca de la de Paty que Paulina pensó que en cualquier momento él podía estirar la suya para acariciarla. Paty estaba inclinada sobre la mesa como si fuera a besarla, pero en vez de ello sacudió la cabeza y se encogió los hombros. Algún tipo de dolor hizo retorcer a Paulina para atraparla y obligarla a ver y, como si ellos también lo sintieran, se estremecieron y alzaron la vista. Paty llamó a Paulina con señas para que los acompañase, así como así, como si nada hubiese pasado, pero Stu se frotó la barbilla</p>
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and thyme, pungent aroma flooding the air, walks until she reaches the tomato patch. She can still see them at the picnic table.

como cuando se ponía nervioso, así que Paulina se dio media vuelta y se fue. Ya de regreso en la casa, los jardines parecían haberse vuelto ingobernables en su ausencia, ella empezó a **caminar sin rumbo**, atravesó la milpa, entre la lavanda y el tomillo; el fuerte aroma inundaba el aire y siguió caminando hasta llegar al huerto de jitomate; aún podía verlos en la mesa de pícnic.