

## APPENDIX A: THE MOST COMMON FORMS OF INFLECTED PREPOSITIONS IN IRISH AND ITALIAN

### 1 Irish (cf. NIG, Mac Congáil 2004)

	PERSONAL PRONOUNS						
PREPOSITION	MÉ	TÚ	SÉ	SÍ	SINN	SIBH	SIAD
1. <b>ag</b>	agam	agat	aige	aici	againn	agaibh	acu
2. <b>ar</b>	orm	ort	air	uirthi	orainn	oraibh	orthu
3. <b>as</b>	asam	asat	as	aisti	asainn	asaibh	astu
4. <b>chun</b>	chugam	chugat	chuige	chuici	chugainn	chugaibh	chucu
5. <b>chuig</b>							
6. <b>de</b>	díom	díot	de	di	dínn	díbh	díobh
7. <b>do</b>	dom	duit	dó	di	dúinn	daoibh	dóibh
8. <b>faoi</b>	fúm	fút	faoi	fúithi	fúinn	fúibh	fúthu
9. <b>i</b>	ionam	ionat	ann	inti	ionainn	ionaibh	iontu
10. <b>idir</b>	–	–	–	–	eadrainn	eadraibh	eatarthu
12. <b>le</b>	liom	leat	leis	léi	linn	libh	leo
13. <b>ó</b>	uaim	uait	uaidh	uaithi	uainn	uaibh	uathu
14. <b>roimh</b>	romham	romhat	roimhe	roimpi	romhainn	romhaibh	rompu
15. <b>thar</b>	tharam	tharat	thairis	thairsti	tharainn	tharaibh	tharstu
16. <b>trí</b>	tríom	tríot	tríd	tríthi	trínn	tríbh	tríoithu
17. <b>um</b>	umam	umat	uime	uimpi	umainn	umaibh	umpu

**2 Italian (cf. Sensini 1992)**

	ARTICLES					
PREPOSITION	<b>il</b>	<b>lo</b>	<b>la</b>	<b>i</b>	<b>gli</b>	<b>le</b>
<b>1. di</b>	del	dello	della	dei	degli	delle
<b>2. a</b>	al	allo	alla	ai	agli	alle
<b>3. da</b>	dal	dallo	dalla	dai	dagli	dalle
<b>5. in</b>	nel	nello	nella	nei	negli	nelle
<b>6. con</b>	col/con il	collo/con lo	colla/con la	coi/con i	cogli/con gli	colle/con le
<b>7. su</b>	sul	sullo	sulla	sui	sugli	sulle

## APPENDIX B: IRISH CORPUS

### 1 Ní Dhuibhne (2000)

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1.	<b>Chuir Saoirse an pictiúr ar ais i mbút an Toyota agus thosaigh ag tiomáint abhaile ón Daingean go Dún Dearg</b> put.PAST Saoirse DET picture on back in boot DET Toyota.GEN and begin.PAST at drive.VN home from.DET Dingle to Dún Dearg
	<i>Saoirse put the picture back in the boot of her Toyota and set off to drive home from Dingle to Dún Dearg</i>
2.	<b>'Site for Sale' an teideal a bhí ar an bpictiúr</b> 'Site for Sale' DET title REL be.PAST on DET picture 'Site for Sale (was) the title that was on the picture'
3.	<b>Tráthnóna ceathach i dtús mhí Aibreáin a bhí ann</b> afternoon showery in start month.GEN April.GEN REL be.PAST in.OBJ:3SG.MSC
	<i>It was a showery afternoon at the beginning of April</i>
4.	<b>Bhí an ghrian ag taitneamh go geal agus go gliondrach ar uairibh</b> be.PAST DET sun at shine.VN PTC bright and PTC joyful on times
	<i>The sun was shining bright and mirthfully at times</i>
5.	<b>agus fiú amháin an sneachta ag stealladh anuas ó na flaithis</b> and even DET snow at pour.VN down from DET kingdoms
	<i>while even the snow was pouring down from the sky</i>
6.	<b>Agus í ag dul trasna an chnoic idir an Daingean agus Dún Dearg, bhí uirthi tiomáint thart ar theach Phatsy Mhic Cárthaigh, cara léi</b> and OBJ:3SG.FEM at go.VN across DET hill.GEN between DET Daingean and Dún Dearg, be.PAST on.OBJ:3SG.FEM drive.VN around on house Patsy.GEN child.GEN Cárthaigh.GEN friend with.OBJ:3SG.FEM
	<i>As she was going across the hill between Daingean and Dún Dearg, she had to drive round the house of Patsy Mac Cárthaigh, a friend of hers</i>
7.	<b>Bhí sí in ann<sup>1</sup> an bothán beag a fheiceáil i bhfad uaithe</b> be.PAST SUBJ:3SG.FEM able DET shed small to see.VN in distance from.OBJ:3SG.FEM
	<i>She could see the small shed at a distance from her</i>

<sup>1</sup> *In ann* is the modern spelling for *i ndon* 'in stead' (*don* = 'room, space, stead') (Eoin Mac Cárthaigh, p.c.), an expression which is commonly used to express ability.

8.	<b>Stop</b> stop.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>ag</b> at	<b>an</b> DET	<b>teach</b> house				
<i>She stopped at the house</i>									
9.	<b>Bhí</b> be.PAST	<b>an</b> DET	<b>doras</b> door	<b>ar</b> at	<b>leathadh agus</b> open.VN and	<b>isteach</b> inside	<b>léi</b> with.OBJ:3SG.FEM		
<i>The door was open wide and in she went</i>									
10.	<b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>Patsy</b> Patsy	<b>sa</b> in.DET	<b>chistin</b> kitchen				
<i>Patsy was not in the kitchen</i>									
11.	<b>bhí</b> be.PAST	<b>an</b> THE	<b>raidíó</b> radio	<b>ar</b> on	<b>siúl</b> go.VN				
<i>the radio was on</i>									
12.	<b>Bhí</b> be.PAST	<b>Mike</b> Mike	<b>Murphy</b> Murphy	<b>ag</b> at	<b>cur</b> put.VN	<b>agallaimh</b> conversation.GEN	<b>ar</b> on	<b>fhear</b> man	<b>éigin</b> some
	<b>faoi</b> about	<b>dhráma</b> drama	<b>a</b> REL	<b>bhí</b> be.PAST	<b>ar</b> on	<b>siúl</b> go.VN	<b>i</b> in	<b>mBaile Átha Cliath</b> Dublin	
<i>Mike Murphy was having an interviewing a man about a drama that was going on in Dublin</i>									

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13.	<b>Bhí</b> be.PAST	<b>fonn</b> desire	<b>ar</b> on	<b>Shaoirse</b> Saoirse	<b>an</b> DET	<b>raidíó</b> radio	<b>a</b> to	<b>mhúchadh</b> turn off.VN		
<i>Saoirse wished she could turn off the radio</i>										
14.	<b>Thaitníodh</b> please.IMPF	<b>The Arts' Show</b> The Arts' Show	<b>léi</b> with.OBJ:3SG.FEM	<b>nuair</b> when	<b>a</b> REL	<b>bhíodh sí</b> be.IMPF SUBJ:3SG.FEM				
	<b>ina</b> in.OBJ:3SG.FEM	<b>cónaí</b> live.VN	<b>i</b> in	<b>mBaile Átha Cliath</b> Dublin						
<i>She used to like The Arts' Show when she lived in Dublin</i>										
15.	<b>ach</b> but	<b>anseo</b> here	<b>chuir</b> put.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>saghas</b> sort	<b>masmais</b> nausea.GEN	<b>uirthi</b> on.OBJ:3SG.FEM			
	<b>mar a</b> as	<b>dhein</b> do.PAST	<b>a</b> POSS.3	<b>lán</b> full:N	<b>de</b> of	<b>na</b> DET	<b>cláir</b> programmes	<b>ar</b> on	<b>an</b> DET	<b>raidíó</b> radio
	<b>agus</b> and	<b>ar</b> on	<b>an teilifís</b> the television							
<i>but here it was making her sick, as did many of the radio and TV programmes</i>										
16.	<b>bhí</b> be.PAST	<b>tábhacht</b> importance	<b>ag</b> at	<b>baint</b> pick.VN	<b>leis</b> with	<b>na</b> DET	<b>cúrsaí</b> affairs	<b>sin,</b> those	<b>le</b> with	<b>drámaí</b> dramas
	<b>agus</b> and	<b>leis</b> with	<b>na</b> DET	<b>rudaí</b> things	<b>a</b> REL	<b>bhí</b> be.PAST	<b>le</b> with	<b>rá</b> say.VN	<b>ag</b> at	<b>daoine</b> people
	<b>dtaobh,</b> side	<b>le</b> with	<b>cúrsaí</b> affairs	<b>polaitíochta,</b> political	<b>leis</b> with.OBJ:3SG.MSC	<b>seo</b> this	<b>agus</b> and	<b>leis</b> with.OBJ:3SG.MSC	<b>ina</b> in.POSS:3PL	<b>siúd</b> that
<i>those were important issues, the dramas and the things that the people had to say about them, political issues, this and that'</i>										

17.	<b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>tábhacht</b> importance	<b>ar</b> on	<b>bith</b> world	<b>ag</b> at	<b>baint</b> pick.VN	<b>leo</b> with.OBJ:3PL		
<i>There was nothing important about them</i>										
18.	<b>ní</b> NEG	<b>raibh</b> be.PAST	<b>aon</b> one	<b>bhrí</b> sense	<b>leo</b> with.OBJ:3PL	<b>anseo,</b> here	<b>dar</b> seem.PAST	<b>léi</b> with.OBJ:3SG.FEM		
<i>they had no meaning now, in her opinion</i>										
19.	<b>Bhí</b> be.PAST	<b>siad</b> SUBJ:3PL	<b>cosúil</b> similar	<b>leis</b> with	<b>na</b> DET	<b>héadaí</b> clothes	<b>áiféiseacha</b> ridiculous	<b>faiseanta</b> fashionable	<b>a</b> REL	<b>chaith</b> wear.PAST
	<b>daoine</b> people	<b>ar</b> on	<b>Shráid</b> Street	<b>Grafton</b> Grafton						
<i>the ridiculous, fashionable clothes worn by the people in Grafton Street</i>										
20.	<b>Níor</b> NEG	<b>oir</b> become	<b>siad</b> SUBJ:3PL	<b>don</b> to.DET	<b>áit</b> place	<b>seo</b> this				
<i>They don't become this place</i>										
21.	<b>na</b> DET	<b>smaointe</b> thoughts	<b>a</b> REL	<b>bhí</b> be.PAST	<b>ag</b> at	<b>gabháil</b> move.VN	<b>trína</b> through.POSS:3SG.FEM	<b>ceann</b> head		
<i>the thoughts that were going through her head</i>										
22.	<b>ag</b> at	<b>dul</b> go.VN	<b>isteach</b> inside	<b>sa</b> in.DET	<b>cheardlann</b> workshop					
<i>going in to the workshop</i>										
23.	<b>Bhí</b> be.PAST	<b>Patsy</b>	<b>ina</b> in.OBJ:3SG.FEM	<b>suí</b> sit.VN	<b>ag</b> at	<b>an</b> DET	<b>roth</b> wheel	<b>potaireachta,</b> pottery.GEN		
	<b>a</b> POSS:3	<b>lámh</b> hand	<b>ar</b> on	<b>phota</b> pot	<b>mór</b> big	<b>a</b> REL	<b>bhí</b> be.PAST	<b>leathchasta</b> half.twisted	<b>aici</b> at.OBJ:3SG.FEM	
<i>Patsy was sitting at her potter's wheel, she had her hand on a big pot that was half twisted by her</i>										
24.	<b>Bhí</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>gléasta</b> dressed	<b>ina</b> in.POSS:3SG.FEM	<b>geansaí</b> jumper	<b>dubh</b> black	<b>agus</b> and	<b>scaif</b> scarf	<b>oráiste</b> orange	<b>timpeall ar</b> around on
	<b>a</b> POSS:3SG	<b>muineál</b> neck	<b>aici</b> at.OBJ:3SG.FEM							
<i>She was wearing a black jumper and had an orange scarf around her neck</i>										
25.	<b>Ach</b> but	<b>bhí</b> be.PAST	<b>rud</b> thing	<b>éigin</b> some	<b>aisteach</b> strange	<b>ag</b> at	<b>baint</b> pick.VN	<b>léi</b> with.OBJ:3SG.FEM		
<i>But there was something strange about her</i>										
26.	<b>Bhí</b> be.PAST	<b>mé</b> SUBJ:1SG	<b>ag</b> at	<b>tiomáint</b> drive.VN	<b>thar</b> past	<b>bráid</b> front	<b>agus</b> and	<b>bhuail</b> hit.PAST	<b>mé</b> SUBJ:1SG	<b>isteach</b> inside
<i>I was driving by and I called in</i>										

27. <b>Ní raibh an roth ag bogadh</b> NEG be.PAST DET wheel at move.VN <i>The wheel was not moving</i>
28. <b>D'fhan sí ina suí ag an mbinse, ar an gcathaoir ard a bhí aici</b> remain.PAST SUBJ:3SG.FEM in.POSS:3SG.FEM sit.VN at DET bench, on DET chair high REL be.PAST at.OBJ:3SG.FEM <i>She remained seated at the bench, on her high chair</i>
29. <b>ag stánadh ar an bpota</b> at stare.VN on DET pot <i>staring at the pot</i>
30. <b>Leag sí lámh ar ghualainn Phatsy</b> cast.PASTSUBJ:3SG.FEM hand on shoulder Patsy.GEN <i>She laid a hand on Patsy's shoulder</i>
31. <b>ag druidim níos cóngaraí di</b> at approach.VN nearer to.OBJ:3SG.FEM <i>moving closer to her</i>

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32. <b>B' fhada an t-aistear a thóg Saoirse ó shábháilteacht shofaisticiúil Bharra an Teampaill go dtí dainséir bhithiúnta Chorca Dhuibhne</b> COP.PAST long DET journey REL take.PAST Saoirse from safety sophisticated Temple Bar.GEN to dangers scoundrelly Corca Dhuibhne <i>It was a long journey that took Saoirse from the sophisticated safety of Temple Bar to the scoundrelly dangers of Corca Dhuibhne</i>
33. <b>Thosaigh an t-aistear sin tráthnóna amháin i ndeireadh mhí Eanáir, go luath sa mhílaois nua</b> begin.PAST DET journey that afternoon only one in end month.GEN January.GEN PTC early in.DET millennium new <i>That journey began one afternoon at the end of January, early in the new millennium</i>
34. <b>Bhí Saoirse ar an DART ag filleadh ón oifig</b> be.PAST Saoirse on DET DART at return.VN from.DET office <i>Saoirse was on the DART, on her way home from the office</i>
35. <b>mar ba ghnách léi ag an am sin den bhliain</b> as COP.PAST customary with.OBJ:3SG.FEM at DET time that of.DET year <i>as she used to do at that time of the year</i>
36. <b>ag an am sin den lá</b> at DET time that of.DET day <i>at that time of the day</i>

<p>37. <b>Bhí an stáisiún liath gruama plódaithe le daoine ag teitheadh</b>  be.PAST DET station grey gloomy pack.PPSTPTC with people at flee.VN  <b>ón gcathair</b>  from.DET city</p> <p><i>The grey, gloomy station was packed with people running away from the city</i></p>
<p>38. <b>mórán acu ag iompar málaí</b>  many at.OBJ:3PL at carry.VN bags</p> <p><i>many of them carrying bags</i></p>
<p>39. <b>Bhí margáí na hathbhliana ar siúl</b>  be.PAST markets DET following-year on go.VN</p> <p><i>the following year the markets were going on</i></p>
<p>40. <b>Mála mór á iompar ag Saoirse, ainm Brown Thomas scríofa</b>  bag.MSC; big POSS:3SG.MSC; carry.VN at Saoirse name Brown Thomas write.PPSTPTC  <b>air agus culaith nua de dhearadh Donna Karan, Nua-Eabhrac</b>  on.OBJ:3SG.MSC and suit new of design.VN Donna Karan New York  <b>istigh ann</b>  inside in.OBJ:3SG.MSC</p> <p><i>Saoirse was carrying a big bag, with the name Brown Thomas written on it, and a new suit designed by Donna Karan, New York' (or 'from the collection of Donna Karan, New York') (was) inside it</i></p>
<p>41. <b>cosúil leis an gculaith dhubh a bhí á caitheamh</b>  similar with DET dress.FEM; black REL be.PAST POSS:3SG.FEM; wear.VN  <b>aici ... agus ag gach bean eile sa stáisiún</b>  at.OBJ:3SG.FEM and at every woman other in.DET station</p> <p><i>like the black dress that she and every other woman in the station was wearing</i></p>
<p>42. <b>an gculaith dhubh a bhí ar crochadh ina vardrús</b>  DET suit black REL be.PAST on hang.VN in.POSS.3 wardrobe  <b>sa bhaile</b>  in.DET home</p> <p><i>the black suit that was hanging in her wardrobe at home</i></p>
<p>43. <b>culaith a chosain a trí oiread airgid le ceann ar bith</b>  suit REL cost.PAST PTC three times money.GEN with head on word  <b>d'fobh sin</b>  of.OBJ:3PL those</p> <p><i>a suit that cost three times as much as any one of those</i></p>
<p>44. <b>faoi bhun leath a luach</b>  under bottom half POSS:3 worth</p> <p><i>less than half its worth</i></p>
<p>45. <b>ó bhí laethanta deiridh mhí Eanáir ag teacht</b>  since be.PAST days end.GEN month.GEN January.GEN at come.VN</p> <p><i>since the final days of January were coming</i></p>

46.	<b>beidh</b> be.FUT	<b>na</b> DET	<b>héadaí</b> clothes	<b>ag</b> at	<b>dul</b> go.VN	<b>ar</b> on	<b>phingíní</b> pennies			
<i>clothes will be going for pennies</i>										
47.	<b>Nuair</b> when	<b>a</b> REL	<b>smaoinigh</b> think.PAST	<b>Saoirse</b> Saoirse	<b>ar</b> on	<b>na</b> DET	<b>ceithre</b> four	<b>litir</b> letter	<b>sin,</b> that	<b>tháinig</b> come.PAST
	<b>meangadh</b> smile		<b>gáire</b> laugh.VN.GEN	<b>ar</b> on	<b>a</b> POSS:3SG.FEM		<b>béal</b> mouth			
<i>When Saoirse thought of those four letters a smile appeared on her lips</i>										
48.	<b>tháinig</b> come.PAST		<b>gliondar</b> happiness	<b>ina</b> in.POSS:3SG.FEM		<b>croí</b> heart	<b>istigh</b> inside			
<i>Happiness came into her heart</i>										
49.	<b>Ach</b> but	<b>blús</b> blouse	<b>deas</b> nice	<b>bán</b> white	<b>a</b> to	<b>bheith</b> be.VN	<b>aici</b> at.OBJ:3SG.FEM	<b>bheadh</b> be.COND	<b>léi</b> with.OBJ:3SG.FEM	<b>san</b> in.DET
	<b>agallamh</b> interview		<b>do</b> to	<b>phost</b> post	<b>bainistíochta</b> management.GEN	<b>a</b> REL	<b>bhí</b> be.PAST	<b>le</b> with	<b>bheith</b> be.VN	<b>ann</b> in.OBJ:3SG.MSC
	<b>gceann</b> head	<b>seachtaine</b> week.GEN							<b>i</b> in	
<i>If she had a nice white blouse, she would succeed in the interview for a managerial position that was to take place in a week's time</i>										
50.	<b>Dá</b> if	<b>mbeadh</b> be.COND	<b>barr</b> top	<b>beag</b> small	<b>ar</b> on	<b>dhath</b> colour	<b>an</b> DET	<b>airgid</b> silver.GEN	<b>aici</b> at.OBJ:3SG.FEM	
	<b>d'fhéadfadh</b> be able.COND		<b>sí</b> SUBJ:3SG.FEM	<b>freastal</b> attend.VN		<b>ar</b> on	<b>ócáid</b> occasion	<b>ar</b> on	<b>bith</b> world	<b>sa</b> in.DET
	<b>dhubh</b> black	<b>sin</b> that							<b>chulaith</b> suit	
<i>If she had a small, silver-coloured top, she would be able to attend any event in that black suit</i>										
51.	<b>Culaith</b> suit.FEM <sub>i</sub>	<b>a</b> REL	<b>thógfadh</b> take.COND	<b>bean</b> woman	<b>in</b> in	<b>áit</b> place	<b>ar</b> on	<b>bith</b> word	<b>ba</b> COP.PAST	<b>ea</b> 3SG.NT
									<b>í</b> SUBJ:3SG.FEM <sub>i</sub>	
<i>A suit that a woman could wear everywhere, it was</i>										
52.	<b>Sin</b> that	<b>a</b> REL	<b>dúradh</b> say.PAST.AUT	<b>in</b> in	<b>Image</b> Image	<b>ach</b> but	<b>go</b> PTC	<b>háirithe</b> certainly		
<i>So they said in Image's [a shop], at any rate</i>										

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53.	<b>Culaith</b> suit	<b>a</b> REL	<b>d'fhéadfá</b> be able.COND.2SG	<b>a</b> to	<b>chaitheamh</b> wear.VN	<b>go dtí</b> to	<b>an</b> DET	<b>oifig,</b> office		
	<b>agus</b> and	<b>tú</b> SUBJ:2SG	<b>ag</b> at	<b>ithe</b> eat.VN	<b>lóin</b> food.GEN	<b>le</b> with	<b>do</b> POSS:2SG	<b>chairde,</b> friends		
	<b>nó</b> or	<b>ag</b> at	<b>oscailt</b> open.VN	<b>taispeántas</b> exhibitions.GEN	<b>ealaíne</b> art.GEN	<b>nó</b> or	<b>ar</b> on	<b>ócáid</b> occasion	<b>de</b> of	<b>shaghas</b> sort
	<b>bith</b> word							<b>ar</b> on		
<i>A suit you could wear to the office and when you were eating with your friends or inaugurating art exhibitions or on occasions of any sort</i>										



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54. <b>Ba</b> <i>mhinic</i> <b>Saoirse</b> <u>ag</u> <i>freastal</i> <u>ar</u> <i>a</i> <i>leithéid</i> COP.PAST often Saoirse at attend.VN on POSS:3 like  <i>Saoirse was often attending to such things</i>
55. <b>Bhí</b> <i>cáil</i> <u>air</u> <i>mar</i> <i>dhearthóir</i> be.PAST reputation on.OBJ:3SG.MSC as designer  <i>He had a reputation as a designer</i>
56. <b>Ba</b> <i>mhinic</i> <i>laghmhisneach</i> <u>ar</u> <i>Mharcas</i> COP.PAST often depression on Marcas  <i>Marcas was often depressed</i>
57. <i>clúdaithe</i> <u>le</u> <i>línte</i> <i>díreacha</i> <u>ag</u> <i>rith</i> <i>trasna</i> <i>an</i> <i>chanbháis</i> cover.PPSTPTC with lines straight at run.VN across DET canvas.DET <i>cosúil</i> <u>le</u> <i>ráillí</i> <i>traenach</i> similar with rails train.GEN  <i>covered with straight lines that ran across the canvas like railways</i>
58. <b>Bhí</b> <i>na</i> <i>pictiúir</i> <i>an-chosúil</i> <u>lena</u> <i>chéile</i> be.PAST DET pictures.MSC very-resembling with.POSS.3SG.MSC counterpart  <i>The pictures were very similar to each other</i>
59. <b>gur</b> <i>bhain</i> <i>sé</i> <i>úsáid</i> <u>as</u> <i>dathanna</i> <i>éagsúla</i> <i>i</i> <i>ngach</i> <i>ceann</i> COMPL take.PASTSUBJ:3SG.MSC use out of colours various in each head <u>acu</u> at.OBJ:3PL  <i>that he made use of several colours in each one of them</i>
60. <u>de</u> <i>réir</i> <i>an</i> <i>ghiúmair</i> <i>a</i> <i>bhí</i> <u>air</u> of accordance DET humour.GEN REL be.PAST on.OBJ:3SG.MSC  <i>depending on his mood</i>
61. <i>bhain</i> <i>sé</i> <i>úsáid</i> <i>astu</i> take.PAST SUBJ:3SG.MSC use out of.OBJ:3PL  <i>he made use of them</i>
62. <i>Chuaigh</i> <i>an</i> <i>laghmhisneach</i> <u>le</u> <i>meon</i> <i>an</i> <i>ealaíontóra</i> go.PAST DET depression with mind DET artist.GEN  <i>Depression went with the artist's disposition</i>
63. <i>in</i> <i>spe</i> <u>ar</u> <i>a</i> <i>laghad</i> in hope at PTC smallness <i>'in spe, at least'</i>

64.	<b>Bhuail</b> meet.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>le</b> with	<b>Marcas</b> Marcas	<b>nuair</b> when	<b>a</b> REL	<b>bhí</b> be.PAST	<b>an</b> DET	<b>bheirt</b> pair	<b>acu</b> at.OBJ:3PL	<b>ag</b>
	<b>freastal</b> at attend.VN	<b>ar</b> on	<b>an</b> DET	<b>gColáiste</b> College	<b>Ealaíon</b> Arts.GEN						
	<i>She met Marcas when the two of them were attending the Arts College</i>										
65.	<b>fuair</b> get.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>post</b> post	<b>deas</b> nice	<b>i</b> in	<b>ngailearaí</b> gallery	<b>nua</b> new	<b>i</b> in	<b>mBarra an Teampaill</b> Temple Bar		
	<i>she got a nice job in a new gallery in Temple Bar</i>										
66.	<b>Bhí</b> be.PAST	<b>Barra an Teampaill</b> Temple Bar	<b>díreach</b> just	<b>tosaithe</b> start.PPSTPTC	<b>ag</b> at	<b>an</b> DET	<b>am</b> time	<b>sin</b> that			
	<i>Temple Bar had just begun at that time</i>										
67.	<b>mheas</b> think.PST	<b>sí</b> SUBJ:3SG.FEM	<b>go</b> COMPL	<b>raibh</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>ag</b> at	<b>glacadh páirte</b> take.VN part.GEN	<b>i</b> in	<b>bhfiontar</b> venture		
	<b>iontach tábhachtach</b> very important										
	<i>she thought that she was taking part in a very important venture</i>										
68.	<b>Bhíodh</b> be.IMPF	<b>sé</b> SUBJ:3SG.MSC	<b>i</b> in	<b>gcónaí</b> rest.VN <sup>2</sup>	<b>i</b> in	<b>gceist</b> question	<b>aici</b> at.OBJ:3SG.FEM	<b>leanúint</b> continue.VN	<b>ag</b> at		
	<b>péinteáil</b> paint.VN	<b>istóiche</b> at night									
	<i>she was always considering continuing painting at night</i>										
69.	<b>agus</b> and	<b>ag</b> at	<b>an</b> DET	<b>deireadh</b> end	<b>seachtaine</b> week.GEN						
	<i>and at the end of the week</i>										
70.	<b>i</b> in	<b>ndáiríre</b> earnest	<b>bhíodh</b> be.IMPF	<b>sé</b> SUBJ:3SG.MSC	<b>deacair</b> difficulty	<b>an</b> DET	<b>t-am</b> time	<b>a</b> to	<b>fháil</b> find.VN	<b>rud</b> thing	<b>ar</b> on
	<b>bith</b> word	<b>eile</b> other	<b>a</b> to	<b>dhéanamh</b> do.VN							
	<i>in earnest it was difficult to find the time to do anything else</i>										
71.	<b>bhíodh</b> be.IMPF	<b>uirthi</b> on.OBJ:3SG.FEM	<b>Marcas</b> Marcas	<b>a</b> to	<b>chur</b> put.VN	<b>san</b> in.DET	<b>áireamh</b> number				
	<i>She had to take Marcas into account</i>										
72.	<b>Lig</b> let.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>osna,</b> sigh	<b>gan</b> without	<b>fhios</b> knowledge	<b>dí</b> to.OBJ:3SG.FEM	<b>féin,</b> self	<b>ag</b> at	<b>smaoineamh</b> think.VN		
	<b>ar</b> on	<b>Mharcas</b> Marcas	<b>dí</b> to.OBJ:3SG.FEM								
	<i>She sighed, unwittingly, thinking of Marcas</i>										

<sup>2</sup> | *gcónaí*, here analyzed in its constituents, will henceforth be glossed with its normal meaning 'always'.

