

Thus, using linguistic corpora in teaching a foreign language makes it possible to evaluate usage of various word formations and word combinations directly by native speakers, i.e. learn «live language». Moreover, the linguistic corpus makes it possible to track changes and transformations in the language as it is constantly updated; allows learners to make their own research and analyze different types of language units.

A quick overview of the corpora capabilities confirms the relevance of addressing them in order to conducting not only various kinds of scientific research itself, but also with the aim of attracting such resources in teaching foreign languages. For teachers, the linguistic corpus is new opportunities in the methodology of teaching foreign languages.

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COMPARATIVE ANALYSIS OF GERUND CONSTRUCTIONS IN TWO TRANSLATED VERSIONS OF «THE CATCHER IN THE RYE» FROM ENGLISH INTO SPANISH BY CARMEN CRIADO

The gerund is considered to be a good way to express the duration of the action without pointing to the beginning and without any reference to the culmination or completion: it expresses the duration of the event in progress [1]. These expressive possibilities of the gerund allow its use with different predicate functions:

– as an expression of different circumstances (modal, temporal, causal, conditional, etc.) of the main verb;

– as an adjunct to the direct object, in «caption» statements and other less frequent uses.

Evidently, it is also used in numerous verbal periphrasis, where the progressive or durative meaning of the event is stressed with different auxiliary verbs (*estar, venir, ir, llevar, quedarse, seguir, continuar*, etc.): *sigue / va / viene / está escribiendo, pintando, leyendo*, etc.

Any manual of style warns of the main wrong uses of the Spanish gerund [3]. Among these uses, the most notable is the one that rejects the use of the gerund that denotes posteriority (*se licenció en matemáticas, doctorándose dos años más tarde*) because of the evident contradictions between these events (*se licenció doctorándose...*), and the explanatory gerund of the relative clause (*trajeron un paquete conteniendo libros = trajeron un paquete que contenía libros*), because the origin of the relative clause is the most general and traditional one of the language and the most used in all the varieties of Spanish.

In view of all of the above, some subtle uses of the gerund in the two versions of *El guardián* that we are studying are provided below.

In (1) the use of Imperfect tense is compared in (a) (*miraba*) with the gerund *mirando* in the corresponding version of (b), in the periphrastic construction *podía sentirlo mirando*.

1 (a). *Le sentí en el borde de la ducha, justo detrás de mi sillón. Miraba a ver si estaba Stradlater. entraba en el cuarto si él andaba por allí.*

1 (b). *Podía sentirlo de pie en el borde de la ducha, justo detrás de mi sillón, mirando a ver si estaba Stradlater.*

The choice is very accurate and consistent with the form of the verb in the preceding sentence:

1 (a). *Le sentí en el borde de la ducha, [...] Miraba...*

1 (b). *Podía sentirlo de pie en el borde de la ducha, [...] mirando a...*

Out of context, the Imperfect tense that expresses the duration in (a) *miraba* or *estaba mirando* is a better choice than *le sentí*.

On the other hand, in (b), the event is expressed in a durative sense *podía sentirlo* and, coherently, with the gerund *mirando* the durative sense is more explicit and emphasized.

The two forms, *miraba* and *mirando*, show the meaning of the unfolding event, but the gerund *mirando* does so in a more emphasized way, according to the form of the preceding event (*podía sentirlo*), also in a durative sense.

In the cases of (2) the gerund periphrases are alternated with *estar* (*estaba durmiendo*, *qué estás haciendo*) with the corresponding simple forms of the durative sense in the past (*dormía*) or in the present (*qué hago*).

2 (a). – ¡Oye, Ackley!

Nada. *Dormía* como un tronco

2 (b). – ¡Eh! ¡Ackley! Esa vez sí lo oyó. – ¿Qué demonios te pasa? – dijo—*Estaba durmiendo*, por Dios vivo.

2 (a). – ¿Qué haces? – ¿Cómo que *qué hago*? *Estaba a punto de dormirme* cuando os pusisteis a armar ese escándalo.

2 (b). – ¿Qué demonios *estás haciendo*? – dije.

– ¿Cómo que *qué demonios estoy haciendo*? *Estaba intentando dormir* cuando empezasteis a hacer todo ese ruido.

3. (a). Aunque le odiaba a muerte siempre *estaba llevándole* la cuenta de con quién salía y con quién no.

3 (b). Aunque le odiaba a muerte, siempre *llevaba* la cuenta de con quién salía y con quién no.

Precisely because of this equivalence (*siempre estaba llevándole la cuenta* = *siempre llevaba la cuenta*) in some manuals it is warned of the resonances of these gerund periphrases with *estar*, typical of English (where they are very frequent), and a certain prudence is recommended in their use in Spanish, because its meaning is expressed very well with the simple form of the past (*dormía*), the present (*duerme*), or even the future (*dormirá*), with a progressive or usual sense [2].

In any case, we can point out and underline that, although both examples display the continuous or usual sense of the event in the past (*dormía* = *estaba durmiendo*) or in the present (*qué haces* = *qué estás haciendo*), the periphrastic form of a gerund with *estar* is clearer and more expressive than the simple corresponding form.

With these details and the right choice of coherence in (1b), the gerund periphrases with *estar* in the examples of (2) seem to manifest a greater expressiveness of the durative meaning of the events.

From this conclusion, based on the examples of (2) about greater and literal (specialized) expressiveness in Spanish that display durative sense of the event in the development of the gerund periphrasis with *estar*, the systematic use of this periphrasis can be explained in the two versions, (a) and (b) in the examples of (3).

3 (a). De pronto me sentí como si *estuviera desapareciendo*.

Fuera de clase *estaba siempre gritando*. A veces le ponía a uno nervioso.

Estoy tratando de ayudarte. *Quiero ayudarte* si puedo.

3 (b). Después de cruzar la carretera me sentí como si *estuviera desapareciendo*.

Fuera de clase, siempre *estaba gritando*. A veces te ponía nervioso.

Estoy tratando de ayudarte. *Estoy tratando de ayudarte*, si es que puedo

The last of many examples cited in the previous paragraph corroborates our interpretation of the greater, more grandiloquent expressiveness of the durative meaning of the unfolding event of these gerund periphrasises with *estar*.

Because in version (b) of this example, reiteration (*estoy tratando de ayudarte*. *Estoy tratando de ayudarte*, si es que puedo) is preferred over the variety of (a) (*Estoy tratando de ayudarte*. *Quiero ayudarte* si puedo).

Let us remember that the narrator is the young Holden Caulfield, an adolescent, with repetitive language, somewhat simplistic and somewhat emphatic at times.

The systematic use of gerund periphrasis with *estar* in both versions (a) and (b) of the examples in (3) also shows a certain expressive coherence with that condition of the young narrator in the events where he intervenes or in the narrated events of other characters.

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