

The Essence of Slavic Verbal Aspect

RG – **C**omparative **S**lavic **V**erbal **A**spect
(and Related Issues)

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UNIVERSITY OF
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AMSTERDAM CENTER
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COMMUNICATION



Comparative Slavic Verbal Aspect and Related Issues



Alice in Wonderland

She (1) **stretched herself up on tiptoe**, and (2) **peeped over the edge** of the mushroom, and her eyes immediately (3) **met** those of a large blue caterpillar, that (4) **was sitting** on the top, [...] quietly (5) **smoking a long hookah** [...] The Caterpillar and Alice (6) **looked at each other for some time** in silence: at last the Caterpillar (7) **took the hookah out of its mouth**, and (8) **addressed her** in a languid, sleepy voice.



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Dutch

Ze (1) **ging op haar tenen staan** en (2) **gluurde** over de rand van de paddestoel en (3) **haar ogen troffen** (3) een grote blauwe rups die [...] boven op de paddestoel (4) **zat** en op zijn gemak (5) **een lange Turkse pijp rookte** [...] De rups en Alice (6) **keken elkaar een tijdje** zwijgend **aan**. Tenslotte (7) **nam** de rups **de waterpijp uit zijn mond** en (8) **richtte zich tot haar** met een verveelde slaperige stem.

(This version is a compilation of three different translations.)

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Russian

Ona (1) **podnjalas'^p na cypočki**, (2) **zagljanula^p naverx** – i (3) **vstretilas'^p glazami s ogromnoj sinej gusenicej**. Ta (4) **sidelaⁱ** [...] i tomno (5) **kurilaⁱ kal'jan** [...] Alisa i Sinjaja Gusenica (6) **dolgo smotreliⁱ drug na druga**, ne govorja ni slova. Nakonec, Gusenica (7) **vynula^p kal'jan izo rta** i medlenno, slovno v polusne, (8) **zagovorila^p**.

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Polish

(1) **stanęła^p na palcach**; (2) **zerknęła^p nad krawędź**; (3) **spotkały^p się**; (4) **siedziałaⁱ**; (5) **pałałaⁱ długie nargile**; (6) **patrzyłyⁱ** na siebie przez jakiś czas; (7) **wyjęła^p (P) cybuch z ust**; (8) **zwrócił^p się (P) do niej**.

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Czech

(1) **vystoupala^p na špičky**; (2) **nakoukla^p přes okraj**; (3) **se střetla^p**; (4) **sedělⁱ**; (5) **bafalⁱ z dlouhé fajfky**; (6) **na sebe chvíli hledělⁱ**; (7) **vyndal^p fajku z úst**; (8) **promluvil^p**.

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Serbian / Croatian

(1) **izdigla^p se na prste**; (2) **proviri^p preko ivice**; (3) **njen pogled se susreo^p**; (4) **je sedilaⁱ (I)**; (5) **pušilaⁱ (I) dugački čibuk nargile**; (6) **gledaleⁱ su se (I) neko vreme**; (7) **izvadi^p čibuk iz usta**; (8) **upita^p**.

[(7) and (8) aorist!]

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Bulgarian

(1) **nadigna^p se na prăsti**; (2) **pogledna^p nad rāba**; (3) **sreštnaxa^p**; (4) **sedešeⁱ**; (5) **pušešeⁱ**; (6) **se gledaxaⁱ dosta dālgo**; (7) **izvadi^p nargileto ot ustata si**; (8) **se obārna^p kām Alisa**.

[All perfective forms here are **aurist**. The imperfective (4) and (5) are **imperfect**. In (6) aurist and imperfect are not formally distinguished.]

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Latin

(1) **In digitos erecta constitit**, et supra oram boleti (2) **intuita est**. Ibi protinus (3) **conspexit** magnam erucam caeruleam, brachiis compressis, in summo boleto (4) **sedentem**. Fumum tabaci ex tubulo longo placide (5) **exsugebat**; [...] (6) **Diu silentio** Eruca et Alicia inter se **intuebantur**. Eruca tandem (7) *tubulo tabaci de ore extracto* voce languida et semisomna eam (8) **adlocuta est**.

[Most finite forms are **perfect**, but (5) and (6) are **imperfect**, (4) present participle]

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Modern Romance

	Italian	Spanish	French
(2)	si affacciò	miró	jeta un coup d'œil
(7)	staccò	se sacó	retira
(4)	se ne stava seduto	estaba sentada	<i>assise</i>
(5)	<i>fumando</i>	<i>fumando</i>	<i>fumant</i>
(6)	si guardarono	se estuvieron mirando	se regardèrent

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Turkish

practically all forms have simple stem + *di*. E.g. (2) *bir göz attı*, (7) *çıkardı*. This also applies to (6): *bakıştılar*. But (4) and (5) are translated here with present forms: *oturuyor* and *içiyor*. (When combined with *-di-*, the suffix *-iyor-* usually expresses a some kind of *progressive* aspect.)

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Greek

translations in most cases the aorist is used, e.g. (2) **έριξε μια ματιά**, (7) **έβγαλε**. As expected, in (4) and (5) one finds imperfect: **καθόταν, κάπνιζε** (or a present participle, like **καπνίζοντας**). But the translations differ in the choice of form to render (6): **κοίταζαν** η μια την άλλη **για κάμποσην ώρα** (imperfect) and **κοιτάχτηκαν** [...] **άμποση ώρα** (aorist).