73.	<b>Bhí sí</b> be.PAST SUBJ:3SG.FEM	<b>go</b> PTC	<b>mór</b> much	<b>i</b> in	<b>ngrá</b> love	<b>leis,</b> with.OBJ:3SG.MSC	<b>le</b> with	<b>sé</b> six	<b>bliana</b> years
	<b>anuas,</b> down	<b>ach an</b> but PTC.INT	<b>raibh seisean</b> be.PAST SUBJ:3SG.MSC-EMPH			<b>i ngrá</b> in love	<b>léi</b> with.OBJ:3SG.FEM		<b>siúd?</b> that

*She had been very much in love with him for the past six years, but was he in love with her?*

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74.	<b>Ar</b> PTC.INT.COP.PAST	<b>mhaith</b> good	<b>leat</b> with.OBJ:2SG	<b>méid</b> amount	<b>mo</b> POSS:1SG	<b>ghrá</b> love.GEN	<b>a</b> to	<b>thomhas?</b> measure.VN
	<b>Tá sé</b> be SUBJ:3SG.MSC	<b>ar aon</b> on one	<b>mhéid</b> amount	<b>le ...</b> with	<b>fan</b> wait.IMP	<b>go</b> COMPL	<b>bhfeice</b> see.SUBJN	<b>mé</b> SUBJ:1SG

*Did you like to measure the quantity of my love? Is it the same quantity as ... let me see*

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75.	<b>Ní ciallmhar</b> NEG.COP sensible	<b>an</b> DET	<b>rud</b> thing	<b>é</b> SUBJ:3SG.MSC	<b>duine</b> person	<b>ar</b> on	<b>bith</b> world	<b>a</b> to	<b>cheistiú</b> question.VN
	<b>faoi mhéid</b> about amount	<b>a</b> POSS:3SG.MSC	<b>ghrá,</b> love.GEN	<b>go</b> PTC	<b>háirithe</b> certain	<b>más fear</b> if.COP man	<b>an</b> DET	<b>duine</b> person	<b>sin</b> that

*It is not sensible to ask anybody about the amount of their love, especially if that person is a man*

76.	<b>ach ní</b> but NEG	<b>bhíodh leigheas</b> be.IMPF medicine	<b>ag</b> at	<b>Saoirse air</b> Saoirse on.OBJ:3SG.MSC
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*but Saoirse had no cure for that*

77.	<b>Nil sé</b> NEG.COP SUBJ:3SG.MSC	<b>ciallmhar</b> sensible	<b>brú</b> press.VN	<b>ar</b> on	<b>fhear</b> man	<b>ar</b> on	<b>bith</b> world	<b>teacht chun</b> come.VN to
	<b>cónaithe</b> live.VN.GEN	<b>leat</b> with.OBJ:2SG						

*It is not sensible to put pressure on any man to come live with you*

78.	<b>Beag an</b> little DET	<b>mhaitheas</b> goodness	<b>a</b> REL	<b>dhein sé</b> do.PAST SUBJ:3SG.MSC	<b>dí</b> to.OBJ:3SG.FEM	<b>a</b> to	<b>bheith</b> be.VN
	<b>á</b> POSS:3SG.MSC	<b>éileamh air</b> ask.VN on.OBJ:3SG.MSC					

*Little good it did her to be asking that of him*

79.	<b>Níor ghéill</b> NEG yield.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>dí</b> to.OBJ:3SG.FEM
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*He didn't yield to her*

80.	<b>Ní fhéadfaínn</b> NEG be able.COND.1SG	<b>árasán</b> apartment	<b>a</b> to	<b>roinnt le</b> share.VN with	<b>héinne!</b> anyone
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*I wouldn't be able to share an apartment with anyone!*

81.	<b>Táim i</b> be.1SG in	<b>bhfad róscaipthe</b> distance too-scattered
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*I am far too scattered*

82.	<u>ar</u> on	<u>aon</u> one	<u>nós</u> manner							
	<i>at any rate</i>									
83.	<u>níl</u> NEG.COP	<u>spás</u> space	<u>in</u> in	<u>árasán</u> apartment	<u>ar</u> on	<u>bith</u> word	<u>do</u> to	<u>mo</u> POSS:1SG	<u>chuid</u> share	
	<u>canbhás</u> canvasses.GEN									
	<i>there is no room in any in any apartment for my canvasses</i>									
84.	<u>B'</u> COP.PAST	<u>fhíor</u> true	<u>dó</u> to.OBJ:3SG.MSC	<u>faoin</u> about.DET	<u>bpointe</u> point	<u>deireanach</u> last				
	<i>He was right about the last point</i>									
85.	<u>Bhí</u> be.PAST	<u>sí</u> it.SUBJ:3SG.FEM	<u>lán</u> full	<u>go</u> to	<u>doras</u> door	<u>ag</u> at	<u>teacht</u> come.VN	<u>isteach</u> inside	<u>sa</u> in.DET	<u>stáisiún</u> station
	<u>di</u> to.OBJ:3SG.FEM									
	'It [= the train, FEM] was full to the doors when it arrived at the station'									
86.	<u>bhrúigh</u> press.PAST	<u>gach</u> every	<u>duine</u> person	<u>ar</u> on	<u>an</u> DET	<u>ardán</u> platform	<u>isteach</u> inside	<u>ina</u> in.POSS:3SG.FEM	<u>treo</u> direction	
	<i>everyone on the platform pushed towards her</i>									
87.	<u>trí</u> three	<u>chéad</u> hundred	<u>duine</u> person	<u>ag</u> at	<u>iarraidh dul</u> try.VN go.VN	<u>ar</u> on	<u>thraein</u> train			
	<i>three hundred people trying to get on the train</i>									
88.	<u>ribe</u> hair	<u>féir</u> hay.GEN	<u>i</u> in	<u>ngort</u> field						
	<i>a blade of hay in a field</i>									
89.	<u>brúite</u> press.PPSTPTC	<u>ar</u> on	<u>gach</u> each	<u>taobh</u> side	<u>ag</u> at	<u>coirp</u> bodies	<u>eile</u> other			
	<i>hemmed in on each side by other bodies</i>									
90.	<u>Ní</u> NEG	<u>bhíonn</u> be.IMPF	<u>tú</u> SUBJ:2SG	<u>riamh</u> ever	<u>chomh</u> as	<u>cóngarach</u> close	<u>do</u> to	<u>dhaoine,</u> people	<u>go</u> PTC	<u>fisiciúil,</u> physically
	<u>agus</u> and	<u>a</u> REL	<u>bhíonn</u> be.IMPF	<u>tú</u> SUBJ:2SG	<u>ar</u> on	<u>an</u> DET	<u>DART,</u> DART	<u>seachas</u> other than	<u>daoine</u> people	
	<u>lena</u> with.REL	<u>bhfuil</u> be	<u>tú</u> SUBJ:2SG	<u>pósta</u> marry.PPSTPTC	<u>nó</u> or	<u>i</u> in	<u>ngrá</u> love			
	<i>You would never get as close to people, physically, as when you were on the DART, except the people with whom you are married or in love</i>									

91.	<b>Bhí</b> be.PAST	<b>tóin</b> bottom	<b>fir</b> man.GEN	<b>aird</b> tall	<b>chaoil</b> thin	<b>sáite</b> press.PSTPTC	<b>ina</b> in.POSS:3SG.FEM	<b>brollach,</b> breast		
	<b>agus</b> and	<b>brollach mná</b> breast woman.GEN		<b>bige</b> little	<b>sáite</b> press.PPSTPTC	<b>ina</b> in.POSS:3SG.FEM	<b>droim</b> back			
<i>The bottom of a tall, thin man was pressed against her breast, and the breast of a small woman was pressed against her back</i>										
92.	<b>Daoine eile</b> persons other	<b>ag</b> at	<b>tabhairt</b> give.VN	<b>tacaíochta</b> support.GEN	<b>di</b> to.OBJ:3SG.FEM	<b>ar</b> on	<b>an</b> DET	<b>dá</b> two	<b>thaobh</b> side	
<i>other people hemming her in on both sides</i>										
93.	<b>Dá</b> if	<b>dtitfeá</b> fall.COND.2SG	<b>i</b> in	<b>laige</b> weakness	<b>ar</b> on	<b>an</b> DET	<b>traein</b> train	<b>seo...</b> this	<b>ní</b> NEG	<b>thitfeá</b> fall.COND.2SG
	<b>in</b> in	<b>aon chor</b> one turn								
<i>if you fainted on this train you would not fall at all' (the train is so crowded that it is impossible to fall down)</i>										
94.	<b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>spás</b> space	<b>ann</b> in.OBJ:3SG.MSC	<b>le</b> with	<b>titim</b> fall.VN				
<i>There was no space to fall down</i>										
95.	<b>Sheasfá</b> stand.COND.2SG	<b>i</b> in	<b>do</b> POSS:2SG	<b>laige</b> weakness	<b>go dtí</b> until	<b>go</b> COMPL	<b>sroichfeadh</b> reach.COND	<b>an</b> DET	<b>traein</b> train	
	<b>Dún Laoghaire</b> Dún Laoghaire									
<i>You would stand, unconscious, until the train had reached Dún Laoghaire</i>										

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96.	<b>ansin</b> then	<b>thitfeá</b> fall.COND.2SG	<b>amach</b> out	<b>ar</b> on	<b>an</b> DET	<b>ardán,</b> platform	<b>leis</b> with	<b>na</b> DET	<b>sluaite</b> crowd	<b>eile</b> other
	<b>a</b> REL	<b>thuirling</b> descend.PAST	<b>ansin</b> there							
<i>then you would fall out onto the platform as the crowd descended there</i>										

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97.	<b>mura</b> unless	<b>mbeifeá</b> be.COND.2SG	<b>tagtha</b> arrive.APSTPTC	<b>chugat</b> to.OBJ:2SG	<b>féin</b> self	<b>faoin</b> under.DET	<b>am</b> time	<b>sin</b> that	
<i>if you had not come to by that time</i>									
98.	<b>'Tá</b> be	<b>an</b> DET	<b>DART</b> DART	<b>go</b> PTC	<b>hiontach,</b> wonderful	<b>a</b> REL	<b>deireadh</b> say.IMPF	<b>Saoirse</b> Saoirse	<b>lena</b> with.POSS:3SG.FEM
	<b>cairde</b> friends	<b>i gcónaí,</b> always	<b>le</b> with	<b>daoine</b> people	<b>sa</b> in.DET	<b>ghailearaí</b> gallery			
<i>"The DART is wonderful," Saoirse would always say to her friends and to the people in the gallery</i>									

99. <b>Tá</b> be	<b>an</b> DET	<b>t-ádh</b> luck	<b>leat</b> with.OBJ:2SG						
<i>You are lucky</i>									
100. <b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>cead</b> permission	<b>gearáin</b> complaint.GEN	<b>ag</b> at	<b>aon</b> one	<b>duine</b> people			
<i>nobody was free to complain</i>									
101. <b>'Tá</b> be	<b>an</b> DET	<b>DART</b> DART	<b>wonderful!</b> wonderful	<b>a</b> REL	<b>deireadh</b> say.IMPF	<b>Saoirse, deich</b> Saoirse ten	<b>n-uaire</b> times	<b>in</b> in	
	<b>aghaidh an</b> face	<b>an lae</b> day.GEN							
<i>"Tá an DART wonderful!", Saoirse would say ten times a day</i>									
102. <b>dhá</b> two	<b>spota</b> spot	<b>dhearga ar</b> red on	<b>chúlra</b> background	<b>gorm</b> blue					
<i>two red spots on a blue background</i>									
103. <b>Bhí</b> be.PAST	<b>bolaithe</b> smells	<b>éagsúla le</b> strange with	<b>fáil</b> get.VN	<b>ar</b> on	<b>an</b> DET	<b>DART</b> DART	<b>an</b> DET	<b>tráthnóna</b> afternoon	
	<b>seo, cuid</b> this part	<b>acu</b> at.OBJ:3PL	<b>go</b> PTC	<b>deas</b> nice	<b>agus</b> and	<b>cuid</b> part	<b>acu</b> at.OBJ:3PL	<b>nach raibh</b> REL.NEG be.PAST	
	<b>chomh deas sin</b> as nice that								
<i>'You could smell strange odours on the DART that afternoon, some of them nice, some of them not that nice'</i>									
104. <b>Cumhrán</b> scent	<b>de</b> of	<b>shaghas</b> sort	<b>éigin</b> some	<b>a</b> REL	<b>bhí</b> be.PAST	<b>coitianta</b> common	<b>faoi</b> under	<b>láthair</b> presence	
<i>Every kind of scent that was common at that time</i>									
105. <b>Bhí</b> be.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>sin</b> that	<b>san</b> in.DET	<b>aer</b> air					
<i>It was in the air</i>									
106. <b>Boladh nua</b> scent new	<b>ar</b> REL	<b>bhain Saoirse triail</b> take.PAST Saoirse test	<b>as</b> off.OBJ:3SG.MSC	<b>inniu</b> today					
<i>A new scent that Saoirse was trying on today</i>									
107. <b>i</b> in	<b>siopa</b> shop	<b>Brown Thomas</b> Brown Thomas							
<i>in Brown Thomas</i>									
108. <b>Cé</b> although	<b>go</b> COMPL	<b>raibh an</b> be.PAST DET	<b>tráthnóna</b> afternoon	<b>fuair</b> cold	<b>bhí an</b> be.PAST DET	<b>traein</b> train	<b>an-te</b> very-hot		
<i>Although the afternoon was cold, it was quite hot in the train</i>									

109. <b>duine</b> person	<b>éigin</b> some	<b>a</b> REL	<b>lig</b> let	<b>broim</b> fart	<b>as,</b> out of.OBJ:3SG.MSC or	<b>nó</b> or	<b>aisti</b> out of.OBJ:3SG.FEM and	<b>agus</b> and
<b>a</b> REL	<b>lion</b> fill.PAST	<b>an</b> DET	<b>carráiste</b> carriage	<b>le</b> with	<b>boladh</b> smell	<b>bréan,</b> foul	<b>te,</b> warm	<b>náiriúil</b> shameful
<i>someone (a man or a woman) farting and who filled the carriage with a foul, warm, shameful smell</i>								
110. <b>An</b> DET	<b>t-aon</b> one	<b>bhuntaíste</b> advantage	<b>a</b> to	<b>bhain</b> pick.VN	<b>leis</b> with	<b>an</b> DET	<b>DART</b> DART	
<i>the only advantage concerning the DART</i>								
111. <b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>ionat</b> in.OBJ:2SG	<b>ach</b> but	<b>cloch</b> stone	<b>bheag</b> small	<b>amháin</b> one	<b>ar</b> on	<b>charn</b> pile
<i>You were nothing more than a small stone on a pile</i>								
112. <b>Thosaigh</b> start.PAST	<b>daoine</b> people	<b>ag</b> at	<b>tuirlingt</b> descend.VN	<b>den</b> from.DET	<b>traein</b> train	<b>ag</b> at	<b>an</b> DET	<b>gCarraig Dhubh</b> Black Rock
<i>people started to get off the train at Black Rock</i>								
113. <b>B'</b> COP.PAST	<b>in</b> that	<b>seans</b> chance	<b>agat</b> at.OBJ:2SG	<b>mioneolas</b> detailed-knowledge	<b>de</b> of	<b>shaghas eile</b> sort other		
<b>a</b> to	<b>fháil</b> find.VN	<b>ar</b> on	<b>an</b> DET	<b>nádúr</b> nature	<b>daonna</b> human			
<i>You had that chance of finding detailed information of a different kind about the human nature</i>								
114. <b>den</b> of.DET	<b>chéad</b> first	<b>uair</b> time	<b>ó</b> since	<b>d'fhág</b> leave.PAST	<b>siad</b> SUBJ:3PL	<b>lár</b> centre	<b>na</b> DET	<b>cathrach</b> city.GEN
<i>for the first time since they left the city centre</i>								
115. <b>bhí</b> be.PAST	<b>seans</b> chance	<b>ag</b> at	<b>na</b> DET	<b>hainniseoirí</b> miserable.PL	<b>a</b> REL	<b>bhí</b> be.PAST	<b>leathmharbh</b> half-dead	<b>ón seasamh</b> from.DET stand.VN
<b>clár</b> board	<b>a</b> to	<b>chur</b> put.VN	<b>faoina</b> under.POSS:3PL	<b>dtóin</b> bottom				
<i>the miserable who were half-dead from standing had a chance to put a board under their bottom</i>								
116. <b>Ní</b> NEG	<b>crannchur</b> lottery.MSC	<b>a</b> REL	<b>bhí</b> be.PAST	<b>ann</b> in.OBJ:3SG.MSC	<b>ach</b> but	<b>seasamh</b> stand.VN	<b>na</b> DET	<b>dtréan</b> strong.GEN.PL
<i>It wasn't a lottery but the survival of the fittest</i>								

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117. <b>Bhí</b> be.PAST	<b>uirthi</b> on.OBJ:3SG.FEM	<b>súil</b> eye	<b>ghéar</b> sharp	<b>a</b> to	<b>choimeád</b> keep.VN	<b>orthu</b> on.OBJ:3PL	<b>siúd</b> those	
<b>a</b> REL	<b>bhí</b> be.PAST	<b>ina</b> in.POSS:3PL	<b>suí</b> sit.VN	<b>cheana féin</b> already				
<i>She had to keep a sharp eye on those people who were already sitting</i>								
118. <b>Conas</b> how	<b>a</b> REL	<b>tharla</b> happen.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>go</b> COMPL	<b>raibh</b> be.PAST	<b>siad</b> SUBJ:3PL	<b>ina</b> in.POSS:3PL	<b>suí?</b> sit.VN
<i>How did it happen that they were sitting?</i>								

119. <b>a</b> REL	<b>chaith</b> spend.PAST	<b>an</b> DET	<b>lá</b> day	<b>ar</b> on	<b>fad</b> length	<b>ar</b> on	<b>an</b> DET	<b>DART</b> DART	
<i>who spent the whole day on the DART</i>									
120. <b>ag</b> at	<b>taisteal</b> travel.VN	<b>ó</b> from	<b>Bhré</b> Bray	<b>go</b> to	<b>Binn Éadair,</b> Binn Éadair	<b>ó</b> from	<b>Bhinn Éadair</b> Binn Éadair		
<b>go</b> to	<b>Bré</b> Bray								
<i>travelling from Bray to Binn Éadair, from Binn Éadair to Bray</i>									
121. <b>ionas</b> manner	<b>go</b> COMPL	<b>mbeadh</b> be.COND	<b>sé</b> SUBJ:3SG.MSC	<b>de</b> of	<b>shásamh</b> satisfaction	<b>acu</b> at.OBJ:3PL	<b>suíochán</b> seat		
<b>a</b> to	<b>bheith</b> be.VN	<b>acu</b> at.OBJ:3PL	<b>ar</b> on	<b>thraein</b> train	<b>5.15</b> 5.15				
<i>so that it would be fine by them to have a seat on the 5.15 train</i>									
122. <b>Bhí</b> be.PAST	<b>uirthi</b> on.OBJ:3SG.FEM	<b>faire</b> watch.VN	<b>go</b> PTC	<b>géar</b> sharp	<b>chun</b> to	<b>leid</b> clue	<b>a</b> to	<b>fháil</b> get.VN	<b>maidir le</b> concerning
<b>pleananna</b> plans	<b>na</b> the	<b>ndaoinne</b> people.GEN	<b>suite</b> certain						
<i>She had to watch out carefully to get a clue as regards the plans of certain people</i>									
123. <b>An</b> PTC.INT	<b>raibh</b> be.PAST	<b>an</b> DET	<b>chuma</b> appearance	<b>air</b> on.OBJ:3SG.MSC	<b>siúd</b> that	<b>nó</b> or	<b>uirthi</b> on.OBJ:3SG.FEM	<b>siúd</b> that	
<b>gur</b> COMPL.COP	<b>as</b> from	<b>an</b> DET	<b>gCarraig Dhubh</b> Black Rock	<b>dó</b> to.OBJ:3SG.MSC	<b>nó</b> or	<b>dí?</b> to.OBJ:3SG.FEM			
<i>Did that man or that woman look as though they were from Blackrock?</i>									
124. <b>An</b> PTC.INT	<b>raibh</b> be.PAST	<b>aghaidh,</b> face,	<b>éadaí,</b> clothes,	<b>mála,</b> bag,	<b>leabhair,</b> books,	<b>nuachtáin</b> newspapers	<b>na</b> DET	<b>Carraige</b> Rock.GEN	<b>Duibhe</b> Black
<b>aici?</b> at.OBJ:3SG.FEM									
<i>Did she have the face, clothes, bags, books, newspapers of (someone coming from) Black Rock?</i>									
125. <b>duine</b> person	<b>a</b> REL	<b>mbeadh</b> be.COND	<b>cónaí</b> live.VN	<b>uirthi</b> on.OBJ:3SG.FEM	<b>amuigh</b> out	<b>i</b> in	<b>mBré,</b> Bray	<b>nó</b> or	<b>sa</b> in
<b>tSeanchill,</b> Seanchill	<b>is</b> COP	<b>é</b> SUBJ:3SG.MSC	<b>sin</b> that	<b>duine</b> person	<b>a</b> REL	<b>choimeádfadh</b> keep.COND	<b>an</b> DET	<b>suíochán</b> seat	
<b>ar</b> on	<b>feadh</b> length	<b>leathuair</b> half-hour.GEN	<b>an</b> DET	<b>chloig</b> clock.GEN	<b>eile</b> other				
<i>a woman who was very likely to be living out in Bray or in Seanchill, that is someone who would keep the seat for another half an hour</i>									
126. <b>An</b> PTC.INT	<b>raibh</b> be.PAST	<b>cuma</b> appearance	<b>ar</b> on	<b>an</b> DET	<b>duine</b> person	<b>go</b> COMPL	<b>raibh</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>ag</b> at
<b>ullmhú</b> prepare.VN	<b>don</b> to.DET	<b>turas</b> journey	<b>uafásach</b> terrible	<b>ón</b> from.DET	<b>suíochán</b> seat	<b>go dtí</b> to	<b>doras</b> door	<b>na</b> DET	
<b>traenach</b> train.GEN									
<i>did she look as though she was preparing for the terrible journey from the seat to the doors of the train</i>									



127. <b>An raibh sí ag cur a leabhair, nó a cóip de The Irish Times, ina mála bog leathair?</b> PTC.INT be.PAST SUBJ:3SG.FEM at put.VN POSS:3 book or POSS:3SG.FEM copy of The Irish Times in.POSS:3SG.FEM bag soft leather.GEN
<i>Was she putting her book, or her copy of The Irish Times, into her soft leather bag?</i>
128. <b>An raibh cuma neirbhíseach ag teacht ar a haghaidh?</b> PTC.INT be.PAST appearance nervous at come.VN on POSS:3SG.FEM face
<i>Was a nervous look appearing on her face?</i>
129. <b>Uaireanta bheadh dul amú ort</b> times be.COND go.VN in vain on.OBJ:2SG
<i>Sometimes you can go wrong</i>
130. <b>Bheadh gach cosúlacht air gur dhuine a rugadh ... sa Charraig Dhubh</b> be.COND every appearance on.OBJ:3SG.MSC COMPL person REL be born.PAST in Rock Black
<i>He would no doubt look as someone who was born ... in Black Rock</i>
131. <b>Bheadh an duine céanna seo ag dúnadh a leabhair nó ag cur uaithi a Walkman</b> be.COND DET person same this at close.VN POSS.3 book.GEN or at put.VN from.OBJ:3SG.FEM POSS:3 Walkman
<i>This same person would be closing her book or putting away her Walkman</i>
132. <b>Ach ag stáisiún na Carraige Duibhe</b> but at station of Black Rock 'But at the Black Rock station'
133. <b>bhogfadh sí as a suíochán</b> move.COND SUBJ:3SG.FEM from POSS:3SG.FEM seat 'she would leave her seat'
134. <b>Bheadh gach cosúlacht uirthi gurbh as an gCarraig Dhubh di</b> be.COND every appearance on.OBJ:3SG.FEM COMPL.COP from DET Black Rock to.OBJ:3SG.FEM
<i>It was evident that she was from Black Rock</i>

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135. <b>I gCill Iníon Léinín a rugadh agus a tógadh í</b> in Cill Iníon Léinín REL be born.PAST.AUT and REL raise.PAST.AUT OBJ:3SG.FEM
<i>In Cill Iníon Léinín where she was born and raised</i>

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136. <b>is</b> COP	<b>ansin</b> there	<b>a</b> REL	<b>bhí</b> be.PAST	<b>cónaí</b> dwell.VN	<b>fós</b> still	<b><u>uirthi</u></b> on.OBJ:3SG.FEM			
<i>it is there that she still had to live</i>									
137. <b>Fiche</b> twenty	<b>nóiméad eile,</b> minute other	<b><u>sa</u></b> in.DET	<b>suíochán</b> seat	<b>sin</b> that					
<i>Another twenty minutes, on that seat</i>									
138. <b>níor</b> NEG	<b>dhein</b> make.PAST	<b>siad</b> SUBJ:3PL	<b>botúin</b> blunders	<b><u>ina</u></b> in.POSS:3PL	<b>gcuid</b> share	<b>meastachán</b> estimates.GEN			
<i>They did not make any gross mistake in their estimates</i>									
139. <b>agus</b> and	<b><u>ag</u></b> at	<b>an</b> DET	<b>gCarraig Dhubh</b> Rock Black						
<i>and at Black Rock</i>									
140. <b>Dheinidís</b> do.IMPF.3PL	<b>cinnte</b> sure	<b><u>de</u></b> of	<b>gurbh</b> COMPL.COP	<b>iadsan</b> SUBJ:3PL-EMPH	<b>a</b> REL	<b>bhíodh</b> be.IMPF	<b>cóngarach</b> near		
<b><u>don</u></b> to.DET	<b>suíochán</b> seat								
<i>They made sure of the fact that they were close to the seat</i>									
141. <b>Iadsan</b> OBJ:3PL-EMPH	<b>a</b> REL	<b>shleamhnaíodh</b> slip.PAST	<b>isteach</b> inside	<b><u>ann</u></b> in.OBJ:3SG.MSC					
<i>Those who slipped in there</i>									
142. <b>Níor</b> NEG	<b>éirigh</b> rise.PAST	<b><u>le</u></b> with	<b>Saoirse riamh</b> Saoirse ever	<b>suíochán</b> seat	<b>a</b> to	<b>fháil</b> find.VN	<b><u>ar</u></b> on	<b>an</b> DET	
<b>mbealach</b> route	<b>seo</b> this								
<i>Saoirse never succeeded in finding a seat on this route</i>									
143. <b>Uaireanta</b> times	<b>d'fháigheadh</b> find.COND	<b>sí</b> SUBJ:3SG.FEM	<b>ceann</b> head	<b><u>trí</u></b> through	<b>sheans</b> chance				
<i>Sometimes she would find one by chance</i>									
144. <b>thairgeadh</b> offer.PAS	<b>fear</b> man	<b>éigin,</b> some	<b>seanfhear</b> old-man	<b><u>de</u></b> of	<b>ghnáth,</b> custom	<b>suíochán</b> seat	<b><u>di</u></b> to.OBJ:3SG.FEM		
<i>Some man, usually an old man, would offer her his seat</i>									
145. <b>Ní</b> NEG	<b>éireodh</b> rise.COND	<b>éinne,</b> anyone	<b>fear</b> man	<b>nó</b> or	<b>páiste,</b> child	<b><u>chun</u></b> to	<b>a</b> POSS:3SG.MSC	<b>shuíochán</b> seat	<b>féin</b> own
<b>a</b> to	<b>thabhairt</b> give.VN	<b><u>do</u></b> to	<b>thaistealaí</b> traveller	<b>eile</b> other					
<i>Nobody, either a man or a child, would get up to give their own seat to another traveller</i>									

146. <b>na daoine a bhí ina seasamh</b> DET people REL be.PAST in.POSS:3PL stand.VN  <i>the people who were standing</i>
147. <b>dá mbeadh fear agus bean ina seasamh taobh le</b> if be.COND man and woman in.POSS:3PL stand.VN side with <b>taobh in aice le suíochán</b> side in nearness with seat  <i>if a man and a woman were standing side by side, next to a seat</i>
148. <b>bhíodh sé de nós ag an bhfear comhartha éigin a dhéanamh leis an mbean, ag tabhairt na chéad rogha di</b> be.IMPF SUBJ:3SG.MSC of custom at DET man sign.GEN some to make.VN with DET woman at give.VN DET first choice to.OBJ:3SG.FEM  <i>the man would customarily make some sign to the woman, giving her the first choice</i>
149. <b>Go dtí anocht</b> until tonight  <i>until tonight</i>
150. <b>Bhí Saoirse tar éis brú isteach go dtí an pasáiste idir na suíocháin</b> be.PAST Saoirse after push.VN inside to DET corridor between DET seats  <i>Saoirse had just pushed into the corridor between the seats</i>
151. <b>Dheineadh sí seo ag Baile an Bhóthair i gcónaí, toisc go mbíodh sí i gcónaí ag iarraidh radharc a fháil ar an gcorr éisc a bhíodh ina seasamh ar chos amháin i lár an réisc san áit seo</b> do.IMPF SUBJ:3SG.FEM this at Baile an Bhóthair always purpose COMPL be.IMPF SUBJ:3SG.FEM always at try.VN look to get.VN on DET grey heron.FEM REL be.IMPF in.OBJ:3SG.FEM stand.VN on foot one in centre DET marsh.GEN in.DET place this  <i>She would always do so at Baile an Bhóthair, because she would always try to look at the grey heron that was standing on one leg, in the middle of the marsh there</i>
152. <b>Agus toisc go mbíodh sí dóchasach go mb' fhéidir go mbeadh sí in ann suí síos ag an gCarraig Dhubh</b> and purpose COMPL be.IMPF SUBJ:3SG.FEM hopeful COMPL COP.PAST possible COMPL be.COND SUBJ:3SG.FEM able sit.VN down at DET Rock Black  <i>And because she hoped that she would be able to sit down at the Black Rock stop</i>
153. <b>B' fhuath le Saoirse seasamh</b> COP.PAST hatred with Saoirse stand.VN  <i>Saoirse hated having to stand</i>
154. <b>Tharlaiodh rud aisteach di</b> happen.IMPF thing surprising to.OBJ:3SG.FEM  <i>Something surprising would happen to her</i>

155. <b>D'fhaigheadh</b> experience.IMP	<b>sí</b> SUBJ:3SG.FEM	<b>pian</b> pain	<b>ina</b> in.POSS:3SG.FEM	<b>bolg</b> stomach
<i>She would have a pain in her stomach</i>				
156. <b>Thagadh</b> come.IMP	<b>masmas uirthi</b> nausea on.OBJ:3SG.FEM			
<i>She would feel sick sick</i>				

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157. <b>bhrúigh</b> press.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>isteach</b> inside	<b>sa</b> in.DET	<b>phasáiste</b> corridor						
<i>she pushed into the corridor</i>										
158. <b>sheas</b> stand.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>in</b> in	<b>aice le</b> nearness with	<b>bean</b> woman	<b>a</b> REL	<b>bhí ag</b> be.PAST at	<b>caint ar</b> speak.VN on			
	<b>a</b> POSS:3SG.FEM	<b>teileafón</b> telephone	<b>ó</b> since	<b>d'fhág</b> leave.PAST	<b>an</b> DET	<b>traein</b> train	<b>Sraith an Iarthair</b> West Street			
<i>she stood next to a woman who was speaking on her telephone since the train had left West Street</i>										
159. <b>Cailín</b> girl	<b>gealgháireach</b> cheerful	<b>a</b> REL	<b>bhí</b> be.PAST	<b>inti</b> in.OBJ:3SG.FEM						
<i>She was a cheerful girl</i>										
160. <b>seaicéad</b> jacket	<b>leathair</b> leather.GEN	<b>uirthi</b> on.OBJ:3SG.FEM								
<i>she was wearing a leather jacket</i>										
161. <b>'Hi!'</b> Hi	<b>a</b> REL	<b>dúirt</b> say.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>arís</b> again	<b>agus</b> and	<b>arís</b> again	<b>eile</b> other	<b>ar</b> on	<b>an</b> DET	<b>nguthán,</b> telephone
	<b>i</b> in	<b>nguth</b> voice	<b>ard</b> high	<b>láidir</b> strong	<b>féinmhuíneach</b> self-confident					
<i>"Hi!" she would say again and again on the telephone, in a strong, loud, self-confident voice</i>										
162. <b>chuir</b> put.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>an</b> DET	<b>teileafón</b> telephone	<b>ina</b> in.POSS:3FEM	<b>mála</b> bag	<b>droma, agus</b> back.GEN and	<b>dhein</b> make.PAST			
	<b>meangadh</b> smile	<b>mór</b> big	<b>gáire</b> laugh.VN.GEN	<b>leis</b> with	<b>an saol</b> DET world	<b>i</b> in	<b>gcoitinne</b> generality			
<i>she put the telephone into her backpack she gave a big smile to the world in general</i>										
163. <b>agus</b> and	<b>an</b> DET	<b>traein</b> train	<b>ag</b> at	<b>druidim</b> approach.VN	<b>leis</b> with	<b>an</b> DET	<b>gcéad</b> first	<b>stáisiún eile</b> station other		
<i>as the train moves/moved closer to the next station</i>										
164. <b>d'éirigh sí</b> rise.PAST SUBJ:3SG.FEM	<b>agus</b> and	<b>thosaigh</b> begin.PAST	<b>ag</b> at	<b>déanamh</b> make.VN	<b>a</b> POSS:3SG.FEM	<b>bealaigh</b> route				
	<b>go dtí</b> to	<b>an doras</b> the door								
<i>she got up and started to make her way to the door</i>										