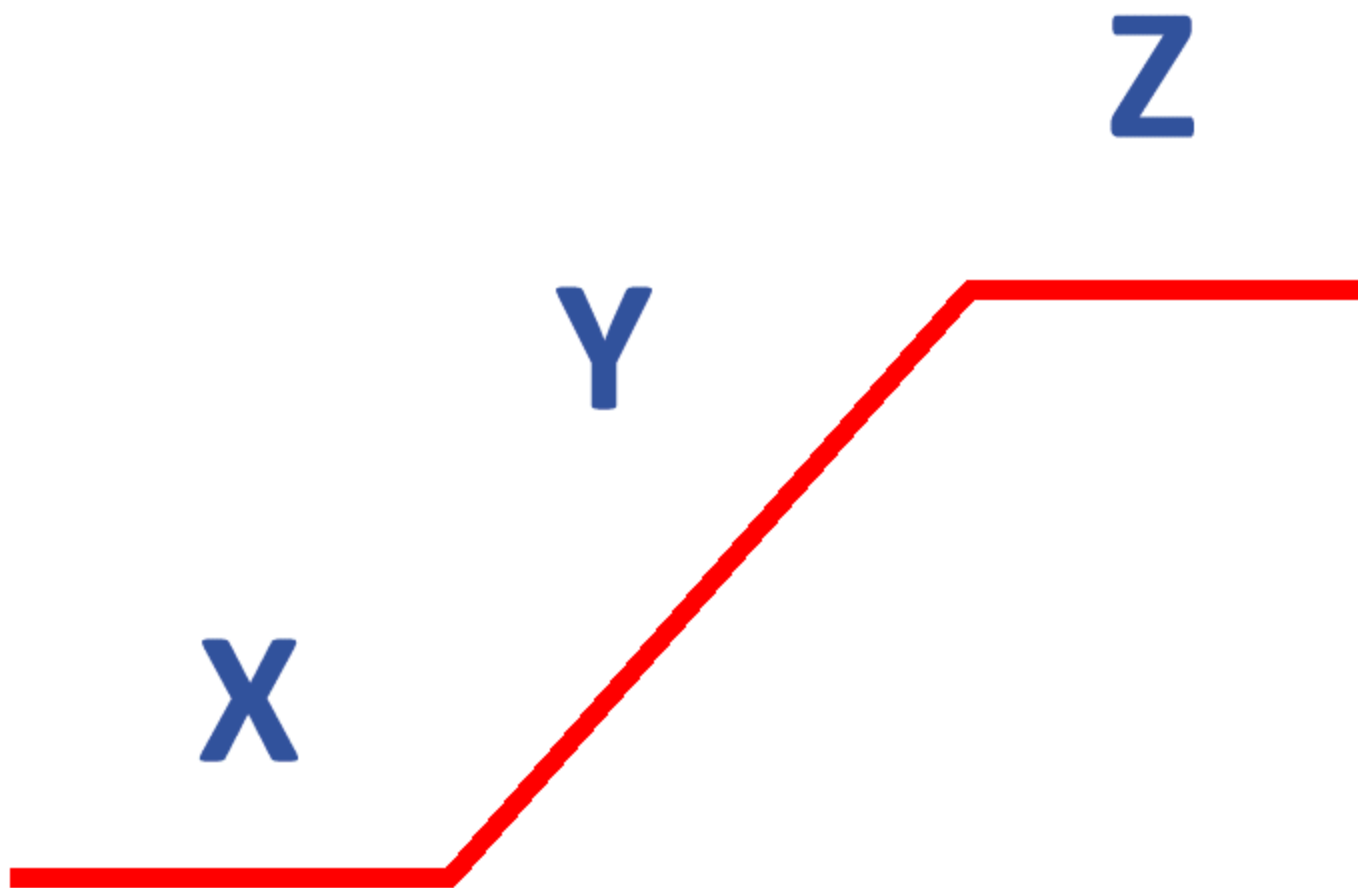
Aspect vs. Aspectuality

- Grammatical
- Functional semantic

Aterminativity



Terminativity



Vendler (1957+1967)

- **States**

‘non-dynamic situations without natural conclusions’

know, hate

- **Activities**

‘dynamic processes where any part is of the same nature as the whole’

dance, read

- **Accomplishments**

‘goal directed situations ... characterised by the presence of an activity before the end point’

read a book, walk a mile

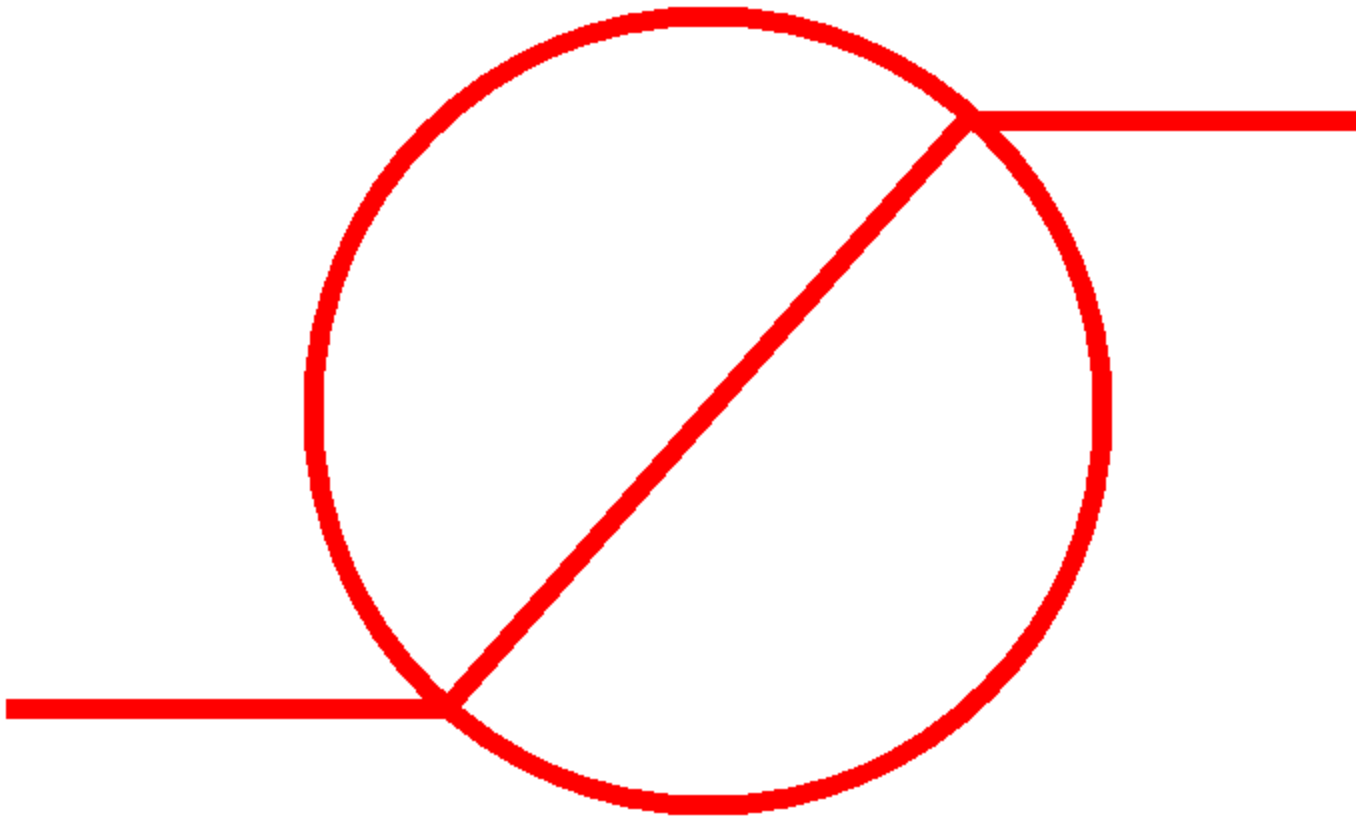
- **Achievements**

‘instantaneous leaps from one state into another without an accompanying activity’