165. <b>Bhí fear meánaosta ina sheasamh in aice le Saoirse</b> be.PAST man middle-aged in.POSS:3SG.MSC stand.VN in nearness with Saoirse
<i>A middle-aged man was standing next to Saoirse</i>
166. <b>D'fhan sí soicind, go dea-bhéasach, ag feitheamh go dtabharfadh sé an nod di</b> wait.PAST SUBJ:3SG.FEM second PTC well-behaved at wait.VN COMPL give.COND SUBJ:3SG.MSC DET nod to.SUBJ:3SG.FEM
<i>She waited for a second, politely, for him to nod at her</i>
167. <b>Ina ionad sin, shuigh sé féin síos</b> in.POSS:3SG.MSC place that sit.PAST SUBJ:3SG.MSC self down
<i>Instead of that, he sat down</i>
168. <b>tharraing [sé] leabhar as a phóca</b> pull.PAST SUBJ:3SG.MSC book out of POSS:3SG.MSC pocket
<i>he drew a book out of his pocket</i>
169. <b>Shleamhnaigh an traein as an stáisiún</b> slid.PAST DET train out of DET station
<i>The train slid out of the station</i>
170. <b>bhí sí ina luí ar a droim i seomra beag dorcha agus glór aisteach ina cluasa</b> be.PAST SUBJ:3SG.FEM in.POSS:3SG.FEM lie.VN on DET back in room small dark and noise strange in.POSS:3SG.FEM ears
<i>she was lying on her back in a small dark room, and a strange noise was in her ears</i>
171. <b>Bhí sí in otharcharr</b> be.PAST SUBJ:3SG.FEM in ambulance
<i>She was in an ambulance</i>
172. <b>Tar éis di dul faoi scrúdú san ospidéal</b> after to.OBJ:3SG.FEM go.VN under examination in.DET hospital
<i>after she had undergone the examination in the hospital</i>
173. <b>Fuair sí tacsái go dtí a hárasán</b> get.PAST SUBJ:3SG.FEM taxi to POSS:3SG.FEM apartment
<i>She took a taxi to her apartment</i>
174. <b>dhá sheomra bheaga i seanteach sa Naigín</b> two room small in old-house in.DET Noggin
<i>two small rooms in an old house in the Noggin</i>
175. <b>Níor tharla ach gur thit sí i laige</b> NEG happen.PAST but COMPL fall.PAST SUBJ:3SG.FEM in weakness 'She simply fainted'

176. <b>Bhí an iomarca daoine ar an traein</b> be.PAST DET excess people.GEN on DET train
<i>There were too many people on the train</i>

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177. <b>thaispeáin na scrúduithe nach raibh mórán cearr léi</b> show.PAST DET examinations COMPL.NEG be.PAST much wrong with.OBJ:3SG.FEM
<i>the examinations showed that there was not much wrong with her</i>

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178. <b>ba mhaith leis dá bhfillfeadh sí i gceann lá nó dhó chun go ndéanadh sé scrúdú níos géire</b> COP.COND good with.OBJ:3SG.MSC if return.COND SUBJ:3SG.FEM in head day or two to COMPL make.COND SUBJ:3SG.MSC examination sharper
<i>he would like her to return within a day or two so that he could carry out a more accurate examination</i>

179. <b>Bhí Saoirse ina seomra beag</b> be.PAST Saoirse in.POSS:3SG.FEM room small
<i>Saoirse was in her small room</i>

180. <b>nuair a thug sí faoi deara nach raibh a mála aici, an mála ina raibh an chulaith DK a cheannaigh sí in BT</b> when understand.PAST SUBJ:3SG.FEM under perception COMPL.NEG be.PAST POSS:3 bag at.POSS:3SG.FEM DET bag in.REL be.PAST DET suit DK REL buy.PAST SUBJ:3SG.FEM in BT
<i>when she understood that she didn't have her bag, the bag in which was the DK suit she bought in Brown Thomas</i>

181. <b>Dhá chéad punt, imithe le gaoth</b> two hundred pound go.APSTPTC with wind
<i>Two hundred pounds, gone with the wind</i>

182. <b>Ghlaoigh sí ar Oifig na nEarraí Caillte in Iarnród Éireann</b> call.PAST SUBJ:3SG.FEM on Office DET Things.GEN Lost in Ireland.GEN Railroad
<i>She called the Lost-and-Found Office at Iarnród Éireann</i>

183. <b>ag iarraidh uirthi glooch idir a naoi agus a cúig, ón Luan go dtí an Satharn</b> at ask.VN on.OBJ:3SG.FEM call.VN between PTC nine and PTC five from.DET Monday to DET Saturday
<i>asking her to call between nine and five, from Monday to Saturday</i>

184. <b>Ghlaoigh sí ar Mharcas</b> call.PAST SUBJ:3SG.FEM on Marcas
<i>she called Marcas</i>

185. 'Hello' ní déarfadh sé mura mbíodh gá leis Hello NEG say.COND SUBJ:3SG.MSC unless be.IMPF need with.OBJ:3SG.MSC;  <i>He would not say "Hello" if it was not necessary</i>
186. Shábháladh sé a chuid fuinnimh go léir don save.IMPF SUBJ:3SG.MSC POSS:3SG.MSC share energy.GEM PTC entire to.DET chanbhás canvas  <i>He would save all of his energies for the canvas</i>
187. Smaoinigh sí ar rud éigin a ithe think.PAST SUBJ:3SG.FEM on thing some to eat.VN  <i>She thought of eating something</i>
188. ní raibh faic ite aici ó bhí am lóin NEG be.PAST anything eat.PPSTPTC at.OBJ:3SG.FEM since be.PAST time lunch.GEN ann in.OBJ:3SG.MSC  <i>she had eaten nothing since lunch time</i>
189. ag siopadóireacht at shopping:N  <i>shopping</i>
190. Ní raibh ocras ar bith anois uirthi NEG be.PAST hunger on world now on.OBJ:3SG.FEM  <i>She was not hungry now</i>
191. Chuir sí an immersion ar siúl put.PAST SUBJ:3SG.FEM DET immersion on go.VN  <i>She turned the immersion on</i>
192. Dhéanfadh folcadh deas te maitheas an domhain di do.COND bath nice warm goodness DET world.GEN to.OBJ:3SG.FEM 'A nice, warm bath would do her all the good in the world'
193. chuir [sí] an teilifís ar siúl put.PAST SUBJ:3SG.FEM DET television on go.VN  <i>she turned the television on</i>

## 2 Mícheál Ó Cíosóig (1997)

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1.	<b>Agus</b> and	<b>mé</b> SUBJ:1SG	<b>im</b> in.POSS:1SG	<b>sheasamh</b> stand.VN	<b>ag</b> at	<b>doras</b> door	<b>an</b> DET	<b>Great Southern Hotel</b> Great Southern Hotel.GEN		
	<b>i</b> in	<b>gCill Airne,</b> Killarney	<b>go</b> PTC	<b>déanach</b> late	<b>an</b> DET	<b>oíche</b> night	<b>Shathairn</b> Saturday.GEN	<b>áirithe</b> certain	<b>seo</b> this	
<i>As I was standing at the door of the Great Southern Hotel in Killarney, late one Saturday night</i>										
2.	<b>bhíos</b> be.IMPF.1SG	<b>ag</b> at	<b>iarraidh a</b> try.VN to	<b>dhéanamh</b> make	<b>amach an</b> out PTC.INT	<b>rachainn</b> come.IMPF.1SG				
	<b>chun</b> to	<b>cainte</b> talk.VN.GEN	<b>ag an</b> at the	<b>am seo</b> time this	<b>den oíche</b> of.DET night	<b>leis an mbean</b> with DET woman				
	<b>bheag</b> small	<b>álainn a</b> beautiful REL	<b>bhí in</b> was in	<b>áit éigin</b> place some	<b>istigh san</b> inside in.DET	<b>óstán</b> hotel				
<i>I was trying to decide if I would go to talk at this time of the night to the small, beautiful woman who was somewhere in the hotel</i>										
3.	<b>Bhí a</b> be.PAST POSS:3SG.FEM	<b>híomhá do</b> image to	<b>mo</b> POSS:1SG	<b>chrá</b> anguish						
<i>Her image anguished me</i>										
4.	<b>Bhíos</b> be.PAST.1SG	<b>ar</b> on	<b>bís, neirbhíseach</b> screw nervous							
<i>I was in suspense, nervous</i>										
5.	<b>Bhí cúis</b> be.PAST cause	<b>mhaith leis</b> good with.OBJ:3SG.MSC	<b>sin</b> that							
<i>There was a good reason for that</i>										
6.	<b>bhí a</b> be.PAST POSS:3SG.FEM	<b>fear céile</b> husband	<b>ina</b> in.POSS:3SG.MSC	<b>sheasamh</b> stand.VN	<b>cúpla slat</b> couple yard					
	<b>uaim</b> from.OBJ:1SG									
<i>'And her husband was standing a couple of yards from me'</i>										
7.	<b>Bhí an t-am</b> be.PAST DET time	<b>caite</b> spend.PPSTPTC	<b>agam</b> at.OBJ:1SG	<b>ó am</b> from time	<b>dinnéir ag</b> dinner.GEN at					
	<b>cur is</b> put.VN and	<b>ag cúiteamh,</b> at repay.VN	<b>ag iarraidh m'</b> at try.VN POSS:1SG	<b>aigne</b> mind	<b>a shocrú</b> to settle.VN					
	<b>cé acu</b> who at.OBJ:3PL	<b>a labhróinn</b> REL speak.COND.1SG	<b>léi</b> with.OBJ:3SG.FEM	<b>nó nach labhróinn</b> or REL.NEG speak.COND.1SG						
<i>I had spent my time since dinner humming and hawing, trying to make out if I should or should not speak to her</i>										
8.	<b>Ba chóir dom</b> COP.PAST apt to.OBJ:1SG	<b>insint di</b> relate.VN to.OBJ:3SG.FEM	<b>mar gheall ar</b> as account on	<b>gheáitsíocht</b> antics						
	<b>Chlic</b> Clic.GEN									
<i>I should have given her some explanation as regards Clic's antics</i>										



9.	<b>agus</b> and	<b>sinn</b> OBJ:1PL	<b>i</b> in	<b>bhfad</b> distance	<b>ón</b> from.DET	<b>oifig</b> office			
	<i>as we were away from the office</i>								
10.	<b>bheadh</b> be.COND.3SG	<b>leithscéal</b> excuse	<b>agam</b> at.OBJ:1SG	<b>to</b> to	<b>labhairt</b> speak.VN	<b>léi</b> with.OBJ:3SG.FEM			
	<i>I would have an excuse to speak to her</i>								
11.	<b>Ach</b> but	<b>an</b> PTC.INT	<b>dteastaíonn</b> be missing	<b>sin</b> that	<b>uaim?</b> from.OBJ:1SG				
	<i>But do I need that?</i>								
12.	<b>Cad</b> what	<b>a</b> REL	<b>abród</b> say.FUT.1SG	<b>léi?</b> with.OBJ:3SG.FEM					
	<i>What will I tell her?</i>								
13.	<b>Tar éis</b> after	<b>dinnéir</b> dinner.GEN	<b>bhí</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>gafa</b> busy	<b>le</b> with	<b>scata</b> group	<b>meidhreach</b> merry	
	<b>ina</b> in.REL	<b>raibh</b> be.PAST	<b>an</b> DET	<b>fear céile</b> husband	<b>damanta</b> damned	<b>sin</b> that	<b>agus</b> and	<b>roinnt</b> some	
	<b>dá</b> of.POSS:3PL	<b>gcairde</b> friends							
	<i>After dinner she was occupied with a merry group of people among whom was (her) damned husband and some of their friends</i>								
14.	<b>Chaith</b> spend.PAST	<b>siad</b> SUBJ:3PL	<b>cúpla</b> couple	<b>uair</b> hour	<b>an</b> DET	<b>chloig</b> clock.GEN	<b>cruinnithe</b> gather.VN.GEN	<b>thart</b> around	<b>ar</b> on
	<b>an</b> DET	<b>bpianó</b> piano	<b>i</b> in	<b>gcúinne</b> corner	<b>den</b> of.DET	<b>bhfoyer</b> foyer	<b>galánta</b> grand	<b>ag</b> at	<b>ól,</b> drink.VN
	<b>baint</b> take.VN	<b>suilt</b> fun.GEN	<b>as</b> out of.OBJ:3SG.MSC	<b>mar</b> as	<b>ócáid</b> occasion		<b>ag</b> at	<b>cantain</b> sing.VN	<b>agus</b> and
								<b>ag</b> at	
	<i>They spent a couple of hours around the piano in a corner of the grand foyer, drinking, singing and enjoying it as an occasion</i>								
15.	<b>Níor</b> NEG	<b>éirigh</b> rise.PAST	<b>deis</b> opportunity	<b>ina</b> in.REL	<b>mbeadh</b> be.COND	<b>sé</b> SUBJ:3SG.MSC	<b>cuí</b> proper	<b>cur</b> put.VN	<b>isteach</b> inside
	<b>orthu</b> on.OBJ:3PL	<b>agus</b> and	<b>labhairt</b> speak.VN	<b>léi</b> with.OBJ:3SG.FEM					
	<i>There did not arise an opportunity in which it would be proper to interrupt them and speak to her</i>								
16.	<b>nuair a</b> when	<b>dúras</b> say.PAST.1SG	<b>liom</b> with.OBJ:1SG	<b>féin</b> self	<b>go</b> COMPL	<b>rabhas</b> be.PAST.1SG	<b>tuirseach</b> tired	<b>de</b> of	
	<b>bheith</b> be.VN	<b>ag</b> at	<b>guairdeall</b> loiter.VN	<b>thart</b> about	<b>taobh</b> side	<b>istigh</b> inside	<b>agus</b> and	<b>taobh</b> side	<b>amuigh</b> outside
	<b>ag</b> at	<b>smaoineamh</b> think.VN	<b>uirthi</b> on.OBJ:3SG.FEM	<b>agus</b> and	<b>gur</b> COMPL	<b>shocraigh</b> settle.PAST	<b>mé</b> SUBJ:1SG	<b>ar</b> on	<b>imeacht</b> go.VN
	<b>liom</b> with.OBJ:1SG	<b>suas</b> up	<b>staighre</b> stairs						
	<i>When I said to myself that I was tired of loitering about inside and outside the hotel, thinking of her decided to go upstairs</i>								

17.	<b>Bhrúigh</b> press.PAST	<b>mé</b> SUBJ:1SG	<b>cnaipe</b> button	<b>chun</b> to	<b>an</b> DET	<b>t-ardaitheoir</b> elevator	<b>díoscánach</b> creaky	<b>a</b> to	<b>stopadh</b> stop.VN	
<i>I pressed a button to stop the creaky elevator</i>										
18.	<b>Gan</b> without	<b>fothram</b> noise	<b>ar</b> on	<b>bith</b> world	<b>uathu,</b> off.OBJ:3PL	<b>shleamhnaigh</b> slid.PAST	<b>na</b> DET	<b>doirse,</b> doors	<b>ar</b> on	<b>leathadh</b> spread.VN
<i>Silently the doors slid open</i>										
19.	<b>bhí</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>istigh</b> inside	<b>ann,</b> in.OBJ:3SG.MSC	<b>ina</b> in.POSS:3SG.FEM	<b>seasamh</b> standing	<b>romham</b> before.OBJ:1SG			
<i>she was in there, standing before me</i>										
20.	<b>Mar</b> as	<b>bhrat</b> flag	<b>ar</b> on	<b>foluain</b> flutter.VN	<b>bhogas</b> move.PAST.1SG	<b>isteach</b> inwards	<b>chuici,</b> to.OBJ:3SG.FEM	<b>gan</b> without	<b>mo</b> POSS:1SG	
	<b>chiall,</b> sense	<b>gan</b> without	<b>toil,</b> will	<b>ag</b> at	<b>tacú</b> support.VN	<b>le</b> with	<b>snámh</b> swim.GEN	<b>na</b> DET	<b>gcós</b> legs.GEN	
<i>Shaking as a fluttering flag, I went toward her, senselessly, unwillingly, with trembling legs' (?)</i>										
21.	<b>Stánamar</b> stare.PAST.1PL	<b>ar</b> on	<b>a</b> POSS:3SG.MSC	<b>chéile</b> counterpart						
<i>We stared at each other</i>										
22.	<b>D'fhéach</b> look.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>aníos</b> up	<b>orm,</b> on.OBJ:1SG	<b>a</b> POSS:3SG.FEM	<b>súile</b> eyes	<b>ag</b> at	<b>léim</b> jump.VN		
	<b>go</b> PTC	<b>tapaídh</b> quick								
<i>She looked up on me, her eyes darting quickly</i>										
23.	<b>agus</b> and	<b>iad</b> OBJ:3PL	<b>ag</b> at	<b>filleadh</b> return.VN	<b>gan</b> without	<b>fothram</b> noise	<b>agus</b> and	<b>ag</b> at	<b>greamú</b> adhere.VN	<b>iontu</b> in.OBJ:3PL
	<b>féin</b> selves									
<i>as they [the doors] returned quietly and caught on themselves</i>										

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24.	<b>Chonaic</b> see.PAST	<b>mé,</b> SUBJ:1SG	<b>mhothaíos,</b> feel.PAST.1SG	<b>mo</b> POSS:1SG	<b>dhá</b> two	<b>lámh</b> hand	<b>liom</b> with.OBJ:1SG			
	<b>ag</b> at	<b>ardú</b> rise.VN	<b>chuici</b> to.OBJ:3SG.FEM							
<i>I saw, I felt, my two hands rising to her</i>										
25.	<b>Ardaíodh</b> rise.PAST.3SG	<b>a</b> POSS:3	<b>lámha</b> hands	<b>siúd,</b> those	<b>scáfar,</b> timid	<b>go</b> PTC	<b>mall</b> slow	<b>ciúin</b> calm		
<i>She rose those hands of hers, timid, slowly calm</i>										
26.	<b>míobhán</b> dizziness	<b>dár</b> from.POSS:1PL	<b>suathadh</b> excitement							
<i>dizziness from our excitement'</i>										

27.	<b>Bhrúigh</b> push.PAST	<b>a</b> POSS:3	<b>dhá</b> two	<b>cíoch</b> breast	<b>ionam</b> in.OBJ:1SG					
<i>Her breasts pressed against me</i>										
28.	<b>Nocht</b> appear.PAST	<b>muineál,</b> neck	<b>scornach,</b> throat	<b>cíocha</b> breasts	<b>chugam</b> to.OBJ:1SG					
<i>Her neck, her throat, her breasts appeared to me</i>										
29.	<b>an</b> DET	<b>mothú</b> feeling	<b>san</b> in.DET	<b>taobh</b> side	<b>istigh</b> inside	<b>dem</b> OF.POSS:1SG	<b>bhaclainn</b> bent arm			
<i>the feeling in the inner side of my elbow</i>										
30.	<b>D'éaligh</b> escape.PAST	<b>mo</b> POSS:1SG	<b>chiall</b> sense	<b>uaim</b> from.OBJ:1SG	<b>mar</b> as	<b>chúr</b> foam	<b>geal</b> bright	<b>na</b> DET	<b>habhann</b> river.GEN	
	<b>roimh</b> before	<b>phuth</b> puff	<b>gaoithe</b> wind.GEN							
<i>My reason abandoned me as the bright foam of the river driven forward by a puff of wind</i>										
31.	<b>Tamall</b> while	<b>ina</b> in.POSS:3SG.MSC	<b>dhiaidh</b> aftermath	<b>sin . . .</b> that	<b>shleamhnaigh</b> slip.PAST	<b>Annagael</b> Annagael	<b>léi</b> with.POSS:3SG.FEM			
	<b>as</b> out of	<b>mo</b> POSS:1SG	<b>sheomrasa</b> room-EMPH	<b>agus</b> and	<b>d'fhág</b> leave.PAST	<b>mé</b> OBJ:1SG	<b>im</b> in.POSS:1SG	<b>ghealt</b> lunatic		
<i>A while later, Annagael slipped away out of my room and left me stark mad</i>										
32.	<b>Cad</b> what	<b>a</b> REL	<b>bhí</b> be.PAST	<b>déanta</b> do.PPSTPTC	<b>againn?</b> at.OBJ:1PL					
<i>What had we done?</i>										
33.	<b>Agus</b> and	<b>mé</b> OBJ:1SG	<b>ar</b> on	<b>mire,</b> madness	<b>rothlaigh</b> spin.PAST	<b>smaoineamh</b> thought	<b>amháin</b> one	<b>timpeall</b> around		
	<b>agus</b> and	<b>timpeall</b> around	<b>gan</b> without	<b>stad</b> stop.VN	<b>im</b> in.POSS:1SG	<b>aigne</b> mind				
<i>In a frenzy, only one thought would spin around and around ceaselessly in my mind</i>										
34.	<b>Bhí</b> be.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>tamall</b> while	<b>ón</b> from.DET	<b>gcéad</b> first	<b>uair</b> time	<b>a</b> REL	<b>leagas</b> lay.PAST.1SG	<b>súil</b> eye	
	<b>uirthi</b> on.POSS:3SG.FEM									
<i>It had been a while since the first time I laid eyes on her</i>										
35.	<b>bhí</b> be.PAST	<b>mo</b> POSS:1SG	<b>shaol</b> life	<b>ina</b> in.POSS:3SG.MSC	<b>phraiseach,</b> mess	<b>mar</b> as	<b>bhíos</b> be.PAST.1SG	<b>míshuaimhneach,</b> perturbed		
	<b>suaite</b> confused	<b>ionam</b> in.OBJ:1SG	<b>féin</b> self							
<i>my life was a mess, because I was perturbed, confused in myself</i>										

36.	<b>Tar éis <u>dom</u></b> after to.OBJ:1SG	<b>seacht mbliana a</b> seven years to	<b>chaitheamh</b> spend.VN	<b>mar</b> as	<b>fheidhmeannach</b> functionary
	<b><u>sa</u></b> in.DET	<b>státseirbhís,</b> civil-service	<b>tháinig</b> come.PAST	<b>saghas tinnis <u>orm</u></b> sort pain.GEN on.OBJ:1SG	
<i>After working for seven years as a civil servant, I started to feel some kind of pain</i>					
37.	<b>bhíos</b> be.PAST.1SG	<b>an-tuirseach</b> very-tired	<b><u>ar</u></b> on	<b>fad</b> length	
<i>I was very tired indeed</i>					
38.	<b>Ba léir ná</b> be.PAST clear COMPL.NEG	<b>raibh páipéarachas</b> be.PAST stationery	<b>na</b> DET	<b>státseirbhíse</b> civil-service.GEN	<b><u>ag</u> réiteach</b> at agree.VN
	<b><u>liom</u></b> with.OBJ:1SG				
<i>It was clear that the civil-service stationery did not suit me</i>					
39.	<b>an saol sin a</b> DET world that to	<b>chur <u>ar</u> leataobh</b> put.VN at side			
<i>to put that life aside</i>					
40.	<b>Chaitheas cúpla bliain <u>ag</u> iarraidh a</b> spend.PAST.1SG couple year at try.VN to	<b>chruthú gur</b> prove.VN COMPL.COP	<b>péintéir mé</b> painter SUBJ:1SG		
<i>I spent a couple of years trying to prove that I was a painter</i>					
41.	<b>b' amaideach an mhaise <u>dom</u> sin a dhéanamh</b> COP.PAST foolish DET becomingness to.OBJ:1SG that to do.VN				
<i>it was foolish of me to do so</i>					
42.	<b>ba ghearr go raibh <u>orm</u> a admháil nach raibh ór</b> COP.PAST short COMPL be.PAST on.OBJ:1SG to admit COMPL.NEG be.PAST gold	<b><u>ar</u> chasáin chultúrtha na hardchathrach agus go raibh <u>orm</u></b> on brooches cultural DET metropolis.GEN and COMPL be.PAST on.OBJ:1SG	<b>imeacht <u>liom</u> <u>im</u> Raifteirí <u>le</u> pócaí folmha</b> leave.VN with.OBJ:1SG in.POSS:1SG Raifteirí with pockets empty		
<i>it would not be long until I had to acknowledge that there was no gold on the cultured brooches of the metropolis and to leave as Raifteirí with empty pockets</i>					
43.	<b>Thugas geábh <u>ar</u> Mheiriceá</b> give.PAST.1SG run on America				
<i>I made a flying visit to America</i>					
44.	<b>thug mo dheartháir, Wayne, tógálaí, jab <u>dom</u> <u>ar</u> feadh</b> give.PASTPOSS:1SG brother Wayne builder job to.OBJ:1SG on duration	<b>cúpla mí ag leagadh seantíthe <u>i</u> Manhattan</b> couple.GEN month at knock.VN old-houses in Manhattan			
<i>my brother, Wayne, builder, gave me a job for a couple of months, knocking old houses in Manhattan</i>					

45.	<b>d'fhill</b> return.VN	<b>ar</b> on	<b>an</b> DET	<b>bhfód</b> ground	<b>dúchais</b> native					
<i>I went back to my native place</i>										
46.	<b>Ach</b> but	<b>cad</b> what	<b>a</b> REL	<b>bhíonn</b> be.IMPF	<b>in</b> in	<b>ann</b> there	<b>d'</b> to	<b>ealaíontóir</b> artist	<b>nár</b> REL.NEG	
	<b>éirigh</b> succeed.PAST		<b>leis?</b> with.OBJ:3SG.MSC							
<i>But what was in store for an artist that he did not succeed?</i>										
47.	<b>Tháinig</b> come.PAST	<b>an</b> DET	<b>státseirbhís</b> civil-service	<b>ar</b> on	<b>an</b> DET	<b>tuairim go</b> opinion COMPL	<b>bhféadfaidís</b> be able.COND.3PL			
	<b>déanamh</b> do.VN	<b>gan</b> without	<b>mé</b> OBJ:1SG							
<i>The civil service came to the opinion that they could do without me</i>										
48.	<b>ní</b> NEG	<b>raibh</b> be.PAST	<b>fonn</b> desire	<b>orthu</b> on.OBJ:3PL	<b>mo</b> POSS:1SG	<b>phost</b> post	<b>a</b> to	<b>thabhairt</b> give.VN	<b>ar</b> on	<b>ais</b> back
	<b>dom</b> to.OBJ:1SG									
<i>They were not eager to give me back my job</i>										

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49.	<b>Fuair</b> get.PAST.1SG	<b>jab</b> job	<b>le</b> with	<b>comhlacht</b> company	<b>beag</b> small	<b>turasóireachta</b> tourism.GEN	<b>i</b> in	<b>mBaile Átha Cliath</b> Dublin
<i>I got a job with a small tourist agency in Dublin</i>								

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50.	<b>cuireadh</b> put.PAST.AUT	<b>ag</b> at	<b>obair</b> work	<b>mé</b> OBJ:1SG	<b>in</b> in	<b>oifig</b> office	<b>in éineacht</b> together	<b>le</b> with	<b>beirt</b> two people
	<b>eile</b> other	<b>a</b> REL	<b>bhí</b> be.PAST	<b>beagnach</b> almost	<b>ar</b> on	<b>comhaois</b> equal-age	<b>liom</b> with.OBJ:1SG	<b>féin</b> self	
<i>I was put at work in an office together with two other people who were almost as old as me</i>									
51.	<b>Bhí</b> be.PAST	<b>Tom</b> Tom	<b>ann,</b> in.OBJ:3SG.MSC	<b>fear</b> man	<b>óg</b> young	<b>a</b> REL	<b>d'éalaigh</b> escape.PAST	<b>ó</b> from	<b>Chontae Leitrim</b> County Leitrim
<i>There was Tom, a young man who escaped from County Leitrim</i>									
52.	<b>Kenneth,</b> Kenneth	<b>Bleá Cliathach</b> Dubliner	<b>cosúil</b> similar	<b>liom</b> with.OBJ:1SG	<b>féin</b> self	<b>ach</b> but	<b>a</b> REL	<b>raibh</b> be.PAST	
	<b>gaolta</b> relatives	<b>leis</b> with.OBJ:3SG.MSC	<b>faoin</b> under.DET	<b>tuath</b> country					
<i>Kenneth, which was from Dublin like myself but had relatives in the country</i>									
53.	<b>D'fhreastal</b> attend.PAST	<b>Kenneth ar</b> Kenneth on	<b>an</b> DET	<b>scoil</b> school	<b>chéanna</b> same	<b>liom</b> with.OBJ:1SG	<b>féin</b> self		
<i>Kenneth attended the same school as I did</i>									

54.	<b>bhí</b> be.PAST	<b>cúpla</b> couple	<b>bliain</b> year	<b>aige</b> at.OBJ:3SG.MSC	<b>orm</b> on.OBJ:1SG				
<i>he was a couple of years older than me</i>									
55.	<b>ní</b> NEG	<b>raibh</b> be.PAST	<b>aithne</b> acquaintance	<b>agam</b> at.OBJ:1SG	<b>air</b> on.OBJ:3SG.MSC	<b>ag</b> at	<b>an</b> DET	<b>am</b> time	
<i>I did not know him at the time</i>									
56.	<b>Mac</b> son	<b>le</b> with	<b>hiar-aire</b> ex-minister	<b>rialtais</b> government.GEN	<b>ba</b> COP.PAST	<b>ea</b> 3SG.NT	<b>Kenneth</b> Kenneth		
<i>Kenneth was he son of an ex government minister</i>									
57.	<b>agus</b> and	<b>nár</b> COMPL.NEG	<b>bhac</b> meddle.PAST	<b>[sé]</b> SUBJ:3SG.MSC	<b>mórán</b> much	<b>le</b> with	<b>cairdeas</b> friendship	<b>ar</b> on	
	<b>bith</b> world	<b>a</b> to	<b>chothú</b> maintain.VN						
<i>and would not really bother to keep up any friendship</i>									
58.	<b>cuidín</b> part-DIM	<b>beag</b> small	<b>bideach</b> tiny	<b>d'</b> of	<b>eagraíocht</b> organization	<b>an-mhór</b> very-big	<b>idirnáisiúnta</b> international		
<i>a very very small part of a huge international organization</i>									
59.	<b>sraith</b> series	<b>de</b> of	<b>chomhlachtaí</b> companies	<b>innealtóireachta</b> engineering					
<i>a chain of engineering companies</i>									
60.	<b>agus</b> and	<b>iad</b> OBJ:3PL	<b>scaipthe</b> scatter.PPSTPTC	<b>ar fud</b> throughout	<b>an</b> DET	<b>domhain</b> world.GEN			
<i>as they were scattered all over the world</i>									
61.	<b>An</b> DET	<b>fáth</b> reason	<b>a</b> REL	<b>raibh</b> be.PAST	<b>comhlacht</b> company	<b>turasóireachta</b> tourism.GEN	<b>istigh</b> inside	<b>i</b> in	<b>measc</b> group
	<b>na</b> DET	<b>gcomhlachtaí</b> companies.GEN	<b>innealtóireachta</b> engineering	<b>ná</b> PTC	<b>go bhfuair</b> COMPL find.PAST	<b>an</b> DET	<b>Bord</b> Board	<b>Idirnáisiúnta</b> International	
	<b>amach</b> out	<b>go</b> COMPL	<b>raibh</b> be.PAST	<b>an</b> DET	<b>t-uafás</b> vast amount	<b>airgid</b> money.GEN.MSC	<b>dá</b> <sup>3</sup> at.POSS:3SG.MSC	<b>chaitheamh</b> spend.VN	<b>in</b> in
	<b>aghaidh</b> front	<b>an</b> DET	<b>lae</b> day.GEN	<b>ar</b> on	<b>chúrsaí</b> matters	<b>iompair</b> transport.GEN	<b>na</b> DET	<b>mbainisteoirí</b> managers.GEN	
<i>The reason why there was a tourist company amongst the engineering companies [was] only because the International Board had found out that there was this vast amount of money that was being spent daily on the travels of the managers</i>									

<sup>3</sup> dá < dhá < gá < agá < \*ag a (Eoin Mc Cárthaigh's interpretation of the phenomenon).

62.	<b>shíl</b> think.PAST	<b>siad</b> SUBJ:3PL	<b>go</b> COMPL	<b>mbeadh</b> be.COND	<b>cruth</b> shape	<b>níos áille</b> more beautiful	<b>ar</b> on	<b>na</b> DET	<b>proifidí</b> profits	<b>a</b> REL	
	<b>deineadh</b> make.PAST.AUT	<b>ar</b> on	<b>díol</b> sale	<b>na</b> DET	<b>dticéad</b> tickets.GEN	<b>turais</b> journey.GEN	<b>dá</b> if		<b>mbeadh siad</b> be.COND SUBJ:3PL	<b>i</b> in	
	<b>gcuntais</b> count	<b>Budmore</b> Budmore.GEN									
	<i>they thought that the profits made on the tickets' sale would look better if they were in Budmore's account</i>										
63.	<b>Bunaíodh</b> found.IMP	<b>an</b> DET	<b>comhlacht</b> company	<b>turasóireachta</b> tourism.GEN	<b>chun</b> to	<b>sin</b> that	<b>a</b> to	<b>thabhairt</b> give.VN			
	<b>i</b> in	<b>gcrích</b> end									
	<i>The tourist agency was founded to accomplish that</i>										
64.	<b>ó</b> since	<b>ba</b> COP.PAST	<b>Chiarraíoch</b> Kerryman	<b>é</b> SUBJ:3SG.MSC	<b>bunaitheoir</b> founder	<b>an</b> DET	<b>chomhlachta</b> company.GEN				
	<b>idirnáisiúnta</b> international	<b>fadó,</b> long ago	<b>socraíodh</b> decide.IMP	<b>gur</b> COMPL	<b>in</b> in	<b>Éirinn</b> Ireland	<b>...</b> REL	<b>a</b> found.COND.AUT	<b>lonnófaí</b> found.COND.AUT		
	<b>é</b> OBJ:3SG.MSC										
	<i>since the founder of the corporation, long ago, was from Kerry, he decided that it be founded in Ireland</i>										
65.	<b>Saol</b> life	<b>raibiléiseach</b> Rabelaisian	<b>an</b> DET	<b>bhunaitheora</b> founder.GEN	<b>ba</b> COP.PAST	<b>bhonn</b> foundation	<b>leis</b> with	<b>an</b> DET	<b>ainm</b> name		
	<i>The founder's Rabelaisian life was the reason for the name</i>										
66.	<b>Aisteach</b> strange	<b>go</b> PTC	<b>leor</b> enough	<b>bhí</b> be.PAST	<b>oifigí</b> offices	<b>ag</b> at	<b>Budmore Tours</b> Budmore Tours	<b>i</b> in	<b>Nua-Eabhrac</b> New York		
	<b>agus</b> and	<b>i</b> in	<b>bPáras</b> Paris	<b>a</b> REL	<b>bhí</b> be.PAST	<b>níos mó go</b> bigger PTC	<b>mór</b> much	<b>ná</b> than	<b>na</b> DET	<b>cinn</b> heads	
	<b>s'</b> these	<b>againne</b> at.OBJ:1PL-EMPH									
	<i>Strangely enough Budmore Tours had offices in New York and in Paris which were much bigger than ours</i>										
67.	<b>bhí</b> be.PAST	<b>oifigí</b> offices	<b>móra</b> big	<b>eile</b> other	<b>i</b> in	<b>gcúpla</b> couple	<b>ionad</b> place	<b>eile</b> other	<b>i</b> in	<b>mBaile Átha Cliath</b> Dublin	<b>ag</b> at
	<b>fochomhlachtaí</b> subsidiary-companies		<b>éagsúla</b> various	<b>innealtóireachta</b> engineering.GEN	<b>den</b> of.DET	<b>chomhlacht</b> company		<b>idirlíon</b> international			
	<i>various subsidiary engineering companies of the corporation had other big offices in a couple of other places in Dublin</i>										
68.	<b>Bhí</b> be.PAST	<b>boss</b> boss	<b>in</b> in	<b>ainm</b> name	<b>is</b> and	<b>a</b> to	<b>bheith</b> be.VN	<b>i</b> in	<b>gceannas</b> command	<b>na</b> DET	<b>hoifige</b> office.GEN
	<b>s'</b> this	<b>againne</b> at.OBJ:1PL-EMPH									
	<i>There was supposed to be a boss (and) in charge of our office</i>										
69.	<b>ach</b> but	<b>bhí</b> be.PAST	<b>folúntas</b> vacancy	<b>ann</b> in.OBJ:3SG.MSC	<b>ag</b> at	<b>an</b> DET	<b>am</b> time				
	<i>there was a vacancy at the time</i>										

70.	<b>[óir bhí an té [a bhíodh ann] [i ndiaidh [ardú</b> because be.PAST DET person REL be.IMPF in.OBJ:3SG.MSC in aftermath promote.VN <b>poist a fháil]]]</b> job.GEN to get.VN								
<i>because the person who was there had just been promoted</i>									
71.	<b>d'imigh sé leis chuig oifig eile de chuid an</b> leave.PAST SUBJ:3SG.MSC with.OBJ:3SG.MSC to office other of share DET <b>chomhlachta idirnáisiúnta</b> company.GEN international								
<i>and he left for another office of the corporation</i>									
72.	<b>Chuireamar ár gcuid ama isteach ag ceannach ticéad</b> put.PAST.1PL POSS:1PL share time.GEN inside at buy.VN tickets.GEN <b>eitleáin d' fhoirne an chomhlachta idirnáisiúnta a bhíodh de</b> airplane.GEN to staffs DET company.GEN international REL be.IMPF of <b>shíor ag dul ar thuais anseo is ansiúd ar fud an domhain</b> eternal at go.VN on journey here and there throughout DET world.GEN								
<i>We spent our time buying plane tickets for the people of the corporation who were constantly travelling here and here around the world</i>									
73.	<b>D'eagraiomar roinnt mhaith comhdhálacha gnó dóibh, leis</b> arrange.PAST.1PL some good meetings business.GEN to.OBJ:3PL with.OBJ:3SG.MSC								
<i>We arranged a good few business meetings for them, too</i>									
74.	<b>Chomh maith leis sin, bhímis ag díol ticéad eitleáin</b> as good with.OBJ:3SG.MSC that be. HAB.1PL at sell.VN tickets airplane.GEN <b>agus laethanta saoire ar chóistí do Mheiriceánaigh</b> and days feast.GEN on coaches to Americans								
<i>As well as that, we would sell plane tickets and coach trips to the Americans</i>									
75.	<b>bhí orm am a chur isteach ag freastal ar ócáid i</b> be.PAST on.OBJ:1SG time to put.VN inside at attend.VN on event in <b>Jury's</b> Jury's								
<i>I had to spend some time attending an event in Jury's</i>									
76.	<b>agus iad ag ól tar éis lá crua fada a chur isteach ag</b> and OBJ:3PL at drink.VN after day hard long to put.VN inside at <b>plé ábhair iontacha mar sholáthar staitisticí faoi líon na</b> discuss.VN subject.GEN strange like collect.VN statistics about number DET <b>gcuairteoirí</b> visitors.GEN								
<i>while they drank after a long, difficult day spent discussing a strange subject like collecting statistics about the number of visitors</i>									



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77.	<b>Bionn na hócáidí seo ainnis go leor de ghnáth</b> be.IMPF DET occasions these miserable PTC sufficient of routine
	<b>mar bíonn ar dhuine cruth intleachtóra a chur air féin</b> as be.HAB on person shape intellectual to put.VN on.OBJ:3SG.MSC self
	<b>fad atá sé ag éisteacht le seafood den chuid</b> length REL.be SUBJ:3SG.MSC at listen.VN with nonsense of.DET kind
	<b>is measa agus fad, leis, ná bíonn ainnir ar chuid súl</b> worst and length with.OBJ:3SG.MSC REL.NEG be.HAB girl on share eyes.GEN
	<b>í le feiscint</b> OBJ:3SG.FEM with see.VN

*These occasions would normally be miserable enough, because one has to assume an intellectual appearance while listening to nonsense and while, besides, there is not even a woman who would be an eyeful to be seen (= 'worth looking at')*

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78.	<b>Seasamh thart ag súmaireacht dí agus súil ar an gclog</b> stand.VN around at slug.VN drink.GEN and eye on DET clock
	<i>Hanging around slugging a drink and (keeping) an eye on the clock</i>
79.	<b>nár bh fhéidir gíocs a chlos ón ngrúpa ceoil ar ardán</b> COP.PAST.NEG possible squeak to hear.VN from.DET group music.GEN on stage
	<b>beag</b> small
	<i>it was not possible to hear a note from the music band on the small stage</i>
80.	<b>Chonaic mé uaim í – ní hea, bhraitheas uaim í ar an taobh eile den seomra</b> see.PAST SUBJ:1PSG off.OBJ:1SG OBJ:3SG.FEM NEG 3SG:NT feel.PAST.1SG off.OBJ:1SG OBJ:3SG.FEM on DET side other of.DET room
	<i>I saw her away from me – no, I felt her away from me, on the other side of the room</i>
81.	<b>Bhogas trasna an tseomra</b> move.PAST.1SG across DET room
	<i>I crossed the room</i>
82.	<b>Rinneas a leithéid chéanna céad uair cheana ar ócáidí eile, ach ar shlí, níorbh ionann an cás</b> do.PAST.1SG POSS:3 like same hundred time already on occasions other but on way COP.PAST.NEG same DET case
	<i>I did the very same thing hundreds of times on other occasions, in a way, but the circumstances were different</i>
83.	<b>Thángas aniar aduaidh uirthi</b> come.PAST.1SG from west from north on.OBJ:3SG.FEM
	<i>I took her by surprise</i>
84.	<b>ní raibh le feiscint agam ach a folt rua</b> NEG be.PAST with see.VN at.OBJ:1SG but POSS:3SG.FEM head of hair red
	<i>All I could see was a red head of hair</i>

85.	<b>Gruaig</b> head of hair.FEM	<b>rua</b> red	<b>agus</b> and	<b>loinnir</b> brightness	<b>inti</b> in.OBJ:3SG.FEM	<b>síos</b> down	<b>fad</b> length	<b>lena</b> with.OBJ:3SG.FEM	<b>guailí</b> shoulders	<i>A red head of hair and the brightness in it, down to her shoulders</i>	
86.	<b>d'fhéadfainn</b> be able.COND.1SG	<b>í</b> OBJ:3SG.FEM	<b>a</b> to	<b>chaitheamh</b> throw.VN	<b>san</b> in.DET	<b>aer</b> air	<b>le</b> with	<b> lámh</b> hand	<b> amháin</b> one	<i>I could have thrown her in the air with just one hand</i>	
87.	<b>Bhí</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>ag</b> at	<b>caint</b> speak.VN	<b>le</b> with	<b>triúr</b> three	<b>nó</b> or	<b>ceathrar fear</b> four man		<i>she was speaking to three or four men</i>	
88.	<b>Chas sí</b> turn.PAST SUBJ:3SG.FEM	<b>go</b> PTC	<b>tobann</b> sudden	<b>agus</b> and	<b>bhreathnaigh</b> look.PAST	<b>aníos,</b> up	<b>thar</b> past	<b>dhroim</b> back	<b>beirte,</b> two people.GEN	<b>isteach sa dá shúil orm</b> inside in.DET two eye on.OBJ:1SG	<i>She turned suddenly and looked upwards, past the back of two people, she looked into my eyes</i>
89.	<b>Bhíog</b> start.PAST	<b>rud</b> thing	<b>ionam</b> in.OBJ:1SG	<b>a</b> REL	<b>chuir</b> put.PAST	<b>snaidhm</b> constriction	<b>agus</b> and	<b>mearbhall</b> bewilderment	<b>ar mo chroí is m'aigne</b> on POSS:1SG heart and POSS:1SG mind	<i>Something in me gave a start, which set pain and bewilderment in my heart and my mind</i>	
90.	<b>D'éirigh méisce</b> rise.PAST daze	<b>teaspáigh</b> fury.GEN	<b>ina</b> in.POSS:3SG.FEM	<b>bladh</b> flame						<i>The daze of her fury became a fire (?)</i>	
91.	<b>thosaigh</b> begin.PAST	<b>[sí]</b> SUBJ:3SG.FEM	<b>ag</b> to	<b>bogadh amach</b> move.VN out	<b>ón</b> of.DET	<b>ngasra</b> group	<b>beag</b> small			<i>She began to pull out of the small group</i>	
92.	<b>Ar</b> on	<b>feadh leathshoicind</b> duration half-second.GEN								<i>for half a second</i>	
93.	<b>thit</b> fall.PAST	<b>a</b> POSS:3SG.FEM	<b>súile</b> eyes	<b>ar</b> on	<b>lipéad</b> label	<b>ar</b> on	<b>mo</b> POSS:1SG	<b>chasóg</b> jacket		<i>her eyes fell on the badge that was on my jacket</i>	
94.	<b>Chas sí</b> turn.PAST SUBJ:3SG.FEM	<b>amach</b> out	<b>uaim</b> from.OBJ:1SG	<b>láithreach</b> immediately	<b>agus</b> and	<b>thosaigh</b> start.PAST	<b>ag</b> at	<b>bogadh</b> move.VN	<b>ón ngasra beag</b> from.DET group small	<i>She immediately turned away from me and began to pull out of the small group</i>	

95.	<b>Tháinig</b> come.PAST	<b>fear</b> man	<b>ard</b> tall	<b>scafánta</b> strapping	<b>ina</b> in.POSS:3SG.FEM	<b>treo</b> direction		
<i>A tall, strapping man came towards her</i>								
96.	<b>nuair a rug orm</b> when bear.PAST on.OBJ:1SG	<b>sí</b> SUBJ:3SG.FEM <b>é</b> SUBJ:3SG.MSC	<b>barróg</b> hug	<b>air</b> on.OBJ:3SG.MSC	<b>ba chosúil le</b> COP.PAST similar with	<b>buile</b> fury		
<i>when she hugged him I felt as in a fury</i>								
97.	<b>Baineadh</b> take.PAST.AUT	<b>stangadh</b> wrench	<b>asam</b> out of.OBJ:1SG					
<i>I was taken aback</i>								
98.	<b>rinneadh</b> make.PAST.AUT	<b>gual</b> coal	<b>dem</b> of.POSS:1SG	<b>chroí</b> heart				
<i>my heart was seared</i>								
99.	<b>Thugas</b> give.PAST.1SG	<b>geábh</b> run	<b>go</b> to	<b>cúinne</b> corner	<b>ciúin</b> calm			
<i>I took a run to a quiet nook</i>								
100.	<b>Bhuel, bhain</b> well take.PAST	<b>sin</b> that	<b>geit</b> fright	<b>asam!</b> out of.OBJ:1SG				
<i>Well, that startled me!</i>								
101.	<b>Ar</b> on	<b>bhealach</b> way	<b>ba bheag</b> COP.PAST little	<b>nár</b> COMPL.COP.PAST.NEG	<b>bhuile</b> madness	<b>é</b> SUBJ:3SG.MSC		
<i>In a way it was nearly madness' (lit. 'In a way, it was by little that it was not madness')</i>								
102.	<b>mhothaíos domsa</b> feel.PAST.1SG to.OBJ:1SG-EMPH	<b>an-amaideach, roimhe</b> very-foolish before.OBJ:3SG.MSC	<b>mar</b> like	<b>níor sin</b> NEG that	<b>tharla</b> happen.PAST	<b>rud mar seo</b> thing like this		
<i>I felt very foolish, because nothing like this had ever happened to me before</i>								
103.	<b>Dáiríre bhí iontas</b> in earnest be.PAST surprise	<b>ba an domhain</b> COP.PAST thing DET world.GEN	<b>rud an-ait</b> un-pleasant	<b>ar orm</b> on on.OBJ:1SG	<b>fad</b> length	<b>é agus</b> SUBJ:3SGMSC and		
<i>In earnest it was something unpleasant indeed and I was very surprised</i>								
104.	<b>bhí súil baineadh mé</b> be.PAST eye take.PAST.AUT OBJ:1SG	<b>agam siar</b> on.OBJ:1SG back	<b>le asam –</b> with out of.OBJ:1SG	<b>Dia nó</b> God or	<b>nach nár</b> COMPL.NEG COMPL.NEG	<b>bhfaca éinne faoi</b> see.PAST anyone give.PAST anyone	<b>an deara</b> DET under	<b>tslí a</b> way REL perception
<i>I hoped to God that nobody saw the way I was taken aback or noticed me</i>								

105.	<b>Shiúil</b> walk.PAST	<b>an</b> DET	<b>bheirt</b> two	<b>tharam</b> past.OBJ:1SG	<b>i</b> in	<b>líne</b> line	<b>ar</b> on	<b>sceabhadh</b> obliqueness	<b>uaim,</b> from.OBJ:1SG
	<b>iad ag</b> OBJ:3PL at	<b>dul</b> go.VN	<b>chun</b> to	<b>cainte le</b> talk.VN with	<b>cúpla</b> couple	<b>duine</b> person	<b>eile</b> other		
	<i>The two of them walked past me, turning away from me, as they went to talk to another couple of people</i>								
106.	<b>Scinn</b> spring.PAST	<b>féachaint</b> glance	<b>im</b> in.POSS:1SG	<b>threo</b> direction					
	<i>A glance darted in my direction</i>								
107.	<b>bhí a</b> be.PAST POSS:3SG.MSC	<b>fhios</b> knowledge	<b>agam</b> at.OBJ:1SG	<b>gur</b> COMPL	<b>mhothaigh</b> feel.PAST	<b>sisé</b> SUBJ:3SG.FEM-EMPH			
	<b>an tarraingt</b> DET attraction								
	<i>I knew that she felt the attraction</i>								
108.	<b>bhrúigh</b> push.PAST	<b>mé mo</b> SUBJ:1SG POSS:1SG	<b>bhealach</b> way	<b>trín</b> through.DET	<b>slua</b> crowd				
	<i>I pushed my way through the crowd</i>								
109.	<b>Ag a stánadh dom</b> at stare.VN to.OBJ:1SG	<b>ar a bhí</b> on POSS:3SG.FEM be.PAST	<b>nochtaithe</b> bared	<b>ag a bhí</b> on.OBJ:3SG.FEM	<b>foit beagáinín</b> head of hair little-DIM	<b>rua idir an dá</b> red and between DET two	<b>is an dá</b> and DET two	<b>ar</b> on	<b>dá</b> two
	<b>a droim a ghualainn</b> POSS:3SG.FEM back REL be.PAST shoulder								
	<i>As I was staring at her red hair and her back, which was just a little bit bared between her shoulders</i>								
110.	<b>bhíos rabhas</b> be.PAST.1SG be.PAST.1SG	<b>siúráilte go ag stánadh</b> sure COMPL at stare.VN	<b>raibh a</b> be.PAST POSS:3SG.MSC	<b>fhios uirthi</b> knowledge on.OBJ:3SG.FEM	<b>aici</b> at.OBJ:3SG.FEM	<b>go</b> COMPL			
	<i>I was sure that she knew that I was staring at her</i>								
111.	<b>Níor ligeamar</b> NEG let.PAST.1PL	<b>a</b> POSS:3SG.MSC	<b>dhath</b> colour	<b>orainn</b> on.OBJ:1PL					
	<i>We did not pretend anything</i>								
112.	<b>dhruideas raibh cor</b> draw.PAST.1SG be.PAST turn	<b>ina im sa</b> in.POSS:3SG.FEM in.POSS:1SG in.DET	<b>haice, ghluaiseacht</b> nearness move.VN	<b>ag trín</b> at through.DET	<b>ligint slua</b> let.VN crowd	<b>orm ach</b> on.OBJ:1SG but	<b>nach guairdeall</b> COMPL.NEG loiter.VN	<b>nádúrtha,</b> natural	
	<i>I drew closer to her, pretending that there was nothing in my moving through the crowd except loitering about naturally, nothing special</i>								

<sup>4</sup> A turning of the world/a twist of fate = something natural, banal, that happens everyday. Saoil is a nominative but it might be an attempt to render certain pronunciations in which it sounds like a genitive (Eoin Mc Cárthaigh, p.c.).

113.	<b>Bhí lámh léi in ascaill an fhir scafánta</b> be.PAST hand with.OBJ:3SG.FEM in armpit DET man.GEN strapping
<i>Her hand was on the strapping man's arm</i>	
114.	<b>Bhí sin neamhghnách ag cruinniú gnó</b> be.PAST that un-usual at meeting business.GEN
<i>That was unusual at a business meeting</i>	

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115.	<b>Leasbhainisteoir éigin ar cheann de na rannóga ba mhó sa chomhlacht</b> vice-manager some on head of DET sectors biggest in.DET company <b>idirnáisiúnta s' againne</b> international this at.OBJ:1PL-EMPH
<i>Some vice-manager in charge of the biggest sectors of our international company</i>	

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116.	<b>Chúbas agus d'éalaíos liom</b> shrink.PAST.1SG and escape.PAST.1SG with.OBJ:1SG
<i>I shrank back and slipped away</i>	
117.	<b>Dhá lá ina dhiaidh sin, baineadh geit as foireann na hoifige nuair a fuarthas amach go raibh boss nua le bheith ar an oifig agus gur bean a bheadh chugainn</b> two day in.POSS:3SG.MSC aftermath that take.PAST.AUT fright out of staff DET office.GEN when get.PAST.1SG out COMPL be.PAST boss new with be.VN on DET office and COMPL.COP.PAST woman REL be.COND to.OBJ:1PL
<i>Two days later the staff in the office would startle when I found out that a new boss was to be over the office and that a woman would come to us</i>	
118.	<b>an duine ba ghlóraí den bhfoireann</b> DET person most vociferous of.DET staff
<i>the most vociferous person of the staff</i>	
119.	<b>Céard tá cearr leatsa?</b> what be wrong with.OBJ:2SG-EMPH
<i>What's wrong with you?</i>	
120.	<b>Bíonn tusa de shíor ag tóraíocht na mban</b> be. HAB SUBJ:2SG-EMPH of eternal at pursue.VN DET women.GEN
<i>You are always after the women</i>	
121.	<b>B' fhéidir gurab í seo an réiteach ar do chuid fadhbanna</b> COP.COND possible COMPL.COP.SUBJ SUBJ:3SG.FEM this DET solution on POSS:2SG share problems.GEN
<i>It might be that this woman is the solution to your problems</i>	

122.	<b>Bhí</b> be.PAST	<b>uafás</b> horror	<b>ar</b> on	<b>Tom</b> Tom	<b>bocht</b> poor					
<i>Poor Tom was horrified</i>										
123.	<b>Deirtear go</b> say.AUT COMPL	<b>bhfuil</b> be	<b>sí</b> SUBJ:3SG.FEM	<b>ar</b> on	<b>comhaois</b> same-age	<b>linn</b> with.OBJ:1PL				
<i>They say she is as old as us</i>										
124.	<b>Caithfidh</b> spend.FUT.1PL	<b>muid</b> SUBJ:1PL	<b>eolas</b> information	<b>a</b> to	<b>lorg</b> seek.VN	<b>ina</b> in.POSS:3SG.FEM	<b>taobh</b> side			
<i>We will have to look for information about her</i>										
125.	<b>An</b> DET	<b>t-eolas</b> information	<b>a</b> REL	<b>d'éirigh</b> succeed.PAST	<b>le</b> with	<b>Tom</b> Tom	<b>agus</b> and	<b>mé</b> OBJ:1SG	<b>féin</b> self	
	<b>mar</b> as	<b>gheall</b> account	<b>ar</b> on	<b>an</b> DET	<b>mbois nua</b> boss new	<b>a</b> REL	<b>bheadh</b> be.COND	<b>againn</b> at.OBJ:1PL		
<i>The information Tom and I managed to get as regards our new boss-to-be</i>										
126.	<b>an</b> DET	<b>mbois nua</b> boss new	<b>a</b> REL	<b>bheadh</b> be.COND	<b>againn</b> at.OBJ:1PL					
<i>our new boss-to-be</i>										
127.	<b>níor</b> NEG	<b>fhág</b> leave.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>ar</b> on	<b>ár</b> POSS:1PL	<b>suaimhneas</b> ease	<b>sinn</b> OBJ:1PL			
<i>it did not leave us at our ease</i>										
128.	<b>Labhair</b> speak.PAST	<b>Tom</b> Tom	<b>le</b> with	<b>duine</b> person	<b>a</b> REL	<b>bhíodh ag</b> be.IMPF at	<b>obair</b> work	<b>sa</b> in.DET	<b>rannóg</b> sector	
	<b>chéanna léi</b> same with.OBJ:3SG.FEM									
<i>Tom spoke to someone who was working in the same sector as her</i>										
129.	<b>Tá</b> be	<b>sí</b> SUBJ:3SG.FEM	<b>beag,</b> small	<b>gruaig</b> head of hair	<b>rua</b> red	<b>uirthi</b> on.OBJ:3SG.FEM				
<i>She is small, has red hair</i>										
130.	<b>sé</b> six	<b>bliana</b> years	<b>is</b> and	<b>fiche</b> twenty	<b>d'</b> of	<b>aois</b> age				
<i>twenty six year old</i>										
131.	<b>tar éis</b> after	<b>cúpla bliain</b> couple year	<b>a</b> REL	<b>chaitheamh</b> spent.AUT	<b>ag</b> at	<b>dearadh</b> design.VN	<b>bogearraí</b> softwares.GEN			
	<b>le</b> with	<b>haghaidh</b> front	<b>comhlacht</b> companies.GEN	<b>ginte</b> produce.VN.GEN	<b>leictreachais</b> electricity.GEN	<b>san</b> in.DET	<b>Áis</b> Asia			
<i>after a couple of years spent designing software for some companies producing electricity in Asia</i>										