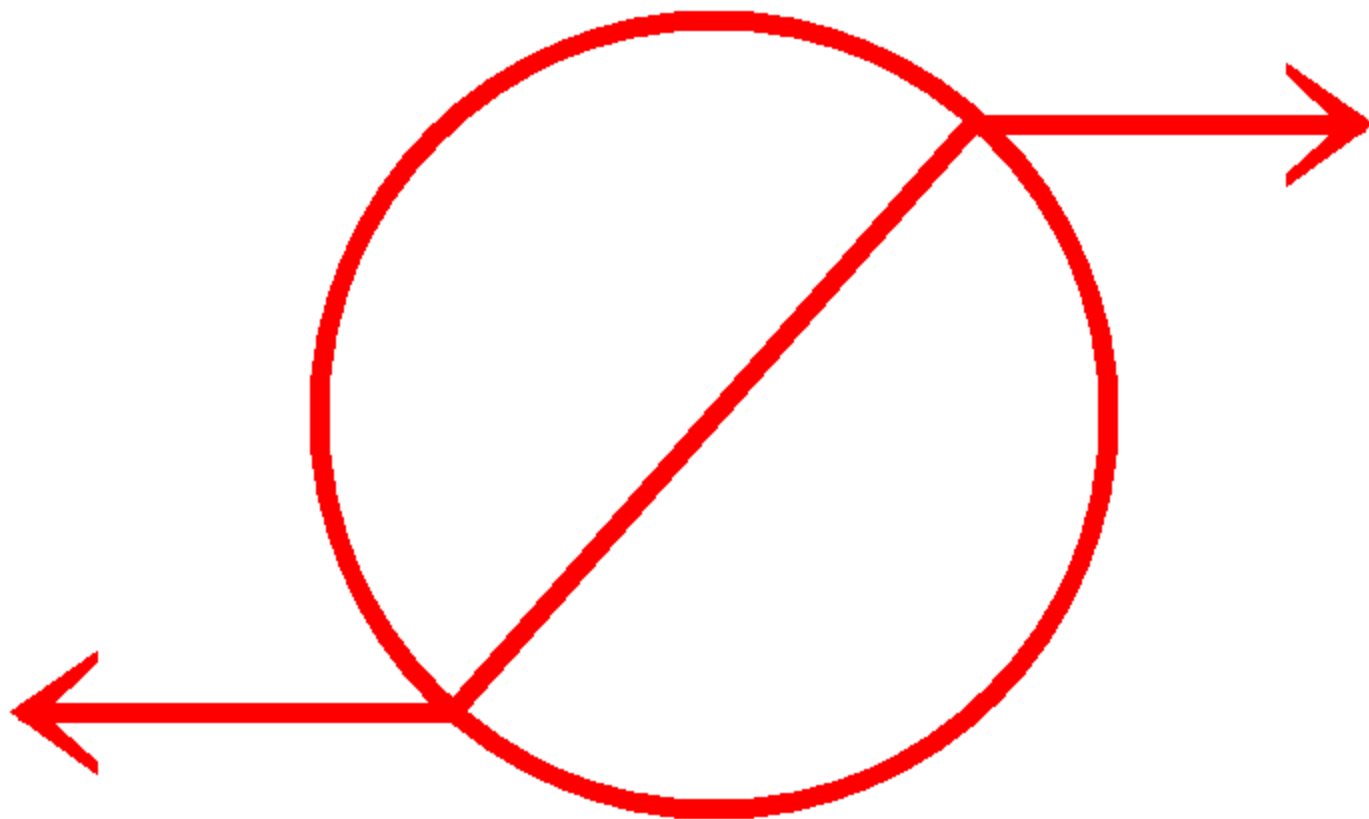
notice, begin

Totality

xx
x|x
xx

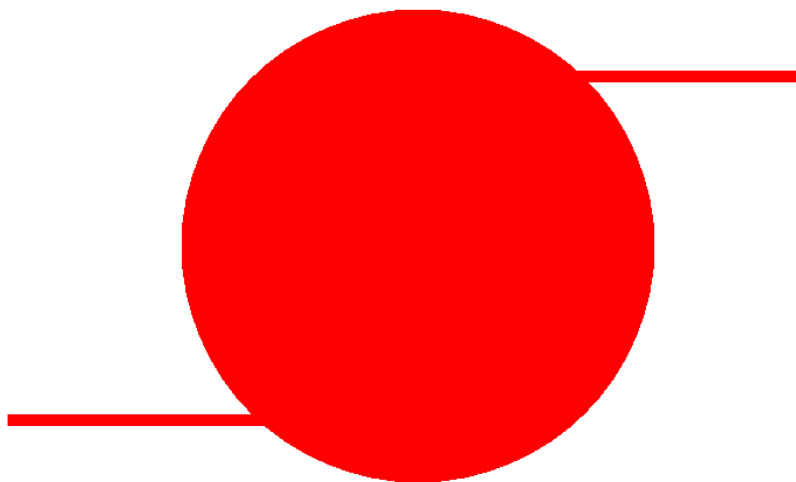


Sequential connection

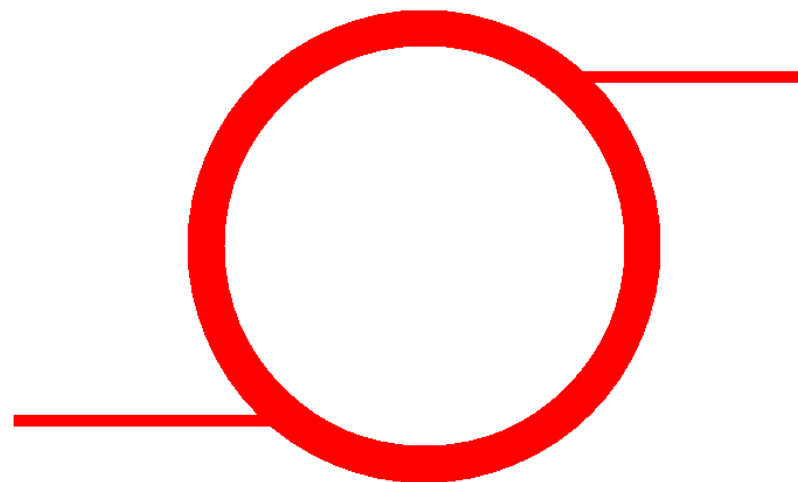


Aspect opposition

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imperfectivity



perfectivity

Paradigm Russian

	imperfective	perfective
1 infinitive	<i>sostavlj<u>a</u>t'</i>	<i>sost<u>a</u>vit'</i>
2 imperative (2 singular)	<i>sostavljaj</i>	<i>sost<u>a</u>v'</i>
3 presens	<i>sostavlj<u>a</u>ju</i>	<i>sost<u>a</u>vlju</i>
4 future	<i>b<u>u</u>du sostavlj<u>a</u>t'</i>	
future II (futurum exactum)		
preterit / present perfect	<i>sostavlj<u>a</u>l</i>	<i>sost<u>a</u>vil</i>
5 past perfect		
aorist		
imperfect		
6 conditional	<i>sostavlj<u>a</u>l by</i>	<i>sost<u>a</u>vil by</i>
past conditional		
7 present gerund	<i>sostavlj<u>a</u>ja</i>	
past gerund		<i>sostaviv</i>
present active participle	<i>sostavlj<u>a</u>juščij</i>	
present passive participle	<i>sostavlj<u>a</u>emyj</i>	
8 past active participle	<i>sostavlj<u>a</u>všij</i>	<i>sost<u>a</u>vivšij</i>
past passive participle		<i>sostavlennyj</i>
9 verbal noun*		<i>sostavlenie*</i>

3,4, 5, 6:1 singular, (masculine)

8: nominative singular masculine

* In Russian normally not differentiated for aspect. (In this case formed from the perfective stem.)

Paradigm Bulgarian

	imperfectief	perfectief
1 infinitive		
2 imperative	<i>săstāvja</i> j	<i>săstāv</i> i
3 present	<i>săstāv</i> jam	<i>săstāv</i> ja
future	<i>šte</i> <i>săstāv</i> jam	<i>šte</i> <i>săstāv</i> ja
4 future II (futurum exactum)	<i>šte sām</i> <i>săstāv</i> jal	<i>šte sām</i> <i>săstāv</i> vil
preterit / present perfect	<i>săstāv</i> jal <i>sām</i>	<i>săstāv</i> vil <i>sām</i>
5 past perfect	<i>bjax</i> <i>săstāv</i> jal	<i>bjax</i> <i>săstāv</i> vil
aorist	<i>săstāv</i> jax (2, 3 sg –ø)	<i>săstāv</i> ih (2, 3 sg –ø)
imperfect	<i>săstāv</i> jax (2, 3 sg –še)	<i>săstāv</i> jax (2, 3 sg –še)
conditional	<i>bix</i> <i>săstāv</i> jal	<i>bix</i> <i>săstāv</i> vil
6 past conditional (preteriti)	<i>štjax da</i> <i>săstāv</i> jam (?) (<i>štjax da sām</i> <i>săstāv</i> jal ??)	<i>štjax da</i> <i>săstāv</i> ja (<i>štjax da sām</i> <i>săstāv</i> vil ??)
7 present gerund	<i>săstāv</i> jajki	
past gerund		
present active participle	<i>săstāv</i> jašt	
8 present passive participle		
past active participle		
past passive participle	<i>săstāv</i> jan	<i>săstāv</i> en