132.	<b>Annagael Fearn Lang,</b> Annagael Fearn Lang	<b>as</b> out of	<b>Luimneach</b> Limerick	<b>di</b> to.POSS:3SG.FEM					
	<i>Annagael Fearn Lang, from Limerick</i>								
133.	<b>Tá sí</b> be SUBJ:3SG.FEM	<b>máistriúil,</b> bossy	<b>cosúil</b> similar	<b>le</b> with	<b>múinteoir</b> teacher	<b>scoile,</b> school.GEN			
	<b>faghairt</b> temper.VN	<b>chun</b> to	<b>oibre</b> work.GEN	<b>inti</b> in.OBJ:3SG.FEM					
	<i>She is bossy, like a school teacher, there is a fire for work in her</i>								
134.	<b>nuair a</b> when	<b>shocraíonn</b> decide	<b>sise</b> SUBJ:3SG.FEM-EMPH	<b>ar</b> on	<b>ní</b> thing	<b>ar</b> on	<b>bíth</b> word	<b>a</b> to	<b>fháil,</b> get.VN
	<b>ní</b> NEG	<b>stopfadh</b> stop.COND	<b>capall í</b> horse OBJ: 3SG.FEM						
	<i>when she decides to get something, nothing could stop her (lit. 'a horse could not stop her')</i>								
135.	<b>Níl</b> be.NEG	<b>aon</b> one	<b>bhaint</b> take.VN	<b>aici</b> at.OBJ: 3SG.FEM	<b>le</b> with	<b>mo dhuine</b> POSS:1SG person	<b>M. J. Lang,</b> M. J. Lang	<b>an</b> PTC.INT	<b>bhfuil?</b> be
	<i>She's got no connection with our man, M. J. Lang, has she?</i>								
136.	<b>Sin</b> that	<b>é</b> SUBJ:3SG.MSC	<b>agat</b> at.OBJ:2SG	<b>é</b> SUBJ:3SG.MSC	<b>go</b> PTC	<b>díreach</b> direct			
	<i>That's it, exactly</i>								
137.	<b>Ní</b> COP.NEG	<b>mise</b> SUBJ:1SG-EMPH	<b>an</b> DET	<b>té</b> person	<b>a</b> REL	<b>chuirfeadh</b> set.COND	<b>ina</b> in.POSS:3SG.FEM	<b>haghaidh!</b> face	
	<i>I'd certainly not contradict her!' (lit. 'set against her')</i>								
138.	<b>Chuir</b> put.PAST	<b>an</b> DET	<b>cur-síos</b> description	<b>sin</b> that	<b>uirthi</b> on.OBJ: 3SG.FEM	<b>mé</b> OBJ:1SG	<b>ag</b> at	<b>smaoineamh</b> think.VN	
	<i>That description made me think of her'</i>								
139.	<b>"Ní</b> NEG	<b>fheadar . . ."</b> know.1SG	<b>arsa</b> say.PAST	<b>mise</b> SUBJ:1SG-EMPH	<b>liom</b> with.OBJ:1SG	<b>féin</b> self			
	<i>"I don't know . . ." I said to myself</i>								
140.	<b>Beidh</b> be.FUT	<b>dóthain</b> enough	<b>trioblóide</b> trouble	<b>againn</b> at.OBJ:1PL	<b>léi</b> with.OBJ:3SG.FEM				
	<i>We will have enough trouble with her</i>								
141.	<b>Shocraigh</b> decide.PAST	<b>Tom</b> Tom	<b>ar</b> on	<b>ghrianghraf</b> photograph	<b>di</b> of.OBJ: 3SG.FEM	<b>a</b> to	<b>lorg</b> seek.VN		
	<b>óna</b> from.POSS:3SG.MSC	<b>chuid</b> share	<b>'teagmhálacha'</b> encounters.GEN						
	<i>Tom decided to look for a photograph of her from his "encounters"</i>								

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142.	<b>Dé</b> day	<b>Luain</b> Monday	<b>seo</b> this	<b>chugainn</b> to.OBJ:1PL						
<i>Next Monday</i>										
143.	<b>Deinimis</b> make.PAST.1PL	<b>an</b> DET	<b>gnó</b> business	<b>i</b> in	<b>gceart</b> right:N					
<i>We looked after the business in the right way</i>										
144.	<b>Bhí</b> be.PAST	<b>pictiúir</b> pictures	<b>di</b> of.OBJ:3SG.FEM	<b>ar</b> on	<b>fáil</b> find.VN	<b>go</b> PTC	<b>fuirist</b> easy	<b>agus</b> and	<b>go</b> PTC	<b>flúirseach</b> abundant
<i>Numerous pictures of her were easily available</i>										
145.	<b>taobh</b> side	<b>istigh</b> inside	<b>d'</b> of	<b>uair</b> hour	<b>an</b> DET	<b>chloig</b> clock.GEN				
<i>within an hour</i>										
146.	<b>bhí</b> be.PAST	<b>cóip</b> copy	<b>faighte</b> find.PPSTPTC	<b>d'</b> of	<b>iris</b> magazine	<b>inmheánach</b> internal	<b>an</b> DET	<b>chomhlachta</b> company.GEN		
	<b>ina</b> in.REL	<b>raibh</b> be.PAST	<b>grianghraf</b> photograph	<b>di</b> of.OBJ:3SG.FEM						
<i>a copy was found of the company newsletter where there was a photograph of her</i>										
147.	<b>Lig</b> let.PAST	<b>Tom</b> Tom	<b>fead</b> whistle	<b>as</b> out of.OBJ:3SG.MSC						
<i>Tom whistled</i>										
148.	<b>baineadh</b> take.PAST.AUT	<b>an</b> DET	<b>anáil</b> breath	<b>díom</b> from.OBJ:1SG						
<i>my breath was taken away</i>										
149.	<b>ar</b> on	<b>chúis</b> cause	<b>éigin,</b> some	<b>cheapas</b> think.PAST.1SG	<b>gurbh</b> COMPL.COP.PAST	<b>fhearr</b> better	<b>gan</b> without	<b>é</b> OBJ:3SG.MSC	<b>sin</b> that	
	<b>d'</b> to	<b>admháil<sup>5</sup></b> admit.VN	<b>go</b> PTC	<b>poiblí</b> public						
<i>For some reason, I thought it best not to acknowledge it publicly</i>										
150.	<b>ní</b> NEG	<b>fhéadfainn</b> be able.COND.1SG	<b>ligint</b> let.VN	<b>orm</b> on.OBJ:1SG	<b>gur</b> COMPL	<b>aithníos</b> recognize.PAST.1SG	<b>í</b> OBJ:3SG.FEM			
<i>I could not pretend not to have recognized her</i>										

<sup>5</sup> *D'admháil*, dialectal for *a admháil* 'to admit'. Historically *a* < *dha* < *dho* < *do* (Eoin Mc Cárthaigh, p.c.).



151.	<b>chuimhníos</b> remember.PAST.1SG <b>in</b> in	<b>gur</b> COMPL	<b>Lang</b> Lang	<b>a</b> REL	<b>bhí</b> be.PAST	<b>ar</b> on	<b>an</b> DET	<b>bhfear</b> man	<b>áirithe</b> certain	<b>sin</b> that	<i>And then I remembered that Lang was the name of that certain man in Jury's' (lit. 'Lang was on that certain man ...')</i>																
152.	<b>Agus</b> and	<b>ise</b> OBJ:3SG.FEM-EMPH	<b>a</b> REL	<b>bhí</b> be.PAST	<b>le</b> with	<b>bheith</b> be.VN	<b>mar</b> as	<b>bhoss</b> boss	<b>orainn</b> on.OBJ:1PL	<b>ón</b> from.DET	<b>Luan</b> Monday	<b>dár</b> of.POSS:1PL	<b>gcionn</b> head	<i>And it was her who was to be our boss from next Monday (lit. 'from the Monday ahead of us')</i>													
153.	<b>bhíomar</b> be.PAST.1PL	<b>triúr</b> three	<b>istigh</b> inside	<b>go</b> PTC	<b>luath –</b> early	<b>roimh</b> before	<b>a</b> PTC	<b>naoi</b> nine	<b>a chlog</b> o'clock	<b>fiú</b> even	<i>the three of us were in early – even before nine o'clock</i>																
154.	<b>ag</b> at	<b>feitheamh</b> wait.VN	<b>uirthi</b> on.OBJ:3SG.FEM								<i>waiting for her</i>																
155.	<b>B'</b> COP.PAST	<b>fhéarr</b> better	<b>an</b> DET	<b>dea-shampla</b> good-example	<b>a</b> to	<b>thabhairt</b> give.VN	<b>dí</b> to.OBJ:3SG.FEM				<i>It was better to give her a good example</i>																
156.	<b>nach</b> COMPL.NEG	<b>raibh</b> be.PAST	<b>cuma</b> appearance	<b>bhuartha</b> sorry	<b>orainn</b> on.OBJ:1PL						<i>that we did not look sorry</i>																
157.	<b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>aon</b> one	<b>mhíniú</b> explanation	<b>agamsa</b> at.OBJ:1SG-EMPH	<b>ar</b> on	<b>an</b> DET	<b>saghas</b> sort	<b>taom</b> fit	<b>neirbhíseachta</b> nervous	<b>a</b> REL	<b>bhuail mé</b> hit.PAST OBJ:1SG	<b>mar is</b> as COP	<b>dócha</b> likely	<b>nach</b> COMPL.NEG	<b>raibh</b> be.PAST	<b>aon</b> one	<b>mhíniú</b> explanation	<b>air</b> on.OBJ:3SG.MSC	<i>I had no explanation for the sort of nervous attack that struck me, for it is likely that there was no explanation for it</i>							
158.	<b>níor</b> NEG	<b>tháinig</b> come.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>isteach</b> inside	<b>go</b> PTC	<b>luath,</b> early	<b>agus</b> and	<b>faoi</b> about	<b>leath</b> [half	<b>i</b> in	<b>ndiaidh</b> aftermath	<b>a</b> PTC	<b>naoi,</b> nine]	<b>agus</b> and	<b>sinn</b> OBJ:1PL	<b>ar</b> on	<b>bís</b> screw	<b>shíl</b> think.PAST	<b>Tom</b> Tom	<b>go</b> COMPL	<b>gcaithfeadh</b> cast.COND	<b>sé</b> SUBJ:3SG.MSC	<b>rud</b> thing	<b>éigin</b> some	<b>a</b> to	<b>rá</b> say.VN	<i>she did not come in early, and around half past nine, and as we were in suspense, Tom thought he would have to say something</i>
159.	<b>Níl</b> NEG.be	<b>sí</b> SUBJ:3SG.FEM	<b>chugainn</b> to.OBJ:1PL																	<i>She has not come</i>							

160.	<b>Tá</b> be	<b>sé</b> SUBJ:3SG.MSC	<b>chomh</b> as	<b>maith</b> good	<b>againn</b> at.OBJ:1PL	<b>dul</b> go.VN	<b>ag</b> at	<b>ól</b> drink.VN			
<i>We might as well go drinking</i>											
161.	<b>Is</b> COP	<b>ag</b> at	<b>an</b> DET	<b>bpointe</b> point	<b>sin</b> that	<b>is</b> and	<b>ea</b> 3SG.NT	<b>a</b> REL	<b>shiúil</b> walk.PASTSUBJ:3SG.FEM	<b>sí</b> inside	<b>isteach</b> inside
<i>It is at that point that she walked in</i>											
162.	<b>Sheasamar</b> stand.PAST.1PL	<b>triúr,</b> three	<b>in</b> in	<b>ár</b> POSS:1PL	<b>bpáistí</b> children	<b>scoile</b> school.GEN					
<i>We stood, the three of us, like schoolchildren</i>											
163.	<b>D'fhéadfainn</b> be able.PAST.1SG	<b>Tom</b> Tom	<b>a</b> to	<b>chloisint</b> hear.VN	<b>im</b> in.POSS:1SG	<b>aigne</b> head	<b>istigh</b> inside	<b>ag</b> at	<b>rá</b> say.VN		
"Wowee!" "Wowee!"											
<i>I could hear Tom in my head saying "Wowee!"</i>											
164.	<b>D'fhéadfaí</b> be able.COND.AUT	<b>mise</b> OBJ:1SG-EMPH	<b>a</b> to	<b>leagadh le</b> knock.VN with	<b>cleite</b> feather						
<i>One would be able to knock me with a feather</i>											
165.	<b>Bhí</b> be.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>beag,</b> small	<b>culaith</b> suit	<b>ghlas</b> green	<b>chostasach</b> expensive	<b>uirthi,</b> on.OBJ:3SG.FEM				
	<b>gruaig</b> head of hair	<b>rua,</b> red	<b>faghairt</b> fire	<b>sna</b> in.DET	<b>súile</b> eyes	<b>glasa</b> green					
<i>She was small, wearing an expensive green suit, red hair, fire in her green eyes</i>											
166.	<b>meangadh</b> smile	<b>gáire</b> laugh.VN.GEN	<b>Mhona Lisa</b> Mona Lisa.GEN	<b>uirthi</b> on.OBJ:3SG.FEM							
<i>she had a Mona Lisa smile on</i>											
167.	<b>Go</b> PTC	<b>díreach</b> exact	<b>mar</b> as	<b>a</b> REL	<b>chonaic mé</b> see.PAST	<b>í</b> SUBJ:1SG	<b>OBJ:3SG.FEM</b>	<b>in</b> in	<b>óstán</b> hotel	<b>Jury's</b> Jury's	
<i>Exactly as I saw her in Jury's hotel</i>											
168.	<b>Leag sí</b> cast.PASTSUBJ:3SG.FEM	<b>cás</b> case	<b>beag</b> small	<b>leathair</b> leather.GEN	<b>uaithi</b> from.OBJ:3SG.FEM						
<i>She cast aside her small leather bag</i>											
169.	<b>d'fhógair</b> announce.PAST	<b>[sí]</b> SUBJ:3SG.FEM	<b>don</b> to.DET	<b>triúr</b> three	<b>againn</b> at.OBJ:1PL						
<i>she announced to the three of us</i>											
170.	<b>Dia</b> God	<b>dhaoibh</b> to.OBJ:2PL									
<i>Hello</i>											

171.	<b>Is</b> COP	<b>ar</b> on	<b>Kenneth a</b> Kenneth REL	<b>leag sí</b> set.PAST SUBJ:3SG.FEM	<b>súil</b> eye	<b>i</b> in	<b>dtosach,</b> beginning
	<b>agus</b> and	<b>gan</b> without	<b>aon ní</b> one thing	<b>a rá,</b> to say.VN	<b>bheannaigh</b> greet.PAST	<b>dó</b> to.OBJ:3SG.MSC	
It is on Kenneth that she first laid eyes, and without saying anything, she waved at him							
172.	<b>D'fhéach</b> look.PAST	<b>[sí]</b> SUBJ:3SG.FEM	<b>go</b> PTC	<b>tapaidh aníos</b> quick up	<b>ar</b> on	<b>Tom</b> Tom	
She quickly looked upon Tom							
173.	<b>Bogadh</b> movement	<b>beag</b> small	<b>sna</b> in.DET	<b>súile,</b> eyes	<b>cheapas,</b> think.PAST.1SG	<b>ag</b> at	<b>léiriú gur aithin</b> show.VN COMPL recognize.PAST
	<b>sí</b> SUBJ:3SG.FEM	<b>é</b> OBJ:3SG.MSC					
Small movements of her eyes, I thought, showing that she recognized him							
174.	<b>d'fhéach</b> look.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>ormsa</b> on.OBJ:1SG-EMPH	<b>agus</b> and	<b>i</b> in	<b>bhfaitheadh</b> flapping	<b>na súil</b> DET eyes.GEN
	<b>bhí a</b> be.PAST POSS:3SG.MSC	<b>fhios</b> knowledge	<b>agam</b> at.OBJ:1SG	<b>gur aithin</b> COMPL recognize.PAST	<b>sí</b> SUBJ:3SG.FEM		
	<b>mé</b> OBJ:1SG						
she looked at me and in the twinkling of an eye I knew that she recognized me							
175.	<b>Bhuel,</b> well	<b>chuimhnigh</b> remember.PAST	<b>sí</b> SUBJ:3SG.FEM	<b>orm,</b> on.OBJ:1SG	<b>de</b> of	<b>réir</b> accordance	<b>dealraimh</b> appearance.GEN
Well, she remembered me, it would appear' (lit. 'according to the appearance')							

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176.	<b>Léim</b> jump.PAST	<b>Tom</b> Tom	<b>chun</b> to	<b>tosaigh agus</b> front.GEN and	<b>threoraigh</b> direct.PAST	<b>i</b> OBJ:3SG.FEM	<b>isteach san</b> inside in.DET
	<b>oifig</b> office	<b>chluthar ar</b> secretive on	<b>chúl</b> back	<b>an tí,</b> DET house.GEN	<b>gar</b> near	<b>dúinn</b> to.OBJ:1PL	
Tom jumped to the front and led her into the hidden office at the back of the house, close to us							

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177.	<b>D'fhan</b> remain.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>ag</b> at	<b>caint léi</b> speak.VN with.OBJ:3SG.FEM	<b>ar</b> on	<b>feadh deich nóiméad</b> duration ten minute
	<b>ag</b> at	<b>míniú</b> explain.VN	<b>seo</b> this	<b>siúd is uile</b> that and all		
He kept talking to her for ten minutes, explaining this, that and everything						
178.	<b>Tháinig</b> come.PAST	<b>Tom</b> Tom	<b>amach as</b> out out of	<b>a</b> POSS:3SG.FEM	<b>hoifig</b> office	<b>agus aghaidh cait</b> and face cat.GEN
	<b>air</b> on.OBJ:3SG.MSC					
Tom came out of her office, with an sly look on his face						

179.	<b>Nuair a shroich</b> when reach.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>lár na</b> centre DET	<b>hoifige</b> office.GEN	<b>s'</b> this	<b>againne</b> at.OBJ:1PL-EMPH
	<b>thosaigh</b> start.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>ag pocléimrigh,</b> at buckjump.VN	<b>na doirn</b> DET fists	<b>á</b> POSS:3PL	<b>mbagairt</b> brandish.VN
	<b>aige</b> at.OBJ:3SG.MSC	<b>ar nós</b> on custom	<b>dornálaí</b> boxer.GEN	<b>ag</b> at	<b>tabhairt faoi dhornálaí</b> give.VN under boxer	<b>eile</b> other
<i>When he got to the centre of our office he started buckjumping, while brandishing his fists like a boxer attacking another boxer</i>						
180.	<b>ní</b> NEG	<b>chuirfeadh</b> put.COND	<b>sé</b> SUBJ:3SG.MSC	<b>ionadh orm</b> wonder on.OBJ:1SG		
<i>it would not surprise me</i>						
181.	<b>Agus mé</b> and OBJ:1SG	<b>ag</b> at	<b>ligint</b> let.VN	<b>orm</b> on.OBJ:1SG	<b>nár</b> COMPL.NEG	<b>thuigeas,</b> understand.PAST.1SG
<i>Pretending that I did not understand</i>						
182.	<b>Tá tú</b> be SUBJ:2SG	<b>id</b> in.POSS:2SG	<b>pheata</b> pet	<b>ag an</b> at DET	<b>múinteoir</b> teacher	<b>cheana féin</b> already
<i>You are already the teacher's pet</i>						
183.	<b>Bastaird!</b> bastards.VOC	<b>An</b> DET	<b>bheirt</b> two	<b>agaibh</b> at.OBJ:2PL		
<i>Bastards! Both of you</i>						
184.	<b>Éad</b> envy	<b>oraibh,</b> on.OBJ:2PL	<b>sin</b> that	<b>an méid</b> DET amount	<b>atá ag</b> REL.COP at	<b>cur as</b> put.VN out of.OBJ:3SG.MSC
	<b>daoibhse</b> to.OBJ:2PL-EMPH					
<i>You guys are jealous, that's all that disconcerts you</i>						
185.	<b>ar</b> PTC.INT	<b>thug sí</b> give.PAST SUBJ:3SG.FEM	<b>milseán</b> sweet	<b>duit?</b> to.OBJ:2SG		
<i>Did she give you a sweet?</i>						
186.	<b>Chaith</b> throw.PAST	<b>sé</b> SUBJ:3SG.MSC	<b>leabhar beag</b> book little	<b>im</b> in.POSS:1SG	<b>threo</b> direction	
<i>He threw a small book at me</i>						
187.	<b>Lig</b> let.PAST	<b>Kenneth liú</b> Kenneth yell	<b>as</b> out of.OBJ:3SG.MSC			
<i>Kenneth gave a yell</i>						
188.	<b>Níor</b> be.PAST.NEG	<b>chóir</b> apt	<b>go</b> COMPL	<b>dtarlódh</b> happen.COND	<b>seo d'</b> this to	<b>fhéar ar bith</b> man on world
<i>This should not have happened to any man</i>						

189.	<b>Is</b> COP	<b>í</b> SUBJ:3SG.FEM	<b>an</b> DET	<b>boss</b> boss	<b><u>orainn</u></b> on.OBJ:1PL	<b>í</b> SUBJ:3SG.FEM				
<i>She is our boss</i>										
190.	<b>Bhain</b> take.PAST	<b>sin</b> that	<b>geit</b> fright	<b>as</b> out of	<b>Tom</b> Tom					
<i>That startled Tom</i>										
191.	<b>Chuir</b> put.PAST	<b>sin</b> that	<b>deireadh</b> end	<b><u>lena</u></b> with.POSS:3	<b>rás</b> race	<b>agus</b> and	<b>fágadh</b> leave.PAST	<b>é</b> OBJ:3SG.MSC		
	<b>gan</b> without	<b>focal</b> word								
<i>That put an end to his race and left him speechless</i>										
192.	<b>Cheapfaí</b> think.COND.AUT	<b>go</b> COMPL	<b>raibh</b> be.PAST	<b>sé</b> SUBJ:3SG.MSC	<b><u>chun</u></b> to	<b> lámh</b> hand	<b>a</b> to	<b>chur</b> set.VN		
	<b><u>ina</u></b> in.POSS:3SG.MSC	<b>bhás</b> death	<b>féin</b> own							
<i>One would think he was going to commit suicide</i>										
193.	<b><u>ar</u></b> on	<b>feadh</b> length	<b>tamaill</b> while.GENNEG	<b>ní</b> go.COND	<b>thiocfadh</b> with.OBJ:1PL	<b><u>linn</u></b> with.OBJ:1PL	<b>obair</b> work	<b><u>ar</u></b> on	<b>bíth</b> world	<b>a</b> to
	<b>dhéanamh</b> do.VN	<b>ach</b> but	<b>sinn</b> OBJ:1PL	<b><u>ag</u></b> at	<b>smaoineamh</b> think.VN	<b><u>ar</u></b> on	<b>an</b> DET	<b>fhaopach</b> predicament	<b><u>ina</u></b> in.REL	
	<b>rabhamar</b> be.PAST.1PL									
<i>for a while we were not able to do anything except think of the predicament in which we were</i>										
194.	<b>Tar éis</b> after	<b>tamaill, <u>ar</u></b> while.GENon	<b>ndóigh,</b> likelihood	<b>bhris</b> break.PAST	<b>an</b> DET	<b>domhan</b> world	<b>amuigh</b> outside	<b>isteach</b> inside		
	<b><u>ar</u></b> on	<b>ár</b> POSS:1PL	<b>bhfadhbanna</b> problems							
<i>After a while, of course, the world outside took over our problems</i>										
195.	<b>thosaigh</b> begin.PAST	<b>obair</b> work	<b>na</b> DET	<b>hoifige</b> office.GEN	<b><u>ag</u></b> at	<b>teacht</b> come.VN	<b><u>chun</u></b> to	<b>beatha</b> life.GEN		
	<b>athuair</b> again	<b>go</b> PTC	<b>mall</b> slow	<b>drogallach</b> lazy						
<i>office work began to pick up again, slowly and lazily</i>										
196.	<b>Ní</b> NEG	<b>raibh</b> be.PAST	<b>a</b> POSS:3SG.MSC	<b>fhios</b> knowledge	<b><u>agam</u></b> at.OBJ:1SG	<b>cén</b> INT.DET	<b>seasamh</b> stand.VN	<b>ba</b> COP		
	<b>chóir</b> apt	<b><u>dom</u></b> to.OBJ:1SG	<b>a</b> to	<b>ghlacadh</b> take.VN						
<i>I did not know what stance I ought to take</i>										
197.	<b>Mhótaíos</b> feel.PAST.1SG	<b>an</b> DET	<b>tarraingt</b> attraction	<b><u>ina</u></b> in.POSS:3SG.FEM	<b>treo</b> direction					
<i>I felt attracted to her</i>										

198.	<u>Le</u> with	<u>linn</u> period	<u>na</u> DET	<u>seachtaine</u> week.GEN	<u>ina</u> in.POSS:3SG.MSC	<u>dhiaidh</u> aftermath	<u>sin</u> that		
<i>For a week's time later</i>									
199.	<u>ba</u> be.PAST	<u>mhinic</u> often	<u>a</u> REL	<u>dhein</u> make.PAST	<u>Tom</u> Tom	<u>eascainí</u> curses	<u>fúithi</u> about.OBJ:3SG.FEM		
<i>Tom would often curse her'</i>									
200.	<u>ach</u> but	<u>bheadh</u> be.COND	<u>a</u> POSS:3SG.MSC	<u>fhios</u> knowledge	<u>ag</u> at	<u>an</u> DET	<u>bhfear</u> man	<u>dall,</u> blind	<u>nach</u> COMPL.NEG
	<u>raibh</u> be.PAST	<u>bonn</u> foundation	<u>lena</u> with.POSS:3SG.MSC	<u>bhriathra</u> words					
<i>but even a blind man would know that there was not a reason for his words</i>									
201.	<u>Bhíodh sé</u> be.IMPF SUBJ:3SG.MSC	<u>de</u> of	<u>shíor</u> eternal	<u>ag</u> at	<u>rith</u> run.VN	<u>ina</u> in.POSS:3SG.FEM	<u>diaidh,</u> wake	<u>faoi</u> under	
	<u>dhraíocht</u> magic	<u>aici</u> at.OBJ:3SG.FEM							
<i>he was always running after her, under her spell</i>									
202.	<u>bhraitheas</u> feel.PAST.1SG	<u>go</u> COMPL	<u>raibh</u> be.PAST	<u>níos mó ná</u> bigger than	<u>sin</u> that	<u>earthu</u> between.OBJ:3PL			
<i>I felt that there was more than that between them</i>									
203.	<u>chaithfidís</u> spend.COND.3PL	<u>tamall</u> while	<u>fada</u> long	<u>ag</u> at	<u>comhrá</u> conversation				
<i>they would spend a long while chatting</i>									
204.	<u>tháinig an</u> come DET	<u>tuairim</u> opinion	<u>chugam</u> to.OBJ:1SG	<u>nár</u> COMPL.NEG	<u>bhain</u> take.PAST	<u>ábhar</u> topic	<u>an</u> DET		
	<u>chomhrá</u> conversation.GEN	<u>le</u> with	<u>hobair na</u> work DET	<u>hoifige</u> office.GEN					
<i>I came to think that the topic of the conversation had nothing to do with office work</i>									
205.	<u>D'éiríos saghas</u> rise.PAST somewhat	<u>éadmhar</u> jealous	<u>ar</u> on	<u>feadh</u> length	<u>scaithimh</u> while.GEN				
<i>I grew somewhat jealous for a while</i>									
206.	<u>Níor</u> NEG	<u>lig</u> let.PAST	<u>sise</u> SUBJ:3SG.FEM-EMPH	<u>uirthi</u> on.OBJ:3SG.FEM	<u>gur</u> COMPL	<u>aithin</u> recognize.PAST	<u>sí</u> SUBJ:3SG.FEM		
	<u>mé</u> OBJ:1SG	<u>ón</u> from.DET	<u>ócáid</u> occasion	<u>i</u> in	<u>Jury's</u> Jury's				
<i>She pretended not to recognize me from the occasion in Jury's'</i>									
207.	<u>níor</u> NEG	<u>dhein</u> make.PAST	<u>[sí]</u> SUBJ:3SG.FEM	<u>tagairt</u> reference	<u>ar</u> on	<u>bith</u> word	<u>don</u> to.DET	<u>ócáid</u> occasion	
<i>she made no reference to the occasion</i>									

208.	<b>Ba</b>	<b>bheag</b>	<b>a</b>	<b>dúirt sí</b>	<b>liom</b>	<b>riamh</b>		
	be.PAST	little	REL	say.PAST SUBJ:3SG.FEM	with.OBJ:1SG	ever		
<i>It was not much that she said to me</i>								
209.	<b>B'</b>	<b>é</b>		<b>tuairim Tom nár</b>	<b>thaitin</b>	<b>mise</b>		
	be.PAST	SUBJ:3SG.MSC		opinion Tom.GEN COMPL.NEG	shine.PAST	SUBJ:1SG-EMPH		
	<b>léi</b>							
	with.OBJ:3SG.FEM							
<i>It was Tom's opinion that she did not like me</i>								

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210.	<b>Bíodh go</b>	<b>ndúras gur</b>	<b>aontaíos</b>	<b>leis,</b>	<b>bhí an</b>	<b>tarraingt</b>	<b>sin</b>	
	be.IMPF COMPL	say.PAST COMPL	agree.PAST	with.OBJ:3SG.MSC	be.PAST DET	attraction	that	
	<b>ann</b>	<b>agus níor</b>	<b>chreideas</b>	<b>é,</b>	<b>nó níor</b>	<b>theastaigh</b>		
	in.OBJ:3SG.MSC	and NEG	believe.PAST.1SG	OBJ:3SG.MSC	or NEG	be missing.PAST		
	<b>uaim</b>	<b>é</b>	<b>a chreidiúint</b>					
	from.OBJ:1SG	OBJ:3SG.MSC	to believe.VM					
<i>Despite the fact that I agreed with him, the attraction was still there and I did not believe it, or I did not want to believe it</i>								

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211.	<b>D'éiríos</b>	<b>mishocair</b>	<b>míchompordach as</b>	<b>í</b>	<b>a bheith i</b>			
	rise.PAST.1SG	uneasy	uncomfortable	out of OBJ:3SG.FEM	to be.VN	in		
	<b>ngar dom,</b>	<b>mar</b>	<b>bhíos-sa,</b>	<b>leis,</b>	<b>faoi dhraíocht</b>			
	proximity to.OBJ:1SG	as	be.PAST.1SG-EMPH	with.OBJ:3SG.MSC	under magic			
	<b>aici</b>							
	at.OBJ:3SG.FEM							
<i>I grew uneasy, uncomfortable, out of her being near me, because I was myself under her spell</i>								
212.	<b>Bhínn</b>	<b>ag</b>	<b>smaoineamh de</b>	<b>shíor uirthi,</b>	<b>rud a</b>	<b>chuir</b>		
	be.IMPF.1SG	at	think.VN	of eternal on.OBJ:3SG.FEM	thing REL	put.PAST		
	<b>iontas an</b>	<b>domhain</b>	<b>orm</b>					
	wonder DET	world.GEN	on.OBJ:1SG					
<i>I was always thinking of her, which really surprised me</i>								
213.	<b>De</b>	<b>m' ainneoin</b>	<b>féin</b>					
	of	POSS:1SG spite	own					
<i>In spite of myself</i>								
214.	<b>bhí sé</b>	<b>deacair orm</b>	<b>mo shúile a</b>	<b>bhaint di</b>				
	be.PAST SUBJ:3SG.MSC	hard on.OBJ:1SG	POSS:1SG eyes to	take.VN off.OBJ:3SG.FEM				
	<b>agus í</b>	<b>ag gabháil thart</b>						
	and SUBJ:3SG.FEM	at pass.VN by						
<i>it was hard for me to take my eyes off her as she was passing by</i>								

215.	<b>chaitheadh</b> wear.IMPF	<b>sí</b> SUBJ:3SG.FEM	<b>sciortaí beaga</b> skirts small	<b>teanna</b> tight	<b>agus</b> and	<b>seaicéid chostasacha,</b> jackets expensive		
	<b>deartha</b> design.PPSTPTC	<b>ag</b> at	<b>dearthóirí</b> designers	<b>Éireannacha,</b> Irish	<b>Louise Kennedy</b> Louise Kennedy	<b>ina</b> in.POSS:3PL	<b>measc</b> group	
<i>she would wear tight miniskirts and expensive jackets designed by Irish designers, amongst them Louise Kennedy</i>								
216.	<b>An-fheiceálach</b> very-striking	<b>agus</b> and	<b>an-oiriúnach</b> very-apt	<b>don</b> to.DET	<b>jab</b> job	<b>a</b> REL	<b>bhí</b> be.PAST	<b>aici,</b> at.OBJ:3SG.FEM
	<b>dearadh an-mhaith</b> design very-good	<b>ar</b> on	<b>fad</b> length	<b>orthu</b> on.OBJ:3PL				
<i>[Her clothes were] very striking and very apt for her job, and very well designed</i>								
217.	<b>uaireanta</b> times	<b>níor</b> NEG	<b>thaitin</b> please.PAST	<b>a</b> POSS:3	<b>rogha</b> choice	<b>liomsa</b> with.OBJ:1SG-EMPH		
<i>'sometimes I did not like her choice'</i>								
218.	<b>Buí-ghlas</b> yellow-green	<b>agus</b> and	<b>donn-ghorm,</b> brown-blue	<b>dathanna</b> colours	<b>na</b> DET	<b>sléibhte</b> mountains.GEN		
	<b>samhraidh</b> summer.GEN	<b>go</b> PTC	<b>minic</b> often	<b>uirthi</b> on.her				
<i>Yellow-green and brown-blue, the colours of the mountains during the summer, (were) often on her</i>								



## APPENDIX C: ITALIAN CORPUS

### Calvino 1972

I

1.	<u><b>Di</b></u> of	<b>capo</b> head	<u><b>a</b></u> to	<b>tre</b> three	<b>giornate,</b> days	<b>andando</b> go.GER	<b>verso</b> towards	<b>mezzodi,</b> south		
	<b>l'</b> DET	<b>uomo</b> man	<b>s'</b> REFL	<b>incontra</b> meet.3SGat	<u><b>ad</b></u> Anastasia	<b>Anastasia,</b> Anastasia	<b>città</b> city	<b>bagnata</b> wet.PPSTPTC	<u><b>da</b></u> by	
	<b>canali</b> canals	<b>concentrici</b> concentric	<b>e</b> and	<b>sorvolata</b> overfly.PPSTPTC	<u><b>da</b></u> by	<b>aquiloni</b> kites				
<i>In three days' time, going southwards, one will find Anastasia, a city wetted by concentric canals and overflowed by kites</i>										
2.	<b>le</b> DET	<b>merci</b> goods	<b>che</b> REL	<b>qui</b> here	<b>si</b> PASSV	<b>comprano</b> buy.3PL	<u><b>con</b></u> with	<b>vantaggio</b> convenience		
<i>the goods that are here conveniently purchased</i>										
3.	<b>altre</b> other	<b>varietà</b> varieties	<u><b>di</b></u> of	<b>calcedonio</b> chalcedony						
<i>other varieties of chalcedony</i>										
4.	<b>lodare</b> praise.INFDET	<b>la</b> meat	<u><b>del</b></u> of.DET	<b>fagiano</b> pheasant	<b>dorato</b> golden	<b>che</b> REL	<b>qui</b> here	<b>si</b> PASSV	<b>cucina</b> cook.3SG	
	<u><b>sulla</b></u> on.DET	<b>fiamma</b> flame	<u><b>di</b></u> of	<b>legno</b> wood	<u><b>di</b></u> of	<b>ciliegio ...</b> cherry tree	<b>e</b> and	<b>si</b> PASSV	<b>cosparge</b> sprinkle.3SG	
	<u><b>con</b></u> with	<b>molto</b> much	<b>origano</b> oregano							
<i>praising the pheasant meat ... which is here cooked on the flames of burning cherry-tree wood and sprinkled with abundant oregano</i>										
5.	<b>dire</b> tell.INF	<u><b>delle</b></u> of.THE	<b>donne</b> women	<b>che</b> REL	<b>ho visto</b> see.PERF.1SG	<b>fare</b> do.INF	<b>il</b> DET	<b>bagno</b> bath	<u><b>nella</b></u> in.DET	<b>vasca</b> pool
	<u><b>d'</b></u> of	<b>un</b> one	<b>giardino</b> garden							
<i>speaking about the women I have seen taking their bath in a garden pool</i>										
6.	<b>e</b> and	<b>che</b> REL	<b>talvolta</b> sometimes	<b>invitano –</b> invite.3PL	<b>si</b> PASSV	<b>racconta –</b> recount.3SG	<b>il</b> DET			
	<b>passaggero</b> passer-by	<u><b>a</b></u> to	<b>spogliarsi</b> undress.INF-REFL	<u><b>con</b></u> with	<b>loro</b> OBJ:3PL	<b>e</b> and	<u><b>a</b></u> to	<b>rincorrerle</b> chase-OBJ:3PL-FEM		
	<u><b>nell'</b></u> in.DET	<b>acqua</b> water								
<i>and sometimes inviting – such is the rumour – the passer-by to undress himself with them and to chase them in the water</i>										
7.	<b>Ma</b> but	<u><b>con</b></u> with	<b>queste</b> these	<b>notizie</b> information.PL	<b>non</b> NEG	<b>ti</b> OBL:2SG	<b>direi</b> say.COND.1SG	<b>la</b> DET	<b>vera</b> real	
	<b>essenza</b> essence	<u><b>della</b></u> of.DET	<b>città</b> city							
<i>Were I to tell you all that, I still wouldn't be telling you the city's quintessential quality</i>										

8.	<b>la</b> DET	<b>descrizione</b> description	<b>di</b> of	<b>Anastasia</b> Anastasia	<b>non</b> NEG	<b>fa</b> do.3SG	<b>che</b> but			
	<b>risvegliare</b> awaken.INF	<b>i</b> DET	<b>desideri</b> desires	<b>uno</b> one	<b>per</b> for	<b>volta</b> time	<b>per</b> for	<b>obbligarti</b> force.INF-OBJ:2SG		
	<b>a</b> to	<b>soffocarli</b> suffocate.INF-OBJ:3PL-MSC								
	<i>the description of the city of Anastasia will just awaken your desires one at a time, and will then force you to suffocate them</i>									
9.	<b>a</b> to	<b>chi</b> OBJ:3SG.REL	<b>si</b> REFL	<b>trova</b> find.3SG	<b>un</b> one	<b>mattino</b> morning	<b>in</b> in	<b>mezzo</b> middle	<b>ad</b> at	<b>Anastasia</b> Anastasia
	<b>i</b> DET	<b>desideri</b> desires	<b>si</b> REFL	<b>risvegliano</b> awaken.3PL	<b>tutti</b> all	<b>insieme</b> together				
	<i>if one morning one happens to be in the middle of Anastasia, their desires awake all together</i>									
10.	<b>La</b> DET	<b>città</b> city	<b>ti</b> OBJ:2SG	<b>appare</b> appear.3SG	<b>come</b> as	<b>un</b> one	<b>tutto</b> whole	<b>in</b> in	<b>cui</b> OBL:REL	
	<b>nessun</b> no	<b>desiderio</b> desire	<b>va</b> go.3SG	<b>perduto</b> lose.PPSTPTC	<b>e</b> and	<b>di</b> of	<b>cui</b> OBL:REL	<b>tu</b> SUBJ:2SG	<b>fai</b> make.2SG	
	<b>parte</b> part									
	<i>the city appears to your eyes as a whole in which no desire is ever lost and of which you are a part</i>									
11.	<b>a</b> to	<b>te</b> OBJ:2SG	<b>non</b> NEG	<b>resta</b> remain.3SG	<b>che</b> but	<b>abitare</b> dwell in.INF	<b>questo</b> this	<b>desiderio</b> desire		
	<i>you cannot but dwell in this desire</i>									
12.	<b>per</b> for	<b>otto</b> eight	<b>ore</b> hours	<b>al</b> at.DET	<b>giorno</b> day	<b>tu</b> SUBJ:2SGG	<b>lavori</b> work.2SG	<b>come</b> as	<b>tagliatore</b> carver	
	<b>d'</b> of	<b>agate</b> agate								
	<i>if you work for eight hours a day as an agate carver</i>									
13.	<b>la</b> DET	<b>tua</b> POSS:2SG	<b>fatica</b> labour	<b>che</b> REL	<b>dà</b> give.3SG	<b>forma</b> shape	<b>al</b> to.DET	<b>desiderio</b> desire		
	<b>prende</b> take.3SG	<b>dal</b> from.DET	<b>desiderio</b> desire		<b>la</b> DET	<b>sua</b> POSS:3SG	<b>forma</b> shape			
	<i>your labour, which shapes your desire, takes its own shape from your desire</i>									
14.	<b>tu</b> SUBJ:2SG	<b>credi</b> believe.2SG	<b>di</b> of	<b>godere</b> enjoy.INF	<b>per</b> for	<b>tutta</b> entire	<b>Anastasia</b> Anastasia			
	<i>you think you are enjoying yourself all over the city of Anastasia</i>									

II

15.	<b>In</b> in	<b>due</b> two	<b>modi</b> manners	<b>si</b> PASSV	<b>raggiunge</b> reach.3SG	<b>Despina:</b> Despina			
	<b>per</b> by	<b>nave</b> ship	<b>o</b> or	<b>per</b> by	<b>cammello</b> camel				
	<i>You can reach Despina in two ways: either by ship or by camel</i>								
16.	<b>La</b> DET	<b>città</b> city	<b>si</b> REFL	<b>presenta</b> present.3SG	<b>differente</b> different	<b>a</b> to	<b>chi</b> OBJ:3SG.REL	<b>viene</b> come.3SG	
	<b>da</b> from	<b>terra</b> land	<b>e</b> and	<b>a</b> to	<b>chi</b> OBJ:3SG.REL	<b>dal</b> from.DET	<b>mare</b> sea		
	<i>The city looks different to those who come overland and to those who come from the sea</i>								

17.	<b>Il</b> DET <b>dell'</b> of.DET	<b>cammelliere</b> camel driver <b>altipiano</b> plateau	<b>che</b> REL <b>i</b> DET	<b>vede</b> see.3SG <b>pinnacoli</b> pinnacles	<b>spuntare</b> show up.INF <b>dei</b> of.DET	<b>all'</b> at.DET <b>grattacieli</b> skyscrapers	<b>orizzonte</b> horizon		
<i>The camel driver who sees the skyscrapers' pinnacles show up at the skyline of the plateau</i>									
18.	<b>le</b> DET	<b>maniche</b> sleeves	<b>a</b> at	<b>vento</b> wind	<b>bianche e</b> white and	<b>rosse</b> red			
<i>the white and red windsocks</i>									
19.	<b>pensa</b> think.3SG	<b>a</b> to	<b>una</b> one	<b>nave</b> ship					
<i>he thinks of a ship</i>									
20.	<b>un</b> one	<b>bastimento</b> vessel	<b>che</b> REL	<b>lo</b> OBJ:3SG-MSC	<b>porti</b> take.SUBJN.3SG	<b>via</b> away	<b>dal</b> <b>deserto</b> from.DET desert		
<i>a vessel that might take him away from the desert</i>									
21.	<b>un</b> a	<b>veliero</b> sailing ship	<b>che</b> REL	<b>stia</b> stay.SUBJN.3SG	<b>per</b> for	<b>salpare, col</b> sail.INF with.DET			
	<b>vento</b> wind	<b>che</b> REL	<b>già</b> already	<b>gonfia</b> fill.3SG	<b>le</b> DET	<b>vele</b> sails			
<i>a sailing ship which is about to sail, with the wind already filling its sails</i>									
22.	<b>un</b> one	<b>vapore</b> steamer	<b>con</b> with	<b>la</b> DET	<b>caldaia</b> boiler	<b>che</b> REL	<b>vibra</b> shake.3SG		
	<b>nella</b> in.DET	<b>carena</b> keel	<b>di</b> of	<b>ferro</b> iron					
<i>a steamship, with its boiler vibrating in the iron keel</i>									
23.	<b>pensa</b> think.3SG	<b>a</b> to	<b>tutti</b> all	<b>i</b> DET	<b>porti,</b> harbours	<b>alle</b> to.DET	<b>merci</b> goods	<b>d'</b> of	<b>oltremare</b> overseas
	<b>che</b> REL	<b>le</b> DET	<b>gru</b> cranes	<b>scaricano</b> unload.3PL	<b>sui</b> onto.DET	<b>docks</b> docks	<b>alle</b> to.DET	<b>osterie</b> taverns	
	<b>dove</b> where	<b>equipaggi</b> crews	<b>di</b> of	<b>diversa</b> different	<b>bandiera</b> flag	<b>si</b> RCPR	<b>rompono</b> break.3PL	<b>bottiglie</b> bottles	
	<b>sulla</b> on.DET	<b>testa,</b> head	<b>alle</b> to.DET	<b>finestre</b> windows	<b>illuminate</b> light.PPSTPTC	<b>a</b> at	<b>pian terreno,</b> ground floor		
	<b>ognuna</b> each-one	<b>con</b> with	<b>una</b> one	<b>donna</b> woman	<b>che</b> REL	<b>si</b> REFL	<b>pettina</b> comb.3SG		
<i>he thinks of all the harbours, of all the goods from overseas that the cranes unload onto the docks, of the taverns where sailors of different nationalities break bottles on each other's head, of the lighted ground-floor windows, each one of them with a woman combing her hair</i>									
24.	<b>Nella</b> in.DET	<b>foschia</b> haze	<b>della</b> of.DET	<b>costa</b> coastline	<b>il</b> DET	<b>marinaio</b> sailor	<b>distingue</b> discern.3SG		
	<b>la</b> DET	<b>forma</b> shape	<b>d'</b> of	<b>una</b> one	<b>gobba</b> hump	<b>di</b> of	<b>cammello,</b> camel		
	<b>d'</b> of	<b>una</b> one	<b>sella</b> saddle	<b>ricamata</b> embroider.PPSTPTC	<b>di</b> of	<b>frange</b> fringes	<b>luccicanti</b> glittering		
	<b>tra</b> between	<b>due</b> two	<b>gobbe</b> humps	<b>chiazze</b> speckled					
<i>In the haze of the coastline, the sailor discerns the shape of a camel's hump, of a saddle embroidered with glittering fringe between two speckled humps</i>									

25.	<b>un</b> one <b>e</b> and <b>tabacco</b> tobacco	<b>cammello</b> camel <b>bisacce</b> saddle bags	<b>da</b> from.DET <b>di</b> of	<b>cui</b> REL.OBL <b>frutta</b> fruit	<b>basto</b> saddle <b>candita, vino</b> candied wine	<b>pendono</b> hang.3PL <b>di</b> of	<b>otri</b> goatskins <b>datteri, foglie</b> dates leaves	<b>di</b> of	
<i>a camel from whose saddle there hang goatskins and saddle bags full of candied fruit, date wine, tobacco leaves</i>									
26.	<b>già</b> already <b>che</b> REL	<b>si</b> REFL <b>lo</b> OBJ:3SG-MSC	<b>vede</b> see.3SG <b>porta</b> take.3SG	<b>in</b> in <b>via</b> away	<b>testa</b> head <b>dal</b> from.DET	<b>a</b> at <b>deserto</b> desert	<b>una</b> one <b>del</b> of.DET	<b>lunga</b> long <b>mare</b> sea	<b>carovana</b> caravan
<i>he already sees himself at the head of a long caravan taking him away from the sea desert</i>									
27.	<b>oasi</b> oasis	<b>d'</b> of	<b>acqua</b> water	<b>dolce</b> sweet	<b>all'</b> at.DET	<b>ombra</b> shadow	<b>seghettata</b> serrate	<b>delle</b> of.DET	<b>palme</b> palm trees
<i>oases of fresh water in the serrate shadow of the palm trees'</i>									
28.	<b>palazzi</b> palaces <b>su</b> on <b>e</b> and <b>e</b> and	<b>dalle</b> by.DET <b>cui</b> REL.OBL <b>muovono</b> move.3PL	<b>spesse</b> thick <b>ballano</b> dance.3PL <b>le</b> DET	<b>mura</b> walls <b>scalze</b> barefoot <b>braccia</b> arms	<b>di</b> of <b>le</b> DET <b>un</b> one	<b>calce,</b> lime <b>le</b> DET <b>po'</b> bit	<b>dai</b> by.DET <b>danzatrici,</b> dancers.FEM <b>del</b> of.DET	<b>cortili</b> courts <b>di</b> of	<b>piastrelle</b> tiles <b>velo</b> veil
<i>palaces with thick, whitewashed walls, and with courts covered in tiles on which girls dance barefoot and move their arms, half from behind their veils, half revealed</i>									
29.	<b>Ogni</b> each <b>a</b> to	<b>città</b> city <b>cui</b> REL	<b>riceve</b> receive.3SG <b>si</b> REFL	<b>la</b> DET <b>oppone</b> oppose.3SG	<b>sua</b> POSS.3SG	<b>forma</b> shape	<b>dal</b> from.DET	<b>deserto</b> desert	
<i>Every city is shaped by the desert it contrasts with</i>									
30.	<b>il</b> DET <b>città</b> city	<b>cammelliere</b> camel driver <b>di</b> of	<b>e</b> and <b>confine</b> border	<b>il</b> DET <b>tra</b> between	<b>marinaio</b> sailor <b>due</b> two	<b>vedono</b> see.3PL	<b>Despina,</b> Despina	<b>deserti</b> deserts	
<i>the camel driver and the sailor see Despina, a border city between two deserts</i>									

III

31.	<b>A</b> at <b>la</b> DET <b>cartoline</b> postcards	<b>Maurilia,</b> Maurilia <b>città</b> city	<b>e</b> and	<b>il</b> DET <b>nello</b> in.DET	<b>viaggiatore</b> traveller <b>stesso tempo</b> same time	<b>è invitato</b> invite.PASSV.3SG <b>a</b> to	<b>visitare</b> visit.INF <b>osservare</b> observe.INF	<b>a</b> to <b>certe</b> some <b>vecchie</b> old
<i>A Maurilia, the traveller is both invited to visit the city and to observe certain old postcards</i>								
32.	<b>la</b> DET <b>della</b> of.THE	<b>stessa</b> same <b>stazione</b> station	<b>identica</b> identical <b>degli</b> of.DET	<b>piazza</b> piazza <b>autobus</b> buses	<b>con</b> with <b>una</b> a	<b>gallina</b> hen	<b>al</b> at.DET	<b>posto</b> place
<i>the very same with a hen instead of the bus station</i>								

33.	<i>il</i> DET	<i>chiosco</i> kiosk	<i>della</i> of.THE	<i>musica</i> music	<i>al</i> at.THE	<i>posto</i> place	<i>del</i> of.THE	<i>cavalcavia</i> viaduct	
	<i>the band-stand instead of the viaduct</i>								
34.	<i>due</i> two	<i>signorine</i> ladies	<i>col</i> with.DET	<i>parasole</i> parasol	<i>bianco</i> white	<i>al</i> at.DET	<i>posto</i> place		
	<i>della</i> of.THE	<i>fabbrica</i> factory	<i>di</i> of	<i>esplosivi</i> explosives					
	<i>two ladies with their white sun umbrellas instead of the explosive factory</i>								
35.	<i>Per</i> for	<i>non</i> NEG	<i>deludere</i> disappoint.INF	<i>gli</i> DET	<i>abitanti</i> inhabitants	<i>occorre</i> be necessary.3SG	<i>che</i> COMPL	<i>il</i> DET	
	<i>viaggiatore</i> traveller	<i>lodi</i> praise.SUBJN.3SG	<i>la</i> DET	<i>città</i> city	<i>nelle</i> in.DET	<i>cartoline</i> postcards			
	<i>e</i> and	<i>la</i> OBJ:3SG.FEM	<i>preferisca</i> prefer.SUBJN.3SG	<i>a</i> to	<i>quella</i> that	<i>presente</i> present			
	<i>in order for them not to disappoint the inhabitants, visitors ought to praise the city that appears in the postcards and prefer it to the present one</i>								
36.	<i>avendo</i> have.GER	<i>però</i> though	<i>cura</i> attention	<i>di</i> of	<i>contenere</i> constrain.INF	<i>il</i> DET	<i>suo</i> POSS.3SG	<i>rammarico</i> regret	
	<i>per</i> for	<i>i</i> DET	<i>cambiamenti</i> changes						
	<i>yet trying to constrain their regretting the changes</i>								
37.	<i>la</i> DET	<i>magnificenza</i> magnificence	<i>e</i> and	<i>prosperità</i> prosperity	<i>di</i> of	<i>Maurilia ...</i> Maurilia			
	<i>se</i> if	<i>confrontate</i> compare.PPSTPTC	<i>con</i> with	<i>la</i> DET	<i>vecchia</i> old	<i>Maurilia provinciale</i> Maurilia provincial			
	<i>Maurilia's magnificence and prosperity ... when one compares them to the old, provincial Maurilia</i>								
38.	<i>non</i> NEG	<i>ripagano</i> pay back .3PL	<i>d'</i> for	<i>una</i> one	<i>certa</i> certain	<i>grazia</i> charm	<i>perduta,</i> lose.PPSTPTC	<i>la quale può</i> REL can.3SG	
	<i>tuttavia</i> though	<i>essere goduta</i> appreciate.PASSV.INF	<i>soltanto</i> only	<i>adesso</i> now	<i>nelle</i> in.DET	<i>vecchie</i> old	<i>cartoline</i> postcards		
	<i>they cannot make up for a certain lost charm, which can however be appreciated only now in the old postcards</i>								
39.	<i>prima,</i> first	<i>con</i> with	<i>la</i> DET	<i>Maurilia provinciale</i> Maurilia provincial	<i>sotto</i> under	<i>gli</i> DET	<i>occhi,</i> eyes		
	<i>di</i> of	<i>grazioso</i> charming	<i>non</i> NEG	<i>ci</i> there	<i>si</i> PASSV	<i>vedeva</i> see.IMPF.3SG	<i>proprio nulla</i> quite nothing		
	<i>in the past, as one could only see the provincial Maurilia, there was nothing charming to be seen</i>								
40.	<i>la</i> DET	<i>metropoli</i> metropolis	<i>ha</i> have.3SG	<i>questa</i> this	<i>attrattiva</i> charm	<i>in</i> in	<i>più</i> more		
	<i>the metropolis has this further charm</i>								
41.	<i>si</i> PASSV	<i>può</i> can.3SG	<i>ripensare</i> think back.INF	<i>con</i> with	<i>nostalgia</i> nostalgia	<i>a</i> to	<i>quella</i> that	<i>che</i> REL	
	<i>era</i> be.IMPF.3SG								
	<i>one can look back nostalgically to what it used to be</i>								

<p><b>42. Guardatevi</b> <u>dal</u> <b>dir</b> <b>loro</b> <b>che...</b> <b>talvolta</b> <b>città</b> <b>diverse ...</b>  refrain.IMP.2PL from.DET tell.IMP OBL:3PL COMPL sometimes cities different  <b>nascono</b> <b>e</b> <b>muiono</b> <b>senza</b> <b>essersi conosciute,</b>  be born.3PL and die.3PL without get to know.INF.PAST.REFL  <b>incomunicabili</b> <u>tra</u> <b>loro</b>  not in communication between OBJ:3PL</p> <p><i>Refrain from telling them sometimes different cities are born and die without ever getting to know each other, without ever communicating with each other</i></p>
<p><b>43. anche</b> <b>i</b> <b>nomi</b> <u>degli</u> <b>abitanti</b> <b>restano uguali</b>  even DET names of.THE inhabitants stay.3PL identical</p> <p><i>even the names of the inhabitants remain the same</i></p>
<p><b>44. l'</b> <b>accento</b> <u>delle</u> <b>voci,</b> <b>e</b> <b>perfino</b> <b>i</b> <b>lineamenti</b>  DET accent of.DET voices and even DET features  <u>delle</u> <b>facce</b>  of.DET faces</p> <p><i>the accent of their voices, even the features of their faces</i></p>
<p><b>45. al</b> <b>loro</b> <b>posto</b> <b>si</b> <b>sono annidati</b> <b>dèi</b> <b>estranei</b>  at.DET POSS:3PL place REFL hid.PERF.3PL gods foreign</p> <p><i>foreign gods have hidden where they were</i></p>
<p><b>46. se</b> <b>essi</b> <b>sono</b> <b>migliori</b> <b>o</b> <b>peggiori</b> <u>degli</u> <b>antichi</b>  if SUBJ:3PL-MSC be.3PL better or worse than.DET old</p> <p><i>whether they are better or worse than the old ones</i></p>
<p><b>47. non</b> <b>esiste</b> <u>tra</u> <b>loro</b> <b>alcun</b> <b>rappporto</b>  NEG exist.3SG between OBJ:3PL any relationship</p> <p><i>there is no relationship between them</i></p>
<p><b>48. un'</b> <b>altra</b> <b>città</b> <b>che</b> <u>per</u> <b>caso</b> <b>si</b> <b>chiamava</b> <b>Maurilia</b>  one other city REL for chance REFL call.IMP.3SG Maurilia</p> <p><i>another city which happened to be called Maurilia</i></p>

#### IV

<p><b>49. Al</b> <b>centro</b> <b>di</b> <b>Fedora,</b> <b>metropoli</b> <b>di</b> <b>pietra</b> <b>grigia,</b>  at.DET centre of Fedora metropolis of stone grey  <b>sta</b> <b>un</b> <b>palazzo</b> <b>di</b> <b>metallo</b> <b>con</b> <b>una</b> <b>sfera</b>  stand.3SG one building of metal with one sphere  <u>di</u> <b>vetro</b> <u>in</u> <b>ogni</b> <b>stanza</b>  of glass in every room</p> <p><i>At the centre of Fedora, a grey-stone metropolis, is a metal building with a crystal sphere in each room</i></p>
<p><b>50. una</b> <b>città</b> <b>azzurra</b> <b>che</b> <b>è</b> <b>il</b> <b>modello</b>  one city blue REL be.3SG DET model  <b>d'</b> <b>un'</b> <b>altra</b> <b>Fedora</b>  of one other Fedora</p> <p><i>a blue city, which is the model of another Fedora</i></p>
<p><b>51. se</b> <b>non</b> <b>fosse,</b> <b>per</b> <b>una</b> <b>ragione</b> <b>o</b> <b>per</b> <b>l'</b> <b>altra,</b>  if NEG AUX.SUBJ.IMP.3SG for one reason or for the other  <b>diventata</b> <b>come</b> <b>oggi</b> <b>la</b> <b>vediamo</b>  become.APSTPTC as today OBJ:3SG-FEM see.1PL</p> <p><i>had it not become, for some reason, like we see it today</i></p>

52.	<b>In</b> in	<b>ogni</b> each	<b>epoca</b> epoch						
<i>In all epochs</i>									
53.	<b>qualcuno ...</b> someone	<b>aveva immaginato</b> imagine.PLPF.3SG	<b>il</b> THE	<b>modo</b> way	<b>di</b> of	<b>farne</b> make.INF-OBL:3SG			
	<b>la</b> DET	<b>città</b> city	<b>ideale</b> ideal						
<i>someone ... had imagined the way of turning it into the ideal city</i>									
54.	<b>mentre</b> while	<b>costruiva</b> build.IMPF.3SG	<b>il</b> DET	<b>suo</b> POSS.3SG	<b>modello</b> model	<b>in</b> in	<b>miniatura</b> miniature		
<i>while he was building its miniature model</i>									
55.	<b>Fedora</b> Fedora	<b>non</b> NEG	<b>era</b> be.IMPF.3SG	<b>più</b> more	<b>la</b> DET	<b>stessa</b> same	<b>di</b> of	<b>prima</b> first	
<i>Fedora was no longer the same as before</i>									
56.	<b>quello</b> that	<b>che</b> REL	<b>fino</b> up	<b>a</b> to	<b>ieri</b> yesterday	<b>era stato</b> be.PLPF.3SG	<b>un</b> one	<b>suo</b> POSS:3SG	<b>possibile</b> possible
	<b>futuro</b> future	<b>ormai</b> now	<b>era</b> be.IMPF.3SG	<b>solo</b> only	<b>un</b> one	<b>giocattolo</b> toy	<b>in</b> in	<b>una</b> one	<b>sfera</b> sphere
	<b>di</b> of	<b>vetro</b> glass							
<i>what had until yesterday been a possible future image of Fedora was now just a toy in a crystal sphere</i>									
57.	<b>Fedora</b> Fedora	<b>ha</b> has	<b>adesso</b> now	<b>nel</b> in.DET	<b>palazzo</b> building	<b>delle</b> of.DET	<b>sfere</b> spheres		
	<b>il</b> DET	<b>suo</b> POSS.3SG	<b>museo</b> museum						
<i>Fedora now has its own museum in the building of the spheres</i>									
58.	<b>sceglie</b> choose.3SG	<b>la</b> DET	<b>città</b> city	<b>che</b> REL	<b>corrisponde</b> correspond.3SG	<b>ai</b> to.DET	<b>suoi</b> POSS.3SG	<b>desideri</b> wishes	
<i>he chooses the city which matches his wishes</i>									
59.	<b>immaginando</b> imagine.GER	<b>di</b> of	<b>specchiarsi</b> mirror.INF-REFL	<b>nella</b> in.DET	<b>peschiera</b> fish tank	<b>delle</b> of.DET	<b>meduse</b> jellyfish.PL		
	<b>che</b> REL	<b>doveva</b> must.IMPF.3SG	<b>raccogliere</b> collect.INF	<b>le</b> DET	<b>acque</b> waters	<b>del</b> of.DET	<b>canale</b> canal		
<i>while imagining that his image is being reflected in the jellyfish pond which was meant to collect the waters of the canal</i>									
60.	<b>dall'</b> from.DET	<b>alto</b> height	<b>del</b> of.DET	<b>baldacchino</b> canopied box					
<i>from the high canopied box</i>									
61.	<b>il</b> DET	<b>viale</b> avenue	<b>riservato</b> reserve.PPSTPTC	<b>agli</b> to.DET	<b>elefanti</b> elephants	<b>(ora</b> now	<b>banditi</b> ban.PPSTPTC	<b>dalla</b> from.DET	
	<b>città)</b> town								
<i>the avenue reserved for the elephants (now banned from town)</i>									
62.	<b>scivolare</b> slide.INF	<b>lungo</b> along	<b>la</b> DET	<b>spirale</b> spiral	<b>del</b> of.DET	<b>minareto</b> minaret	<b>a</b> to	<b>chiocciola</b> snail	
	<b>(che</b> REL	<b>non</b> NEG	<b>trovò</b> find.PAST.3SG	<b>più</b> more	<b>la</b> DET	<b>base</b> base	<b>su</b> on	<b>cui</b> REL.OBL	<b>sorgere)</b> rise.INF
<i>imagining to slide down along the spiral of the winding minaret (which never found a pedestal on which to stand)</i>									