9 verbal noun	<i>săstāv</i> jane	

3,4, 5, 6:1 singular, (masculine)

8: nominative singular masculine

Ipf-aorist & pf-imperfect in Bulgarian

IPF AORIST

A. Emphasis on duration

1. *Doktor Xaralampi igraⁱ (aor) do kāsno na karti, pribra^p se (aor) v dva časa pred nošta i spaⁱ (aor) do deset sutrinta*
'Doctor Kharalampi **played** cards until late, came home at 2 a clock at night and **slept** till 10 o'clock in the morning'
2. *Muratlijski se istegna^p (aor) cjal na kamāna, sključi^p (aor) rācete si pod glavata i v tova pokojno položenie dālgo razkazvaⁱ (aor) istorijata si*
'Muratlijski stretched out in full length on the stone, put his hands behind his head an in that comfortable position **told** his story for a long time'
3. *Gologlavov otnovo izvadi^p (aor) starija si časovnik i dālgo i vnimatelno otvarjaⁱ (aor) kapacite mu*
'Gologlanov took his old watch out again and for a long time and with much attention **opened** its covers'

Ipf-aorist & pf-imperfect in Bulgarian

IPF AORIST

B. Emphasis on repetition – cases of bounded repetition

(Ipf is motivated then because one does not want to present a 'summation' of the actions. This is typically the case with 'two-way actions', which are connected with the factor 'annulment of result'.)

1. *Na dva pāti majka ì minavaⁱ (aor) kraj neja*
Two times her mother passed by her'
2. *No skoro ošte dva pāti prez sšštoto ljato konjat begàⁱ (aor) i se vršštaⁱ (aor) v čiflika. I vse tāj go zavarvašeⁱ (impfct) čičo Mituš*
'But soon this foal ran away and returned to the estate two times more during this summer. And all the time uncle Mituš picked it up and took care of it

Ipf-aorist & pf-imperfect in Bulgarian

IPF AORIST

B. Emphasis on repetition – cases of bounded repetition

Lem: Solaris

Eng	I dropped off <u>several times</u> after that, and each time an anguished start jolted me awake.
Po	Zasypiałem ⁱ potem jeszcze <u>kilka razy</u> i wciąż z drzemki wyrwał mnie skurcz,
Ru	Ja zasypal ⁱ potom ešte <u>neskol'ko raz</u> , i vse vremja menja vyryvali ⁱ iz dremy sudorogi
Cz	Usnul ^p jsem pak ještě <u>několikrát</u> a z dřímoty mě neustále budila ⁱ křeč
Hr	Zaspao ^p sam zatim još <u>nekoliko puta</u> i uvijek <u>bi</u> me iz drijemeža trgnuo ^p grč
Bg	Posle zaspivax ⁱ (aor/impfct) <u>njakolko pāti</u> i ot drjamkata vinagi me iztrāgvaše ⁱ (impfct) njakakva spazma

Sadly: in this form aor and impfct are not distinguished in Bg.