63. <b>Nella mappa del tuo impero</b> in.DET map of.DET POSS.2SG empire
<i>On the map of your empire</i>
64. <b>sia la grande Fedora di pietra sia le piccole Fedore nelle sfere di vetro</b> be.SUBJN.3SG DET great Fedora of stone be.SUBJN.3SG DET small Fedoras in.DET spheres of glass
<i>both the greater, stone-built Fedora and the smaller Fedoras contained in the glass spheres</i>

V

65. <b>In ogni città dell' impero ogni edificio è differente e disposto in un diverso ordine</b> in each city of.DET empire each building be.3SG differente and arrange.PPSTPTC in one different order
<i>In every city of the empire all buildings are different from one another, each one being arranged in a different way</i>
66. <b>appena il forestiero arriva alla città sconosciuta</b> as soon as THE foreigner arrive.3SG to.DET city unfamiliar
<i>as soon as the foreigner gets to the unfamiliar city</i>
67. <b>getta lo sguardo in mezzo a quella pigna di pagode e abbaini e fienili</b> cast.3SG DET gaze in middle at that pile of pagodas and dormers and barns
<i>he casts his eyes upon that pile of pagodas, dormers and barns</i>
68. <b>seguendo il ghirigoro di canali orti immondezze</b> follow.GER DET doodle of canals gardens dumps
<i>following the maze of canals, gardens, dumps</i>
69. <b>distingue quali sono i palazzi dei principi, quali i templi dei grandi sacerdoti</b> discern.3SG which be.PL DET palaces of.DET princes which DET temples of.DET high priests
<i>he can tell which buildings are the potentates' dwellings, which are the high priests's temples</i>
70. <b>ogni uomo porta nella mente una città fatta soltanto di differenze</b> each man bear.3SG in.DET mind one city make.PPSTPTC only of differences
<i>every man bears in his mind a city that is only made of differences</i>
71. <b>Non così a Zoe</b> NEG so at Zoe
<i>In Zoe things are different</i>
72. <b>In ogni luogo di questa città</b> in each spot of this city
<i>In every spot of this city</i>
73. <b>si potrebbe volta a volta dormire, fabbricare arnesi, cucinare</b> IMPS can.COND.3SG time to time sleep.INF make.INF tools cook.INF
<i>one might from time to time sleep, manufacture tools, cook</i>



74.	<b>accumulare</b> accumulate.INF	<b>monete</b> coins	<b>d'</b> of	<b>oro</b> gold					
<i>to pile up golden coins</i>									
75.	<b>tanto</b> so much	<b>il</b> DET	<b>lazzaretto</b> lazaretto	<b>dei</b> of.DET	<b>lebbrosi</b> lepers	<b>quanto</b> as much			
	<b>le</b> DET	<b>terme</b> thermal baths	<b>delle</b> of.DET	<b>odalische</b> odaliques					
<i>both the lepers' lazaretto and the odaliques' thermal baths</i>									
76.	<b>distinguere</b> distinguish.INF	<b>i</b> DET	<b>punti</b> spots	<b>della</b> of.DET	<b>città</b> city				
<i>to distinguish the different spots of the city</i>									
77.	<b>i</b> DET	<b>punti</b> spots	<b>che</b> DET	<b>egli</b> SUBJ:3SG.MSC	<b>tiene</b> keep.3SG	<b>distinti</b> distinct	<b>nella</b> in.DET	<b>mente</b> mind	
<i>the spots he keeps distinct in his own mind</i>									
78.	<b>l'</b> DET	<b>esistenza</b> existence	<b>in</b> in	<b>tutti</b> all	<b>i</b> DET	<b>suoi</b> POSS.3SG	<b>momenti</b> moments		
	<b>è</b> be.3SG	<b>tutta</b> all	<b>se stessa</b> REFL-EMPH-FEM						
<i>existence, in all of its moments, is entirely itself</i>									
79.	<b>la</b> DET	<b>città</b> city	<b>di</b> of	<b>Zoe</b> Zoe	<b>è</b> be.3SG	<b>il</b> DET	<b>luogo</b> place	<b>dell'</b> of.DET	<b>esistenza</b> existence
	<b>indivisibile</b> indivisible								
<i>the city of Zoe is the place where existence is indivisible</i>									
80.	<b>Quale</b> which	<b>linea</b> line	<b>separa</b> divide.3SG	<b>il</b> DET	<b>dentro</b> inside	<b>dal</b> from.DET	<b>fuori,</b> outside	<b>il</b> DET	<b>rombo</b> rumble
	<b>delle</b> of.DET	<b>ruote</b> wheels	<b>dall'</b> from.DET	<b>ululo</b> howling	<b>dei</b> of.DET	<b>lupi?</b> wolves			
<i>Which is the line that divides the inside from the outside, the rumble of the wheels from the howling of the wolves?</i>									

VI

81.	<b>Di</b> of	<b>tutti</b> all	<b>i</b> DET	<b>cambiamenti</b> changes	<b>di</b> of	<b>lingua</b> language	<b>che</b> REL	<b>deve</b> must.3SG	
	<b>affrontare</b> face.INF	<b>il</b> DET	<b>viaggiatore</b> traveller	<b>in</b> in	<b>terre</b> lands	<b>lontane,</b> far			
	<b>nessuno</b> none	<b>uguaglia</b> equal.3SG	<b>quello</b> that	<b>che</b> REL	<b>lo</b> OBJ:3SG-MSC	<b>attende</b> await.3SG	<b>nella</b> in.DET	<b>città</b> city	
	<b>di</b> of	<b>lpazia</b> lpazia							
<i>Although on the traveller's route through far away lands the language will change many times, no linguistic change will equal the one which awaits him in the city of lpazia</i>									
82.	<b>Entraì</b> enter.PAST.1SG	<b>a</b> to	<b>lpazia</b> lpazia	<b>un</b> one	<b>mattino</b> morning				
<i>I entered lpazia one morning</i>									
83.	<b>un</b> one	<b>giardino</b> garden	<b>di</b> of	<b>magnolie</b> magnolias	<b>si</b> REFL	<b>specchiava</b> mirror.IMPF.3SG			
	<b>su</b> on	<b>lagune</b> lagoons	<b>azzurre</b> blue						
<i>the magnolias of a garden were being reflected by the waters of a blue lagoon</i>									

84.	<b>io</b> SUBJ:1SG;walk.IMPF.1SG <b>cose</b> things	<b>andavo</b> walk.IMPF.1SG <b>belle</b> beautiful	<b>tra</b> between	<b>le</b> DET	<b>siepi</b> hedges	<b>sicuro</b> sure;	<b>di</b> of	<b>scoprire</b> discover.INF	
<i>I was walking between the hedges, sure that I would find enchanting things</i>									
85.	<b>in</b> in	<b>fondo</b> bottom	<b>all'</b> to.DET	<b>acqua</b> water	<b>i</b> DET	<b>granchi</b> crabs	<b>mordevano</b> bite.IMPF.3PL	<b>gli</b> DET	<b>occhi</b> eyes
	<b>delle</b> of.DET	<b>suicide</b> suicide-PL.FEM	<b>con</b> with	<b>la</b> DET	<b>pietra</b> rock	<b>legata</b> tie.PPSTPTC	<b>al</b> to.DET	<b>collo</b> neck	
	<b>e</b> and	<b>i</b> DET	<b>capelli</b> hair	<b>verdi</b> green	<b>di</b> of	<b>alghe</b> seaweed			
<i>on the bottom of the pool the crabs were biting suicide women's eyes, women to whose necks rocks were still tied, their hair green with seaweed</i>									
86.	<b>vollì</b> want.PAST.1SG	<b>chiedere</b> ask.INF	<b>giustizia</b> justice	<b>al</b> to.DET	<b>sultano</b> sultan				
<i>I decided to call on the sultan so that justice be done</i>									
87.	<b>Salii</b> climb.PAST.1SG	<b>le</b> DET	<b>scale</b> stairs	<b>di</b> of	<b>porfido</b> porphyry	<b>del</b> of.DET	<b>palazzo</b> palace		
	<b>dalle</b> by.DET	<b>cupole</b> domes	<b>più alte</b> highest						
<i>I climbed the porphyry stairs of the palace which had the highest domes</i>									
88.	<b>attraversai</b> go through.PAST.1SG	<b>sei</b> six	<b>cortili</b> courts	<b>di</b> of	<b>maiolica</b> majolica	<b>con</b> with	<b>zampilli</b> waterworks		
<i>I went through six majolica courts decorated with waterworks</i>									
89.	<b>La</b> DET	<b>sala</b> hall	<b>nel</b> in.DET	<b>mezzo</b> middle	<b>era sbarrata</b> bar.PASSV.IMPF.3SGby	<b>da</b>	<b>inferriate</b> railings		
<i>the central hall was barred off by railings</i>									
90.	<b>i</b> THE	<b>forzati</b> convicts	<b>con</b> with	<b>nere</b> black	<b>catene</b> chains	<b>al</b> at.DET	<b>piede</b> foot	<b>issavano</b> hoist.IMPF.3PL	
	<b>rocce</b> rocks	<b>di</b> of	<b>basalto</b> basalt	<b>da</b> from	<b>una</b> one	<b>cava</b> quarry	<b>che</b> REL	<b>s' apre sottoterra</b> REFL open.3SG underground	
<i>the convicts, with black chains tied to their feet, were hoisting basalt rocks from an underground quarry</i>									
91.	<b>Entrai</b> enter.PAST.1SG	<b>nella</b> in.DET	<b>grande</b> great	<b>biblioteca,</b> library	<b>mi</b> OBJ:1SG	<b>persi</b> lose.PAST.1SG	<b>tra</b> amidst	<b>scaffali</b> shelves	
	<b>che</b> REL	<b>crollavano</b> crumble.IMPF.3SG	<b>sotto</b> under	<b>le</b> DET	<b>rilegature</b> bindings	<b>in</b> in	<b>pergamena</b> parchment		
<i>I went into the great library, I lost my way amidst shelves crumbling down under (the weight of) parchment bindings</i>									
92.	<b>seguì</b> follow.PAST.1SG	<b>l'</b> DET	<b>ordine</b> order	<b>alfabetico</b> alphabetical	<b>di</b> of	<b>alfabeti</b> alphabets	<b>scomparsi,</b> disappeared		
	<b>su</b> up	<b>e</b> and	<b>giù</b> down	<b>per</b> for	<b>corridoi, scalette</b> corridors ladders	<b>e ponti</b> and bridges			
<i>I followed the alphabetical order of lost alphabets, up and down through corridors, ladders and bridges</i>									

93.	<b>Nel</b> in.DET	<b>più remoto</b> most remote	<b>gabinetto</b> room	<b>dei</b> of.DET	<b>papiri,</b> papyri	<b>in</b> in	<b>una</b> one			
	<b>nuvola</b> cloud	<b>di</b> of	<b>fumo,</b> smoke	<b>mi</b> OBL:1SG	<b>apparvero</b> appear.PAST.3PL	<b>gli</b> DET	<b>occhi</b> eyes	<b>inebetiti</b> dazed		
	<b>d'</b> of	<b>un</b> one	<b>adolescente</b> adolescent	<b>sdraiato</b> lie.APSTPTC	<b>su</b> on	<b>una</b> one	<b>stuoia,</b> mat			
	<b>che</b> REL	<b>non</b> NEG	<b>staccava</b> detach.IMPF.3SG	<b>le</b> DET	<b>labbra</b> lips	<b>da</b> from	<b>una</b> one	<b>pipa</b> pipe	<b>di</b> of	<b>oppio</b> opium
<i>In the most remote papyri room, in a haze of smoke, there appeared to me the dazed eyes of a boy lying on a mat, who would not turn his lips off his opium pipe</i>										
94.	<b>il</b> DET	<b>fumatore</b> smoker	<b>indicò</b> point.PAST.3SG	<b>fuori</b> out	<b>dalla</b> from.DET	<b>finestra</b> window				
<i>the smoker pointed at somewhere out of the window</i>										
95.	<b>Era</b> be.IMPF.3SG	<b>un</b> one	<b>giardino</b> garden	<b>con</b> with	<b>giochi</b> toys	<b>infantili</b> puerile				
<i>It was a garden with children toys</i>										
96.	<b>Il</b> DET	<b>filosofo</b> philosopher	<b>sedeva</b> sit.IMPF.3SG	<b>sul</b> on.DET	<b>prato</b> meadow					
<i>The philosopher was sitting on the grass</i>										
97.	<b>una</b> one	<b>lingua,</b> language	<b>ma</b> but	<b>non</b> NEG	<b>quella</b> that	<b>che</b> REL	<b>credi</b> believe.2SG	<b>di</b> of	<b>conoscere</b> know.INF	
<i>a language, but not the one you think you know</i>										
98.	<b>dovevo</b> must.IMPF.1SG	<b>liberarmi</b> deliver.INF-OBJ:1SG	<b>dalle</b> from.DET	<b>immagini</b> images						
<i>I had to get rid of the images</i>										
99.	<b>intendere</b> understand.INF	<b>il</b> DET	<b>linguaggio</b> language	<b>di</b> of	<b>lpazia</b> lpazia					
<i>to understand lpazia's language</i>										
100.	<b>a</b> at	<b>lpazia</b> lpazia	<b>devi</b> must.2SG	<b>entrare</b> enter	<b>nelle</b> in.DET	<b>scuderie</b> stables	<b>e</b> and	<b>nei</b> in.DET	<b>maneggi</b> maneges	
	<b>per</b> for	<b>vedere</b> see.INF	<b>le</b> DET	<b>belle</b> beautiful	<b>donne</b> women	<b>che</b> REL	<b>montano</b> mount.3PL	<b>in</b> in		
	<b>sella</b> saddle	<b>con</b> with	<b>le</b> DET	<b>cosce</b> thighs	<b>nude</b> bared	<b>e</b> and	<b>i</b> DET	<b>gambali</b> bootlegs	<b>sui</b> on.DET	<b>polpacci</b> calves
<i>in lpazia, you must go into the stables and the maneges to see beautiful women mounting with bared thighs and bootlegs on their calves</i>										
101.	<b>appena</b> as young as	<b>s'</b> REFL	<b>avvicina</b> draw close.3SG	<b>un</b> one	<b>giovane</b> young	<b>straniero</b> stranger	<b>lo</b> OBJ:3SG-MS			
	<b>rovesciano</b> push back.3PL	<b>su</b> on	<b>mucchi</b> heaps	<b>di</b> of	<b>fieno</b> hay	<b>o</b> or	<b>di</b> of	<b>segatura</b> sawdust		
	<b>e</b> and	<b>lo</b> OBJ:3SG-MS	<b>premono</b> press.3PL	<b>con</b> with	<b>i</b> DET	<b>saldi</b> firm	<b>capezzoli</b> nipples			
<i>as soon as a young stranger approaches them, they will push him onto heaps of hay or sawdust and press him back with their firm breasts</i>										
102.	<b>so</b> know.1SG	<b>che</b> COMPL	<b>[la</b> DET	<b>musica]</b> music	<b>va</b> go.3SG	<b>cercata</b> seek.PPSTPTC	<b>nei</b> in.DET	<b>cimiteri</b> cemeteries		
<i>I know [music] must be sought in cemeteries</i>										

<b>103. i</b>	<b>suonatori</b> DET musicians	<b>si</b> REFL	<b>nascondono</b> hide.3PL	<b>nelle</b> in.DET	<b>tombe; da</b> tombs from
<b>una</b> one	<b>fossa</b> grave	<b>all'</b> to.DET	<b>altra</b> other	<b>si</b> RCPR	<b>rispondono</b> respond.3PL
<b>di</b> of	<b>flauti,</b> flutes	<b>accordi</b> chords	<b>d'</b> of	<b>arpe</b> harps	<b>trilli</b> trills
<i>the musicians hide in the tombs – from grave to grave trills of flutes, chords of harps respond to each other</i>					
<b>104. anche</b> even	<b>a</b> at	<b>lpazia</b> lpazia	<b>verrà</b> come.FUT.3SG	<b>il</b> DET	<b>giorno</b> day
<b>solo</b> only	<b>mio</b> POSS:3SG	<b>desiderio</b> desire	<b>sarà</b> be.FUT.3sg	<b>in</b> in	<b>partire</b> leave.INF
<i>in lpazia too the day will come when my only desire will be to leave</i>					
<b>105. non</b> NEG	<b>dovrò</b> must.FUT.1SG	<b>scendere</b> descend.INF	<b>al</b> to.DET	<b>porto</b> port	
<i>I shall not go down to the port</i>					
<b>106. salire</b> ascend.INF	<b>sul</b> on.DET	<b>pinnacolo</b> pinnacle	<b>più alto</b> highest	<b>della</b> of.DET	<b>rocca</b> fortress
<i>to ascend the highest pinnacle of the fortress</i>					

VII

<b>107. Poco</b> little	<b>saprei</b> know.COND.1SG	<b>dirti</b> tell.INF-OBL:2SG	<b>di</b> of	<b>Aglaura</b> Aglaura	<b>fuori</b> outside	<b>delle</b> of.DET	<b>cose</b> things
<b>che</b> REL	<b>gli</b> DET	<b>abitanti</b> inhabitants	<b>stessi</b> same	<b>della</b> of.DET	<b>città</b> city	<b>ripetono</b> repeat.3PL	
<b>da</b> from	<b>sempre</b> always						
<i>Little could I tell you about Aglaura besides what its very inhabitants have been always repeating</i>							
<b>108. una</b> one	<b>serie</b> series	<b>di</b> of	<b>virtù</b> virtues	<b>proverbiali,</b> proverbial	<b>d'</b> of	<b>altrettanto</b> as much	
<b>proverbiali</b> proverbial	<b>difetti</b> faults						
<i>a series of proverbial virtues and no less proverbial faults</i>							
<b>109. puntiglioso</b> precise	<b>ossequio</b> compliance	<b>alle</b> to.DET	<b>regole</b> rules				
<i>precise compliance with the rules</i>							
<b>110. Antichi</b> ancient	<b>osservatori,</b> observers	<b>che</b> REL	<b>non</b> NEG	<b>c'</b> there	<b>è</b> be.3SG	<b>ragione</b> reason	
<b>di</b> of	<b>non</b> NEG	<b>supporre</b> suppose.INF	<b>veritieri,</b> truthful	<b>attribuirono</b> assign.PAST.3PL	<b>ad</b> to	<b>Aglaura il</b> Aglaura DET	<b>suo</b> POSS:3SG
<b>durevole</b> long-lasting	<b>assortimento</b> array	<b>di</b> of	<b>qualità,</b> qualities	<b>certo</b> certainly	<b>confrontandole</b> compare.GER-OBJ:3PL-FEM		
<b>con</b> with	<b>altre</b> other	<b>città</b> cities	<b>dei</b> of.DET	<b>loro</b> POSS:3PL	<b>tempi</b> times		
<i>Ancient observers, whom we have no reason to deem untruthful, assigned such a long-lasting array of qualities to Aglaura, comparing them, for sure, with other cities of their times</i>							
<b>111. sono</b> AUX.3PL	<b>forse</b> perhaps	<b>molto</b> much	<b>cambiate</b> change.APSTPTC	<b>da</b> from	<b>allora</b> then		
<i>perhaps they have changed a lot since then</i>							

112. <b>ciò</b> that <b>stranezza</b> oddity	<b>che</b> REL <b>quello</b> that	<b>era</b> be.IMPF.3SG <b>che</b> REL	<b>eccentrico</b> eccentric <b>passava</b> pass.IMPF.3SG	<b>è diventato</b> become.PERF.3SG <b>per</b> for	<b>usuale,</b> usual <b>norma</b> norm	
<i>what used to be eccentric has now become usual, what used to be considered the norm, an oddity</i>						
113. <b>le</b> DET <b>e</b> and <b>e</b> and	<b>virtù</b> virtues <b>disdoro</b> dishonour <b>difetti</b> faults	<b>e</b> and <b>diversamente</b> otherwise	<b>i</b> DET <b>in</b> in <b>distribuiti</b> distribute.PPSTPTC	<b>difetti</b> faults <b>un</b> one <b>distribuiti</b> distribute.PPSTPTC	<b>hanno perso</b> lose.PERF.3PL <b>concerto</b> concert <b>distribuiti</b> distribute.PPSTPTC	<b>eccellenza</b> excellence <b>di</b> of <b>virtù</b> virtues
<i>virtues and faults have lost their excellence and dishonour in a concert of otherwise distributed virtues and faults</i>						
114. <b>In</b> in <b>Aglaura</b> Aglaura	<b>questo</b> this <b>Aglaura</b> Aglaura	<b>senso</b> sense	<b>nulla</b> nothing	<b>è</b> be.3SG <b>vero</b> true	<b>di</b> of <b>quanto</b> what <b>si</b> PASSV <b>dice</b> say.3SG <b>di</b> of	
<i>In this sense, nothing is true of what is said about Aglaura</i>						
115. <b>un'</b> one	<b>immagine</b> image	<b>solida</b> solid	<b>e</b> and	<b>compatta</b> compact	<b>di</b> of <b>città</b> city	
<i>a solid, compact representation of a city</i>						
116. <b>i</b> DET <b>giudizi</b> opinions <b>che</b> REL <b>se</b> PASSV <b>ne</b> OBL:3 <b>possono</b> can.3PL <b>trarre</b> draw.INF <b>a</b> at <b>viverci</b> live.INF-there						
<i>'the opinions you can form about it if you live there' (lit. 'at living there')</i>						
117. <b>la</b> DET <b>che</b> REL	<b>città</b> city <b>ci</b> there	<b>che</b> REL <b>vuole</b> want.3SG	<b>dicono</b> say.3PL <b>per</b> for	<b>ha</b> have.3PL <b>molto</b> much <b>esistere</b> exist.INF	<b>di</b> of <b>quel</b> that	
<i>the city they speak about has much of what it takes to exist</i>						
118. <b>la</b> DET	<b>città</b> city	<b>che</b> REL	<b>esiste</b> exist.3SG	<b>al</b> at.DET	<b>suo</b> POSS:3SG <b>posto</b> place	
<i>the city that exists instead of it</i>						
119. <b>tenendomi</b> hold.INF-OBJ:1SG <b>persona</b> person	<b>a</b> to	<b>quanto</b> OBJ:3SG.REL	<b>ho visto</b> see.PERF.1SG	<b>e</b> and	<b>provato</b> experienced <b>di</b> of	
<i>sticking to what I have personally seen and experienced</i>						
120. <b>a</b> at	<b>certe</b> certain	<b>ore</b> hours				
<i>at certain times of the day</i>						
121. <b>in</b> in	<b>certi</b> some	<b>scorci</b> glimpses	<b>di</b> of	<b>strade</b> streets		
<i>in some glimpses of streets</i>						
122. <b>il</b> DET <b>di</b> of	<b>sospetto</b> inkling <b>raro,</b> rare	<b>di</b> of <b>magari</b> perchance	<b>qualcosa</b> something <b>di</b> of	<b>di</b> of <b>magnifico</b> magnificent	<b>inconfondibile,</b> unmistakable	
<i>the inkling of something unmistakable, rare, perchance magnificent</i>						

<b>123. tutto</b> all	<b>quello</b> that	<b>che</b> REL	<b>s'</b> PASSV	<b>è detto</b> say.PERF.3SG	<b>di</b> of	<b>Aglaura finora</b> Aglaura so far
<i>all that has been said about Aglaura so far</i>						
<b>124. ti</b> OBJ:2SG	<b>obbliga a</b> force.3SGto	<b>ridire</b> repeat.INF	<b>anziché</b> rather-than	<b>a</b> to	<b>dire</b> say.INF	
<i>it forces you to repeat rather than to say</i>						
<b>125. gli</b> DET	<b>abitanti</b> inhabitants	<b>di</b> of	<b>Aglaura credono</b> Aglaura believe.3PL	<b>sempre di</b> always of	<b>abitare un'</b> inhabit one	<b>Aglaura che cresce solo sul nome Aglaura</b> Aglaura REL grow.3SG only on.DET name Aglaura
<i>the inhabitants of Aglaura always think they live in an Aglaura that only grows on the name 'Aglaura'</i>						
<b>126. non</b> NEG	<b>si</b> REFL	<b>accorgono</b> make aware.3PL	<b>dell'</b> of.DET	<b>Aglaura che</b> Aglaura REL	<b>cresce in</b> grow.3SG in	<b>terra</b> ground
<i>they take no notice of the Aglaura that grows on the ground</i>						
<b>127. anche</b> even	<b>a</b> to	<b>me</b> OBJ:1SG	<b>che</b> REL	<b>vorrei</b> want.COND.1SG	<b>tener</b> keep.INF	<b>distinte nella memoria</b> distinct in.DET memory
<b>le</b> DET	<b>due</b> two	<b>città</b> cities	<b>non</b> NEG	<b>resta</b> remain.3SG	<b>che</b> but	<b>parlarti dell' una</b> speak.INF-OBL:2SG of.DET one
<b>perché</b> because	<b>il</b> DET	<b>ricordo</b> memory	<b>dell'</b> of.DET	<b>altra,</b> other	<b>mancando</b> be missing.GER	<b>le parole</b> DET words
<b>per</b> for	<b>fissarlo,</b> fix.INF-OBJ:3SG-MSC	<b>s'</b> REFL	<b>è disperso</b> disperse.PERF.3SG			
<i>although I would like to keep the two cities separate in my memory, I cannot but tell you about either one of them, because the memory of the other, for want of words to fix it, got dispersed</i>						

VIII

<b>128. C'</b> there	<b>è</b> be.3SG	<b>un</b> one	<b>precipizio</b> gorge	<b>in</b> in	<b>mezzo a</b> middle at	<b>due</b> two	<b>montagne</b> mountains
<i>There is a gorge between two mountains</i>							
<b>129. la</b> DET	<b>città</b> city	<b>è</b> be.3SG	<b>sul</b> on.DET	<b>vuoto, legata</b> void tie.PPSTPTC	<b>alle</b> to.DET	<b>due</b> two	<b>creste</b> ridges
<b>con</b> with	<b>funi</b> ropes	<b>e</b> and	<b>catene</b> chains				
<i>the city hangs over the void, secured to the two ridges by means of ropes and chains</i>							
<b>130. Si</b> IMPS	<b>cammina</b> walk.3SG	<b>sulle</b> on.DET	<b>traversine</b> footbridges	<b>di</b> of	<b>legno,</b> wood	<b>attenti a non mettere il piede negli intervalli</b> careful to NEG put.INF DET foot in.DET gaps	
<i>You walk on the wooden footbridges, paying attention not to step in the gaps</i>							
<b>131. ci</b> IMPS	<b>si</b> REFL	<b>aggrappa</b> hold on.3SG	<b>alle</b> to.DET	<b>maglie</b> meshes	<b>di</b> of	<b>canapa</b> hemp	
<i>You hold on to the hemp meshes</i>							
<b>132. Sotto</b> below	<b>non</b> NEG	<b>c'</b> there	<b>è</b> be.3SG	<b>niente</b> nothing	<b>per</b> for	<b>centinaia</b> hundreds	<b>e</b> and
<b>centinaia</b> hundreds	<b>di</b> of	<b>metri</b> metres					
<i>Right below, there is nothing for hundreds of metres</i>							

<b>133. s'</b> PASSV	<b>intravede</b> discern.3SG	<b>più</b> more	<b>in</b> in	<b>basso</b> low	<b>il</b> DET	<b>fondo</b> bottom	<b>del</b> of.DET	<b>burrone</b> gorge
<i>you can discern, further below, the bottom of the gorge</i>								
<b>134. Questa</b>	<b>è</b>	<b>la</b>	<b>base</b>	<b>della</b>	<b>città</b>			
this	be.3SG	DET	base	of.DET	city			
<i>This is the base of the city</i>								
<b>135. una</b>	<b>rete</b>	<b>che</b>	<b>serve</b>	<b>da</b>	<b>passaggio</b>	<b>e</b>	<b>da</b>	<b>sostegno</b>
one	net	REL	serve.3SG	for	passage	and	for	support
<i>a net serving as a passage and a support'</i>								
<b>136. Tutto</b>	<b>il</b>	<b>resto,</b>	<b>invece</b>	<b>d'</b>	<b>elevarsi sopra,</b>	<b>sta</b>	<b>appeso</b>	<b>sotto</b>
all	DET	rest	instead	of	rise.INF above	stay.3SG	hang.PPSTPTC	below
<i>The rest of the city, instead of rising up, hangs below</i>								
<b>137. scale</b>	<b>di</b>	<b>corda</b>						
ladders	of	rope						
<i>rope ladders</i>								
<b>138. case</b>	<b>fatte</b>	<b>a</b>	<b>sacco</b>					
houses	make.PPSTPTC	to	sack					
<i>houses made in the shape of sacks</i>								
<b>139. otri</b>	<b>d'</b>	<b>acqua</b>						
leather bottles	of	water						
<i>leather bottles (full) of water</i>								
<b>140. becchi</b>	<b>del</b>	<b>gas</b>						
burners	of.DET	gas						
<i>gas burners</i>								
<b>141. cesti</b>	<b>appesi</b>	<b>a</b>	<b>spaghi</b>					
baskets	hang.PPSTPTC	to	threads					
<i>baskets hanging by threads</i>								
<b>142. trapezi</b>	<b>e</b>	<b>anelli</b>	<b>per</b>	<b>i</b>	<b>giochi</b>			
trapezes	and	rings	for	DET	games			
<i>trapezes and rings for the games</i>								
<b>143. vasi</b>	<b>con</b>	<b>piante</b>	<b>dal</b>	<b>fogliame</b>	<b>pendulo</b>			
pots	with	plants	by.DET	foliage	dangling			
<i>pots containing dangling-leaved plants</i>								
<b>144. Sospesa</b>	<b>sull'</b>	<b>abisso,</b>	<b>la</b>	<b>vita</b>	<b>degli</b>	<b>abitanti</b>		
hang.PPSTPTC	over.DET	abyss,	DET	life	of.DET	inhabitants		
<b>d'</b>	<b>Ottavia</b>	<b>è</b>	<b>meno</b>	<b>incerta</b>	<b>che</b>	<b>in</b>	<b>altre</b>	<b>città</b>
of	Ottavia	be.3SG	less	uncertain	than	in	other	cities
<i>hanging over the abyss, the lives of Ottavia's inhabitants are less uncertain than (life could be) in other cities</i>								
<b>145. Sanno</b>	<b>che</b>	<b>più</b>	<b>di</b>	<b>tanto</b>	<b>la</b>	<b>rete</b>	<b>non</b>	<b>regge</b>
know.3PL.COMPL		more	than	so much	DET	net	NEG	hold.3SG
<i>They know the net won't hold forever</i>								