Ipf-aorist & pf-imperfect in Bulgarian

IPF AORIST

C. 'General-factual' use

1. *Kamen: I nikakvo ogăvane?*

Rabotnikăt: Nikakvo! S mikrometăra merixmeⁱ (aor)

'Kamen: And is was not bent at all?

Labourer: Not at all! We **measured** it with a micrometer'

2. **Tărsixaⁱ** (aor) li me?

'**Have** they **been looking** for me?'

Cf. the use of impfct of this verb with emphasis on the process:

3. *Radke! Tebe tărsexⁱ (impfct)!*

'Radka! I **have been looking** for you!'

Ipf-aorist & pf-imperfect in Bulgarian

PF IMPERFECT

A. Main function: 'Open repetition' of a concatenation of events
(specifically in a dependent temporal clause)

Antoine de Saint-Exupéry: *Le petit prince*

Fr	<u>Quand</u> j'en rencontrais une [qui me paraissait un peu lucide], je <i>faisais l'expérience</i> sur elle de mon dessin numéro 1 [que j'ai toujours conservé].
Eng	<u>Whenever</u> I met one of them [...] I <i>tried the experiment of showing</i> him my Drawing Number One
Ru	<u>Kogda</u> ja vstrečal' vzroslogo [...] ja pokazyval' emu svoj risunok No. 1
Po	<u>Gdy</u> spotykałem ⁱ dorosłą osobę [...] <i>robiłem</i> ⁱ na niej doświadczenie z moim rysunkiem numer 1
Cz	Když jsem mezi nimi potkal ^p někoho [...] <i>ověřil</i> ^p <i>jsem si</i> na něm svou zkušenost s kresbou číslo 1 [...]
Hr	<u>Kad</u> bih [cond.] sreo ^p odrasloga [...] <i>okušao</i> ^p <i>bih</i> [cond.] na njemu svoj crtež br. 1 [...] (Kušan).
Sb	<u>Kada</u> bih sreo ^p [cond.] nekog [...] <i>proveravao</i> ⁱ <i>sam ga</i> svojim crtežom broj 1 [...] (Vukšić).
Mc	<u>Koga</u> k'e [exp.] sretnev ^p [impfct] nekoj [...] <i>se obiduvav</i> ⁱ [impfct] kaj nego so mojot ctrež broj 1
Bg	Sreštnev ^p [impfct] <u>li</u> vāzrasten [...] go <i>proverjavax</i> ⁱ [impfct] s mojata risunka nomer 1

Ipf-aorist & pf-imperfect in Bulgarian

PF IMPERFECT

B. Anticipating the terminus of the event from a moment in the past

*Poveče ot mážete viždaxaⁱ (impfct) neminuemata si gibel i razbraxa^p, če dramata šteše da svārši^p (past future), kogato nemcite **obsipexa^p** (impfct) pozicija im s ogānja na minoxvārgačkite si*

'Most men saw their inevitable end and *understood* that the drama *would fulfill* itself when the Germans **would cover** their positions with fire from their mortars'

PF IMPERFECT

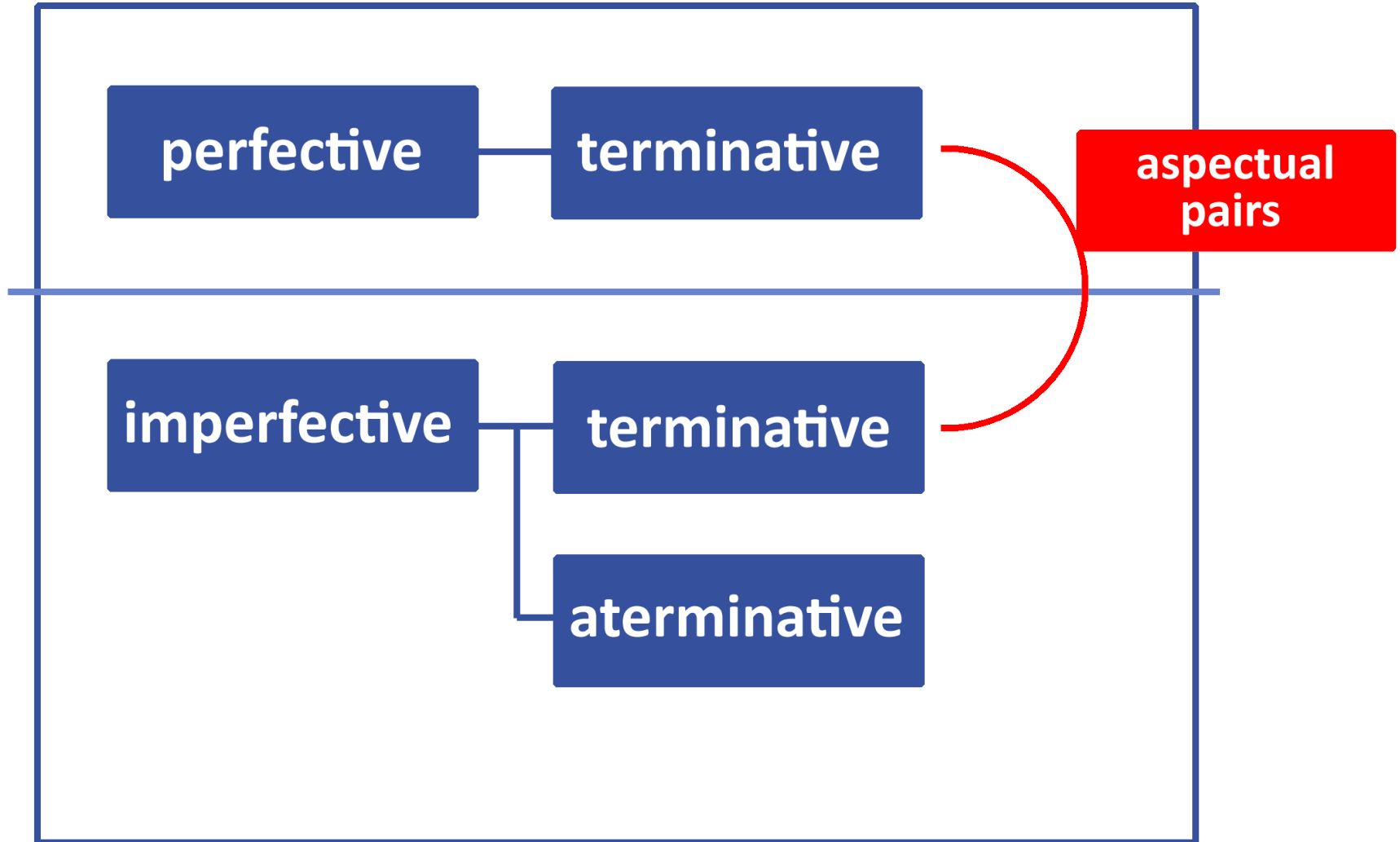
C. Modal (hypothetical) use

*Dori i da **se otvorexa^p** (impfct) sega vsičkite vrati po njakakvo čudo pred nego... kāde šteše da vārviⁱ (past future)?*

'Even if by some miracle the doors **would open** now for him... where *would* he go?'

Aspect & Terminativity

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xx



Expression of the aspectual opposition

Regular case:

Derivation: prefixed perfective → prefixed imperfective by suffixation: *dopisać* - *dopisywać*

Other:

Type: *napisać* - *pisać*

Type: *machnąć* - *machać*

Type: *wziąć* - *brać* [suppletion]

Examples of homogenisation - Ipf

'Intraterminal', e.g. background by one of more events ('incident')

- E just as the Dormouse **crossed** the court [the Queen] **said** ...
D juist toen de zevenslaper **door** de zaal **liep, zei** [de koningin] ...
R kak raz, kogda Sonja **peresaživalas'**, [koroleva] **skazala^P** ...
P a gdy Suseł **przechodziłⁱ** przez salę, **poleciał^P** ...
Cz když pak **procházelⁱ** Plch soudní dvoranou, **poručila^P** ...
S/K baš kad **je** Puh **prelazioⁱ** preko sudske dvorane **reče^P** (aorist)...
Mc tokmu koga Polskioy Glušex ja **preminuvašeⁱ** (imperfect)
sudnicata, taa mu **reče^P** (aorist) na eden od sudskite činovnici ...
BG kogato Katericata **minavašeⁱ** (imperfect) na drugata strana na
zalata, tja **kaza^P** (aorist) na edното ot razporeditelite v sǎda ...

Compare:

- F juste au moment où le Loir **traversait** (imparfait) la salle, elle
ordonna (passé simple) à l'un des huissiers:
NGr τη στιγμή που ο Τυφλοπόντικας **διέσχιζε** (imperfect) την
αίθουσα, **είπε** (aorist) σε έναν από τους δικαστικούς κλητήρες

Unbounded repetition

A. Example with Ipf in all Slavic languages

Alan Alexander Milne: *Winnie-The-Pooh*

	But Eeyore wasn't listening. He was taking the balloon out , and putting it back again, as happy as could be....
Latin	Sed Ior non auscultabat. Quam felicissime folliculum extrahebat et reponebat .
Italian	Ma Isaia non stava ascoltando. Tirava fuori il palloncino, e poi lo rimetteva dentro, felice come non mai...
Russian	No la-la i ne slušal. On opuskal' šarik v goršok i vynimal' ego snova i snova. On byl sčastliv.
Polish	Lecz Kłapouchy nie słuchał. Wkładał' balonik i wyjmował' go z powrotem, szczęśliwy jak jeszcze nigdy w życiu.
Czech	Ale Ijáček je neposlouchal. Vyndával' balónek a zase jej ukládal' , celý šťastný.
Serbian	Ali Iar ih nije slušao. Vadio' je balon i vraćao' ga natrag, sav srećan ...
Bulgarian	No Ijori ne čuvaše ništo. Toj vadeše' [impf.] balona i go spuskaše' [impf.] pak, šťastliv kato nikoga.

[Croatian Ali Njar ih nije slušao. Posvetio se vađenju i spremanju balona u vrčić, tako sretan da sretniji nije mogao biti...]

Unbounded repetition

B. Different translations in various groups of Slavic languages

Mixail Bulgakov: *Master i Margarita*

Russian	Da, tak vot-s, gospoža Tofana vxodila ⁱ v položenie ètix bednyx ženščin i <1> prodavalaⁱ im kakuju-to vodu v puzyr'kax. Žena <2a> vlivalaⁱ ètu vodu v sup supругu, tot ego <2b> s"edalⁱ , <2c> blagodarilⁱ за ласку и <2d> čuvstvovalⁱ sebja prevosxodno. Pravda, čerez neskol'ko časov emu <2e> načinaloⁱ očen' sil'no xotet'sja pit', zatem on <2f> ložilsjaⁱ v postel', i čerez den' prekrasnaja neapolitanka, <u>nakormivšaja^p</u> svoego muža supom, <2g> bylaⁱ svobodna , kak vesennij veter.
English	Well, Signora Toffana sympathised with those poor women and <1> sold them some liquid in a bladder. The woman <2a> poured the liquid into her husband's soup, who <2b> ate it, <2c> thanked her for it and <2d> felt splendid. However, after a few hours he <2e> would begin to feel a terrible thirst, then <2f> lay down on his bed and a day later another beautiful Neapolitan lady <2g> was as free as air .
French	Voilà donc, disais-je, que MmeTofana, se mettant à la place de ces pauvres femmes, leur <1> vendait des fioles de je ne sais quelle eau. Bon. La femme <2a> versait cette eau dans la soupe de son mari, celui-ci la <2b> mangeait , <2c> remerciait sa femme de ses bonnes grâces, et <2d> se sentait le mieux du monde. Il est vrai qu'au bout de quelques heures, il <2e> commençait à éprouver une soif terrible. Puis il <2f> <u>était obligé de se coucher</u> , et le lendemain, notre charmante Napolitaine <2g> se trouvait libre comme une brise de printemps.
Italian	Sicché, dunque, la signora Tofana si metteva nei panni di quelle povere donne e <1> vendeva loro una certa acqua in ampolline. La moglie <2a> versava quest'acqua nella minestra del marito, che la <2b> mangiava , <2c> ringraziava per la gentilezza e <2d> si sentiva benone. Vero è che, dopo qualche ora, <2e> cominciava a venirgli una gran voglia di bere, dopo di che <2f> si metteva a letto e il giorno seguente la bella napoletana <u>che aveva fatto mangiare</u> la minestra a suo marito <2g> era libera come il vento di primavera.

Unbounded repetition



English	Well, Signora Toffana sympathised with those poor women and <1> sold them some liquid in a bladder. The woman <2a> poured the liquid into her husband's soup, who <2b> ate it, <2c> thanked her for it and <2d> felt splendid. However, after a few hours he <2e> would begin to feel a terrible thirst, then <2f> lay down on his bed and a day later another beautiful Neapolitan lady <2g> was as free as air .
Polish	Tak więc signora Tofana wczuwała ⁱ się w sytuację tych biednych kobiet i <1> sprzedawałaⁱ im jakąś wodę we flaszeczkach. Żona <2a> wlewałaⁱ tę wodę mężowi do zupy, mąż to <2b> spożywałⁱ , pięknie <2c> dziękowałⁱ i <2d> czułⁱ się znakomicie. Co prawda po paru godzinach <2e> zaczynałⁱ mieć ogromne pragnienie, potem <2f> kładłⁱ się do łóżka i nie mijał dzień, a piękna neapolitanka <u>która podała^p</u> swemu mężowi tak znakomitą zupę, <2g> byłaⁱ już wolna jak wiosenny wiatr.
Czech	Tak tedy signora Toffanová chápala ⁱ tyhle ubožáčky a <1> prodá- valaⁱ jim jakousi záhadnou vodičku. Žena ji <2a> nalila^p manželovi do polévky, ten <2b> zbaštil^p polévku, <2c> poděkoval^p za péči a <2d> cítilⁱ se v sedmém nebi. Pravda, za pár hodin ho <2e> po- padla^p hrozná žízeň, <2f> ulehl^p do postele a za dva dny půvabná Neapolitánka, <u>která podala^p</u> muži takovou polévku, <2g> bylaⁱ volná jako ptáče.

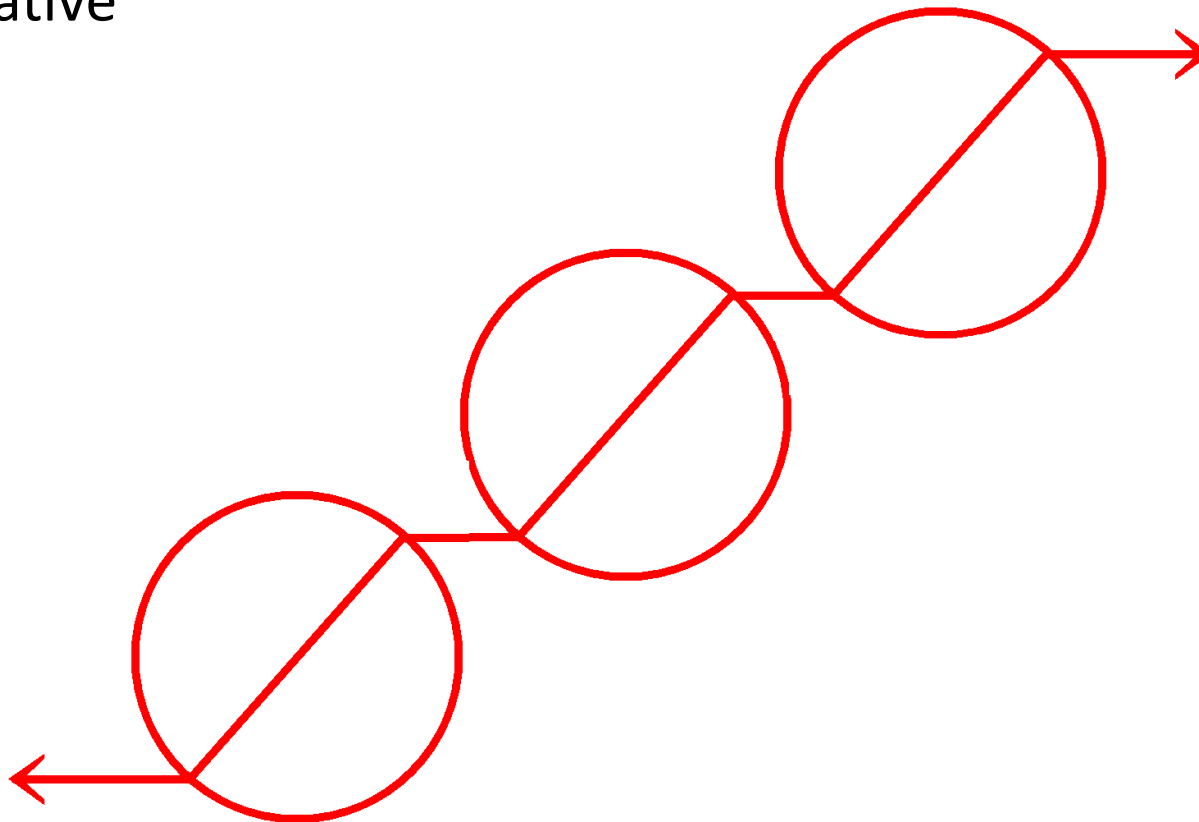
Unbounded repetition

x
x
x

English	Well, Signora Toffana sympathised with those poor women and <1> sold them some liquid in a bladder. The woman <2a> poured the liquid into her husband's soup, who <2b> ate it, <2c> thanked her for it and <2d> felt splendid. However, after a few hours he <2e> would begin to feel a terrible thirst, then <2f> lay down on his bed and a day later another beautiful Neapolitan lady <2g> was as free as air .
Croatian	Da, dakle, gospoda Tofana razumjela ^{/P} bi [cond.] položaj tih jadnih žena i <1> prodavala ⁱ im neku vodu u bočicama. Žena <2a> bi [cond.] ulila ^P tu vodu suprugu u juhu, on <2b> bi [cond.] je pojeo ^P , <2c> zahvalio ^P na brižljivosti i divno <2d> se osjećao ⁱ . Istina, za nekoliko sati on <2e> bi [cond.] bio ⁱ jako žedan , zatim <2f> bi [cond.] legao ^P u postelju, i za jedan dan prekrasna Napuljka <u>koja je</u> svojeg muža <u>nahrnila</u> ^P juhom, <2g> bila ⁱ bi [cond.] slobodna kao proljetni vjetar.
Maced.	Da, i taka, taa gospog'a Tofana im sočuvaše ⁱ [impf.] na tie bedni ženi i im <1> prodavaše ⁱ [impf.] nekakva vodička vo šišenica. Ženata <2a> k'e [exp.] ja naleeše ^P [impf.] taa vodička vo supata na mažot, toj <2b> k'e [exp.] ja izedeše ^P [impf.], <2c> k'e [exp.] i beše ⁱ [impf.] blagodaren za vnimanieto i <2d> k'e [exp.] se čuvstvuvaše ⁱ [impf.] prekrasno. No, za žal, po nekolku časa toj <2e> k'e [exp.] počneše ^P [impf.] da čuvstvuva golema žed, potoa <2f> k'e [exp.] legneše ^P [impf.] v postela, i po ede den ubavata neapolitanka, <u>što</u> mu ja <u>dala</u> ^P supata na svojot maž, <2g> k'e [exp.] beše ⁱ [impf.] slobodna kako proleten veter.

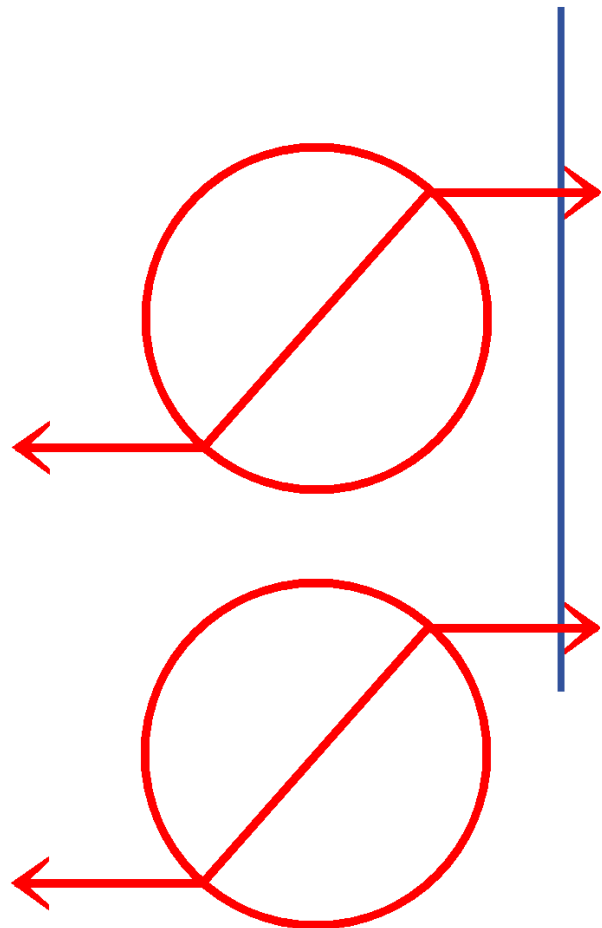
Narrative vs. Retrospective

narrative



Narrative vs. Retrospective

retrospective



Narrative vs. Retrospective

Cf. Ty uže **podnjalsja**^p?

'Are you **up** already? [Lit. 'Have you **climbed up**?']

vs.

Ja **podnimalsjsa**ⁱ na čerdak, no tam ničego net. (two-way action)

'I **have been** at the attic [Lit. I **climbed up** to the attic (and went down again)], but there is not anything there.'

Ty kogda-nibud' **podnimalsja**ⁱ po ètoj lestnice?

'Have you ever climbed up by this staircase?'

Narrative vs. Retrospective

If one is asked to show one's ticket:

Ja ešče **ne vzjal**^p [**ne uspel**^p **vzjat**^{'p}] ego.

'I **have not taken** it yet [**did not manage to take it**].'

'Kuda že ja ego **položil**^p? Ja že **bral**ⁱ ego?'

'Where **have** I **put** it? I **did take** it, isn't it?'

Asp. Opposition in non-preterite forms

INFINITIVE:

V ètu komnatu **nel'zja vojti^p**.

'You **cannot enter** this room.' (impossible)

V ètu komnatu nel'zja **vxodit'ⁱ**.

'You **may not enter** this room.' (forbidden)

Podumaj^p xorošo, prežde čem **skazat'^p** emu èto!

'Think well, before **saying** him that!'

Podumaj^p xorošo, prežde čem **govorit'ⁱ** takie vešči!

Think well, before **saying** such things!

Asp. Opposition in non-preterite forms

IMPERATIVE

Otkrojte^p paket požalujsta! Tol'ko **otkryvajteⁱ** ostorožno, tam steklo!

'**Open** this packet, please! But **do it** [lit. **open it**] carefully, there is glass inside!'

If someone knocks at the door, one says:

Vojdite^p!

'**Come in!**'

If nothing happens we might open the door ourselves. If we see a friend who hesitates to come in, one says:

A, Ivan! **Vxodiⁱ, vxodiⁱ**!

'Hey, Ivan! **Do come in!**'

Asp. Opposition in non-preterite forms

A scene in a courtroom:

Svidetel', **sadites'**!

'Witness, you **may sit down**!'

The witness does not react. The judge raises his voice and says annoyedly:

Svidetel', **sjad'te'**!

'Witness, **sit down**!'

[It even goes further. No reaction again. Then the infinitive of 'to sit' was used (like with commanding a dog):

Sidet'!

'Sit!']

Asp. Opposition in non-preterite forms

IPF PRESENT vs. PF PRESENT

Prošuⁱ vas pokinut'^p zal.

'I **want** [lit. **ask**] you to leave the hall.'

Poprošu^p vas pokinut'^p zal.

'I **would like to ask** you to leave the hall.' (performative use)

Ja èto **ne ponimajuⁱ**.

'I **don't understand** this.

vs.

Ja èto **ne pojmu^p**.

'I **can't understand** it.'

The End

Thank you!