IX

<b>146. chi</b>	<b>va</b>	<b>a</b>	<b>Bauci</b>	<b>non</b>	<b>riesce</b>	<b>a</b>	<b>vederla</b>
SUBJ:3SG.REL	go.3SG	to	Bauci	NEG	manage.3SG	to	see.INF-OBJ:3SG-FEM
<i>those who go to Bauci cannot see it</i>							

<b>147. I</b>	<b>sottili</b> DET thin	<b>trampoli</b> stilts	<b>che</b> REL	<b>s'</b> REFL	<b>alzano</b> raise.3PL	<b>dal</b> from.DET	<b>suolo</b> ground		
	<b>a</b> at	<b>gran</b> great	<b>distanza</b> distance	<b>l'</b> DET	<b>uno</b> one	<b>dall'</b> from.DET	<b>altro</b> other		
<i>The thin stilts rising from the ground, very distant from one another</i>									
<b>148. Ci</b>	<b>si</b> there	<b>sale</b> ascend.3SG	<b>con</b> with	<b>scalette</b> ladders					
<i>You can climb up there by ladder</i>									
<b>149. gli</b>	<b>abitanti</b> inhabitants	<b>si</b> REFL	<b>mostrano</b> show.3PL	<b>di</b> of	<b>rado</b> rare				
<i>its inhabitants show up rarely</i>									
<b>150. Nulla</b>	<b>della</b> of.DET	<b>città</b> city	<b>tocca</b> touch.3SG	<b>il</b> DET	<b>suolo</b> ground				
<i>No part of the city touches the ground</i>									
<b>151. quelle</b>	<b>lunghe</b> those	<b>gambe</b> long	<b>da</b> legs	<b>fenicottero</b> of flamingo	<b>a</b> to	<b>cui</b> REL.OBL			
	<b>si</b> REFL	<b>appoggia</b> rest.3SG							
<i>those long flamingo legs on which (the city) rests</i>									
<b>152. nelle</b>	<b>giornate</b> in.DET	<b>luminose</b> days	<b>bright</b>						
<i>on a bright day</i>									
<b>153. un'</b>	<b>ombra</b> one	<b>traforata</b> shadow	<b>e</b> fretworked	<b>angolosa</b> and angular	<b>che</b> REL	<b>si</b> REFL			
	<b>disegna</b> draw.3SG	<b>sul</b> on.DET	<b>fogliame</b> foliage						
<i>a trellised, angular shadow cast upon the foliage</i>									
<b>154. Tre</b>	<b>ipotesi</b> three	<b>si</b> hypotheses	<b>danno</b> PASSV	<b>sugli</b> give.3PL	<b>abitanti</b> on.DET	<b>di</b> inhabitants	<b>Bauci</b> of Bauci		
<i>Three hypotheses have been put forward about Bauci's inhabitants</i>									
<b>155. che</b>	<b>la</b> COMPL	<b>rispettino</b> OBJ:3SG-FEM	<b>rispettino</b> respect.SUBJN.3PL	<b>al</b> to.DET	<b>punto</b> point	<b>d'<sup>6</sup></b> of	<b>evitare</b> avoid.INF	<b>ogni</b> each	<b>contatto</b> contact
<i>that they respect it so much that they wish to avoid all kinds of contact</i>									
<b>156. che</b>	<b>la</b> COMPL	<b>amino</b> OBJ:3SG-FEM	<b>com'</b> love.SUBJN.3PL	<b>era</b> as	<b>era</b> be.IMPF.3SG	<b>prima</b> first	<b>di</b> of	<b>loro</b> OBJ:3PL	
	<b>e</b> and	<b>con</b> with	<b>cannocchiali</b> spy-glasses	<b>e</b> and	<b>telescopi</b> telescopes	<b>puntati</b> aimed	<b>in</b> in	<b>giù</b> down	
	<b>non</b> NEG	<b>si</b> REFL	<b>stanchino</b> tire.SUBJ.3PL	<b>di</b> of	<b>passarla</b> pass.INF-OBJ:3SG-FEM	<b>in</b> in	<b> rassegna</b> review		
	<b>foglia</b> leave	<b>a</b> to	<b>foglia, sasso</b> leave rock	<b>a</b> to	<b>sasso, formica</b> rock ant	<b>per</b> by	<b>formica</b> ant		
<i>that they love it as it was before they came and – by means of spy-glasses and telescopes aimed downwards – they never get tired of examining it leave by leave, rock by rock, ant by ant</i>									

<sup>6</sup> The final vowel of the preposition having been dropped, it is not possible to say if the writer had *da* or *di* in mind, since both can be used in this context without any difference in meaning.



X

157. <b>A</b> at <b>di</b> of	<b>Smeraldina,</b> Smeraldina <b>canali</b> canals	<b>città</b> city <b>e</b> and	<b>acquatica,</b> aquatic <b>un</b> one	<b>reticolo</b> grid <b>di</b> of	<b>un</b> one <b>strade</b> streets	<b>reticolo</b> grid <b>si</b> REFL	<b>sovrappongono</b> superimpose.3PL
<i>In Smeraldina, an aquatic city, a grid of canals and one of streets are superimposed</i>							
158. <b>Per</b> for	<b>andare</b> go.INF	<b>da</b> from	<b>un</b> a	<b>posto</b> place	<b>a</b> to	<b>un</b> one	<b>altro</b> other
<i>to go from somewhere to somewhere else</i>							
159. <b>hai</b> have.2SG	<b>sempre</b> always	<b>la</b> DET	<b>scelta</b> choice	<b>tra</b> between	<b>il</b> DET	<b>percorso</b> route	<b>terrestre</b> terrestrial
<b>e</b> and	<b>quello</b> that	<b>in</b> in	<b>barca</b> boat				
<i>you can always choose between travelling overland and going by boat</i>							
160. <b>la</b> DET	<b>linea</b> line	<b>più breve</b> shortest	<b>tra</b> between	<b>due</b> two	<b>punti</b> points	<b>a</b> at	<b>Smeraldina</b> Smeraldina
<b>non</b> NEG	<b>è</b> be.3SG	<b>una</b> one	<b>retta</b> straight line				
<i>the shortest distance between two points, in Smeraldina, is not a straight line</i>							
161. <b>uno</b> one	<b>zigzag</b> zigzag	<b>che</b> REL	<b>si</b> REFL	<b>ramifica</b> divide.3SG	<b>in</b> in	<b>tortuose</b> tortuous	<b>varianti</b> variants
<i>a zigzag dividing into tortuous variants</i>							
162. <b>le</b> DET	<b>vie</b> routes	<b>che</b> REL	<b>s'</b> REFL	<b>aprono</b> open.3PL	<b>a</b> to	<b>ogni</b> each	<b>passante</b> passer-by
<i>the routes opening up to any passer-by</i>							
163. <b>umentano</b> increase.3PL	<b>per</b> for	<b>chi</b> OBJ:3SG.REL	<b>alternata</b> alternate.3SG	<b>traghetti</b> crossings			
<b>in</b> in	<b>barca</b> boat	<b>e</b> and	<b>trasbordi</b> transhipments	<b>all'</b> at.DET	<b>asciutto</b> dry		
<i>[the number of available roads] is still greater for those who alternate crossings by boat and overland transhipments</i>							
164. <b>Così</b> so	<b>la</b> DET	<b>noia</b> boredom	<b>a</b> to	<b>percorrere</b> walk.INF	<b>ogni</b> each	<b>giorno</b> day	<b>le</b> DET
<b>strade</b> streets	<b>è risparmiata</b> spare.PASSV.3SG	<b>agli</b> to.DET	<b>abitanti</b> inhabitants	<b>di</b> of	<b>Smeraldina</b> Smeraldina	<b>stesse</b> same	
<i>So Smeraldina's inhabitants can spare themselves the nuisance of walking the same streets every day</i>							
165. <b>la</b> DET	<b>rete</b> net	<b>dei</b> of.DET	<b>passaggi</b> passages	<b>non</b> NEG	<b>è disposta</b> lay out.PASSV.3SG		
<b>su</b> on	<b>un</b> one	<b>solo</b> sole	<b>strato</b> layer				
<i>the grid of passages is not laid out on a single layer</i>							
166. <b>un</b> one	<b>saliscendi</b> go-up-go-down	<b>di</b> of	<b>scalette</b> ladders				
<i>a maze of ladders going up and down</i>							
167. <b>ponti</b> bridges	<b>a</b> to	<b>schiena</b> back	<b>d'</b> of	<b>asino</b> donkey			
<i>humpbacked bridges</i>							

<p><b>168. segmenti</b> segments</p> <p><b>dei</b> of.DET</p> <p><b>tragitti</b> routes</p> <p><b>sopraelevati</b> elevate.PPSTPTC</p> <p><b>o</b> or</p> <p><b>in</b> in</p> <p><b>superficie</b> surface</p> <p><i>segments of the various routes, either elevated or surface-level ones</i></p>
<p><b>169. ogni</b> every</p> <p><b>abitante</b> inhabitant</p> <p><b>si</b> OBL:REFL</p> <p><b>dà</b> give.3SG</p> <p><b>ogni</b> every</p> <p><b>giorno</b> day</p> <p><b>lo</b> the</p> <p><b>svago</b> amusement</p> <p><b>d'</b> of</p> <p><b>un</b> one</p> <p><b>nuovo</b> new</p> <p><b>itinerario</b> itinerary</p> <p><b>per</b> for</p> <p><b>andare</b> go.INF</p> <p><b>negli</b> in.DET</p> <p><b>stessi</b> same</p> <p><b>luoghi</b> places</p> <p><i>all inhabitants amuse themselves everyday by finding a new itinerary to go to the same old places</i></p>
<p><b>170. Le</b> DET</p> <p><b>vite</b> lives</p> <p><b>più abitudinarie</b> most repetitive</p> <p><b>e</b> and</p> <p><b>tranquille</b> peaceful</p> <p><b>a</b> at</p> <p><b>Smeraldina</b> Smeraldina</p> <p><b>trascorrono</b> go by.3PL</p> <p><b>senza</b> without</p> <p><b>ripetersi</b> repeat.INF-REFL</p> <p><i>In Smeraldina, even the most repetitive and peaceful lives go by without repeating themselves</i></p>
<p><b>171. A</b> to</p> <p><b>maggiori</b> greater</p> <p><b>costrizioni</b> constraints</p> <p><b>sono esposte ...</b> expose.PASSV.3PL</p> <p><b>le</b> DET</p> <p><b>vite</b> lives</p> <p><b>segrete</b> secret</p> <p><b>e</b> and</p> <p><b>avventurose</b> adventurous</p> <p><i>Secret and adventurous lives are subject to greater constraints</i></p>
<p><b>172. I</b> DET</p> <p><b>gatti</b> cats</p> <p><b>di</b> of</p> <p><b>Smeraldina</b> Smeraldina</p> <p><i>The cats of Smeraldina</i></p>
<p><b>173. gli</b> DET</p> <p><b>amanti</b> lovers</p> <p><b>clandestini</b> clandestine</p> <p><b>si</b> REFL</p> <p><b>spostano</b> move.3PL</p> <p><b>per</b> through</p> <p><b>vie</b> routes</p> <p><b>più alte</b> higher</p> <p><b>e</b> and</p> <p><b>discontinue</b> discontinuous</p> <p><i>clandestine lovers get about through higher, punctuated routes</i></p>
<p><b>174. saltando</b> jump.GER</p> <p><b>da</b> from</p> <p><b>un</b> one</p> <p><b>tetto</b> roof</p> <p><b>all'</b> to.DET</p> <p><b>altro,</b> other</p> <p><b>calandosi</b> lower.GER-REFL</p> <p><b>da</b> from</p> <p><b>un'</b> one</p> <p><b>altana</b> loggia</p> <p><b>a</b> to</p> <p><b>un</b> one</p> <p><b>verone,</b> balcony</p> <p><b>contornando</b> outline.GER</p> <p><b>grondaie</b> gutters</p> <p><b>con</b> with</p> <p><b>passo</b> pace</p> <p><b>da</b> of</p> <p><b>funamboli</b> tightrope walkers</p> <p><i>jumping from roof to roof, from a loggia to a balcony stepping along the gutters like a tightrope walker</i></p>
<p><b>175. Più</b> more</p> <p><b>in</b> in</p> <p><b>basso,</b> low</p> <p><b>i</b> DET</p> <p><b>topi</b> mice</p> <p><b>corrono</b> run.3PL</p> <p><b>nel</b> in.DET</p> <p><b>buio</b> darkness</p> <p><b>delle</b> of.DET</p> <p><b>cloache</b> cesspools</p> <p><b>I'</b> DET</p> <p><b>uno</b> one</p> <p><b>dietro</b> behind</p> <p><b>la</b> DET</p> <p><b>coda</b> tail</p> <p><b>dell'</b> of.THE</p> <p><b>altro</b> other</p> <p><b>insieme</b> together</p> <p><b>ai</b> to.THE</p> <p><b>congiurati</b> conspirers</p> <p><b>e</b> and</p> <p><b>ai</b> to.DET</p> <p><b>contrabbandieri</b> smugglers</p> <p><i>Further below, in the dark cesspools, the mice run after each other's tail along with the conspirers and the smugglers</i></p>
<p><b>176. fanno capolino</b> peep out.3PL</p> <p><b>da</b> from</p> <p><b>tombini</b> drains</p> <p><b>e</b> and</p> <p><b>da</b> from</p> <p><b>chiaviche</b> sewers</p> <p><i>(mice) peep out from drains and from sewers</i></p>
<p><b>177. svicolano</b> sneak off.3PL</p> <p><b>per</b> through</p> <p><b>intercapedini</b> cavities</p> <p><b>e</b> and</p> <p><b>chiassuoli</b> alleys</p> <p><i>(mice) sneak off through cavities in the walls and narrow alleys</i></p>

<p><b>178. trascinano</b> haul.3PL <b>croste</b> rinds <b>di</b> of</p> <p><b>da</b> from <b>un</b> one <b>nascondiglio</b> hide <b>all'</b> to.DET <b>altro</b> other</p> <p><b>formaggio</b> cheese</p> <p><i>(mice) haul cheese rinds from hide to hide</i></p>
<p><b>179. barili</b> barrels <b>di</b> of</p> <p><b>polvere</b> powder <b>da</b> for <b>sparo</b> shooting</p> <p><i>barrels of gunpowder</i></p>
<p><b>180. la</b> DET <b>compattezza</b> compactness <b>dei</b> of.DET</p> <p><b>della</b> of.DET <b>città</b> city <b>traforata</b> pierce through.PPSTPTC <b>dalla</b> by.DET <b>raggera</b> beamwork</p> <p><b>dei</b> of.DET <b>cunicoli sotterranei</b> tunnels underground</p> <p><i>the compact heart of the city, pierced through by a radial layout of underground tunnels</i></p>
<p><b>181. Una</b> a <b>mappa</b> map <b>di</b> of</p> <p><b>Smeraldina</b> Smeraldina</p> <p><i>a map of Smeraldina</i></p>
<p><b>182. segnati</b> mark.PPSTPTC <b>in</b> in</p> <p><b>inchiostri</b> inks <b>di</b> of <b>diverso colore</b> different colour</p> <p><i>marked by means of many-coloured inks</i></p>
<p><b>183. Più</b> more <b>difficile</b> difficult <b>è</b> be.3SG</p> <p><b>fissare</b> fix.INF <b>sulla</b> on.DET <b>carta</b> paper <b>le</b> DET <b>vie</b> routes <b>delle</b> of.THE</p> <p><b>rondini</b> swallows</p> <p><i>It is more difficult to fix on the map the swallows' variable routes</i></p>
<p><b>184. calano</b> nosedive.3PL <b>lungo parabole invisibili</b> along curves invisible <b>ad</b> with <b>ali</b> wings <b>ferme</b> steady</p> <p><i>(the swallows) nosedive along invisible curves with steady wings</i></p>
<p><b>185. scartano</b> swerve.3PL <b>per</b> for</p> <p><b>inghiottire</b> swallow.INF <b>una</b> one <b>zanzara</b> mosquito</p> <p><i>(the swallows) swerve to swallow a mosquito</i></p>
<p><b>186. risalgono</b> go up again.3PL <b>a</b> to</p> <p><b>spirale</b> spiral <b>rasente</b> close to <b>un</b> one <b>pinnacolo</b> pinnacle</p> <p><i>(the swallows) ascend again in a spiral, almost skimming a pinnacle</i></p>
<p><b>187. sovrastano</b> soar above.3PL <b>tutti</b> all</p> <p><b>da</b> from <b>ogni</b> each <b>punto</b> point <b>dei</b> of.DET <b>loro</b> POSS:3PL <b>sentieri</b> paths <b>d'</b> of <b>aria</b> air</p> <p><b>i</b> DET <b>punti</b> points <b>della</b> of.DET <b>città</b> city</p> <p><i>from every single point of their aerial routes, (the swallows) soar above every single point of the city</i></p>

XI

<p><b>188. A</b>     <b>lungo</b>     <b>Pirra</b>     <b>è stata</b>     <b>per</b>     <b>me</b>     <b>una</b>     <b>città</b>  at     long     Pirra     be.PERF.3SG     for     me     one     city  <b>incastellata</b>     <b>sulle</b>     <b>pendici</b>     <b>d'</b>     <b>un</b>     <b>golfo</b>,  fortified     on.DET     sloping sides     of     one     gulf  <b>con</b>     <b>finestre</b>     <b>alte</b>     <b>e</b>     <b>torri</b>,     <b>chiusa</b>     <b>come</b>     <b>una</b>     <b>coppa</b>,  with     windows     high     and     towers     closed     as     one     cup  <b>con</b>     <b>al</b>     <b>centro</b>     <b>una</b>     <b>piazza</b>     <b>profonda</b>     <b>come</b>     <b>un</b>     <b>pozzo</b>  with     at.DET     centre     one     square     deep     as     one     well  <b>e</b>     <b>con</b>     <b>un</b>     <b>pozzo</b>     <b>al</b>     <b>centro</b>  and     with     one     well     at.DET     centre</p> <p><i>For a long time, all that Pirra had meant to me was a fortified city built upon the sloping sides of a gulf, with windows high up the walls and towers, a city closed up all around like a cup, with a square as deep as a well right in the middle, and with a well in the middle of the square</i></p>
<p><b>189. Era</b>     <b>una</b>     <b>delle</b>     <b>tante</b>     <b>città</b>     <b>dove</b>  be.IMPF.3SG     one     of.DET     numerous     cities     where  <b>non</b>     <b>sono</b>     <b>mai</b>     <b>arrivato</b>  NEG     AUX:1SG     ever     arrive.APSTPTC</p> <p><i>It was just one of the several cities I have never been to</i></p>
<p><b>190. Pirra</b>     <b>aveva</b>     <b>il</b>     <b>suo</b>     <b>posto</b>     <b>in</b>     <b>mezzo</b>     <b>a</b>     <b>loro</b>,  Pirra     have.IMPF.3SG     DET     POSS:3SG     place     in     middle     at     OBJ:3PL  <b>diversa</b>     <b>da</b>     <b>ognuna</b>     <b>di</b>     <b>loro</b>,     <b>come</b>     <b>ognuna</b>     <b>di</b>     <b>loro</b>  different     from     each-one     of     OBJ:3PL     as     each-one     of     OBJ:3PL  <b>inconfondibile</b>     <b>agli</b>     <b>occhi</b>     <b>della</b>     <b>mente</b>  unmistakable     to.DET     eyes     of.DET     mind</p> <p><i>Pirra used to have its own place among them, different from each one of them and, just like any one of them, unmistakable to the eyes of the mind</i></p>
<p><b>191. Venne</b>     <b>il</b>     <b>giorno</b>     <b>in</b>     <b>cui</b>     <b>i</b>     <b>miei</b>     <b>viaggi</b>  come.PAST.3SG     DET     day     in     REL.OBL     DET     POSS:1SG     journeys  <b>mi</b>     <b>portarono</b>     <b>a</b>     <b>Pirra</b>  OBJ:1SG     take.PAST.3PL     to     Pirra</p> <p><i>The day came when my travelling led me to Pirra</i></p>
<p><b>192. io</b>     <b>credevo</b>     <b>d'</b>     <b>aver</b>     <b>sempre</b>     <b>saputo</b>  SUBJ:1SG     believe.IMPF.1SG     of     AUX.INF     always     know.APSTPTC</p> <p><i>I thought I had always known</i></p>
<p><b>193. il</b>     <b>mare</b>     <b>non</b>     <b>è</b>     <b>in</b>     <b>vista</b>     <b>della</b>     <b>città</b>,  DET     sea     NEG     be.SG     in     view     of.DET     city  <b>nascosto</b>     <b>da</b>     <b>una</b>     <b>duna</b>     <b>della</b>     <b>costa</b>  hide.PPSTPTC     by     one     dune     of.DET     coast</p> <p><i>the sea – hidden by a dune of the coast – is not visible from the city</i></p>
<p><b>194. le</b>     <b>case</b>     <b>sono</b>     <b>raggruppate</b>     <b>a</b>     <b>intervalli</b>  DET     houses     be.PL     group together.PPSTPTC     at     intervals</p> <p><i>the houses are grouped together at intervals</i></p>
<p><b>195. spiazzi</b>     <b>di</b>     <b>depositi</b>     <b>di</b>     <b>legname</b>     <b>e</b>     <b>segherie</b>  clearings     of     storage areas     of     timber     and     sawmills</p> <p><i>timber-storage areas and sawmills</i></p>
<p><b>196. il</b>     <b>vento</b>     <b>muove</b>     <b>le</b>     <b>girandole</b>     <b>delle</b>     <b>pompe</b>     <b>idrauliche</b>  DET     wind     move.3SG     DET     vanes     of.DET     pumps     hydraulic</p> <p><i>the wind spins the vanes of the hydraulic pumps</i></p>

<p>197. <b>Da</b> <b>quel</b> <b>momento</b> <b>in</b> <b>poi</b> <b>il</b> <b>nome</b> <b>Pirra</b>          from that moment in afterwards DET name Pirra  <b>richiama</b> <b>alla</b> <b>mia</b> <b>mente</b> <b>questa</b> <b>vista</b>          bring back.3SG to.DET POSS:1SG mind this view</p> <p><i>Since then, the name Pirra has brought back to my mind this view</i></p>
<p>198. <b>quest'</b> <b>aria</b> <b>in</b> <b>cui</b> <b>vola</b> <b>una</b> <b>polvere</b> <b>giallina</b>          this air in REL.OBL fly.3SG one dust pale yellow</p> <p><i>this air in which a pale yellow dust is suspended</i></p>
<p>199. <b>La</b> <b>mia</b> <b>mente</b> <b>continua</b> <b>a</b> <b>contenere</b> <b>un</b>          DET POSS:1SG mind continue.3SG to contain.INF one  <b>gran</b> <b>numero</b> <b>di</b> <b>città</b>          great number of cities</p> <p><i>My memory still retains a great deal of cities</i></p>
<p>200. <b>nomi</b> <b>che</b> <b>portano</b> <b>con</b> <b>sé</b> <b>una</b> <b>figura</b> <b>o</b> <b>frammento</b> <b>o</b>          names REL carry.3PL with REFL one shape or fragment or  <b>barbaglio</b> <b>di</b> <b>figura</b> <b>immaginata</b>          glimmer of shape imagined</p> <p><i>names bringing along a shape – or a fragment, perhaps just a glimmer – of an imagined shape</i></p>
<p>201. <b>la</b> <b>città</b> <b>alta</b> <b>sul</b> <b>golfo</b> <b>è</b> <b>sempre</b> <b>là,</b>          DET city high on.DET gulf be.3SG always there  <b>con</b> <b>la</b> <b>piazza</b> <b>chiusa</b> <b>intorno</b> <b>al</b> <b>pozzo,</b> <b>ma</b> <b>non</b>          with DET square closed around to.DET well but NEG  <b>posso</b> <b>più</b> <b>chiamarla</b> <b>con</b> <b>un</b> <b>nome</b>          can.1SG more call.INF-OBJ:3SG-FEM with one name</p> <p><i>the city overlooking the gulf is still there, with its square enclosing the well, but I can no longer call it by a name</i></p>

## XII

<p>202. <b>Mai</b> <b>nei</b> <b>miei</b> <b>viaggi</b> <b>m'</b> <b>ero spinto</b> <b>fino</b> <b>a</b> <b>Adelma</b>          never in.DET POSS:1SG journeys OBJ:1SG push.PLPF.1SG up to Adelma</p> <p><i>Never in my travelling had I reached Adelma</i></p>
<p>203. <b>Sulla</b> <b>banchina</b> <b>il</b> <b>marinaio</b> <b>che</b> <b>prese</b> <b>al</b> <b>volo</b>          on.DET quay DET sailor REL catch.PAST.3SG at.DET flight  <b>la</b> <b>cima</b> <b>e</b> <b>la</b> <b>legò</b> <b>alla</b> <b>bitta</b> <b>somigliava</b>          DET rope and OBJ:3SG-FEM tie.PAST.3SG to.DET bollard look similar.IMPF.3SG  <b>a</b> <b>uno</b> <b>che</b> <b>era stato</b> <b>soldato</b> <b>con</b> <b>me</b>          to someone REL be.PLPF.3SG soldier with OBJ:1SG</p> <p><i>On the quay, the sailor who caught the rope in midair and tied it to the bollard looked like someone who had been a comrade of mine</i></p>
<p>204. <b>Era</b> <b>l'</b> <b>ora</b> <b>del</b> <b>mercato</b> <b>del</b> <b>pesce</b> <b>all'</b> <b>ingrosso</b>          be.3SG DET hour of.DET market of.DET fish at.DET in-bulk</p> <p><i>It was the time for the wholesale fish market</i></p>
<p>205. <b>Un</b> <b>vecchio</b> <b>caricava</b> <b>una</b> <b>cesta</b> <b>di</b> <b>ricci</b>          one old man load.IMPF.3SG one basket of sea urchins  <b>su</b> <b>un</b> <b>carretto</b>          on one cart-DIM</p> <p><i>An old man was loading a basket of sea urchins onto a small cart</i></p>
<p>206. <b>credetti</b> <b>di</b> <b>riconoscerlo</b>          believe.PAST.1SG of recognize.INF-OBJ:1SG-MS</p> <p><i>I thought I knew who he was</i></p>

<p><b>207. era sparito</b> disappear.PLPF.3SG</p> <p><i>he disappeared into an alley</i></p>	<p><b>in</b> in</p>	<p><b>un</b> one</p>	<p><b>vicolo</b> alley</p>
<p><b>208. somigliava</b> look similar.IMPF.3SG</p> <p><b>io ero</b> SUBJ:1SG be.IMPF.1SG</p> <p><b>i vivi</b> DET living.PL</p> <p><i>a fisherman who was an old man when I was a child and couldn't possibly be among the living any longer</i></p>	<p><b>a</b> to</p> <p><b>bambino,</b> child</p>	<p><b>un</b> one</p> <p><b>non poteva</b> NEG can.IMPF.3SG</p>	<p><b>pescatore</b> fisherman</p> <p><b>che,</b> REL</p> <p><b>già</b> already</p> <p><b>vecchio quando</b> old when</p> <p><b>più essere tra</b> more be.INF among</p>
<p><b>209. Mi turbò</b> OBJ:1SG disturb.PAST.3SG</p> <p><b>rannicchiato per</b> crouch.APSTPTC for</p> <p><i>The sight of a man sick with fever crouching down on the ground, with a blanket on his head</i></p>	<p><b>la</b> DET</p> <p><b>per</b> for</p>	<p><b>vista</b> sight</p> <p><b>terra</b> ground</p>	<p><b>di</b> of</p> <p><b>un</b> one</p> <p><b>malato</b> sick-SG.MSC</p> <p><b>di</b> of</p> <p><b>febbri</b> fever</p> <p><b>con una coperta sulla testa</b> with one blanket on.DET head</p>
<p><b>210. mio padre pochi giorni prima di morire</b> POSS:1SGfather few days first of die.INF</p> <p><b>aveva gli occhi gialli</b> have.IMPF.3SG DET eyes yellow</p> <p><i>A few days before dying, my father's eyes were yellow</i></p>			
<p><b>211. non osavo</b> NEG dare.IMPF.1SG</p> <p><i>I did no longer dare to stare at anybody's face</i></p>		<p><b>fissare più</b> stare.INF more</p>	<p><b>nessuno</b> nobody</p> <p><b>in</b> in</p> <p><b>viso</b> face</p>
<p><b>212. una città che vedo in sogno</b> one city REL see.1SG in dream</p> <p><i>a city that I am seeing in a dream</i></p>			
<p><b>213. una città vera, abitata da vivi</b> one city real inhabit.PPSTPTC by living.PL</p> <p><i>a real city, inhabited by the living</i></p>			
<p><b>214. continuare a fissarli</b> continue.INF to stare at.INF-OBJ:3PL-MSC</p> <p><i>to keep staring at them</i></p>			
<p><b>215. facce estranee, apportatrici d' angoscia</b> faces unknown bearers of anguish</p> <p><i>unknown faces, bearers of anguish</i></p>			
<p><b>216. In un caso o nell' altro è meglio che non insista a guardarli</b> COMPL NEG keep.SUBJN.1SG to watch.INF-OBJ:3SG-MSC</p> <p><i>In either case, I'd better stop looking at them</i></p>			
<p><b>217. Un' erbivendola pesava una verza sulla stadera</b> one greengrocer.FEM weigh.IMPF.3SG one savoy cabbage on.DET steelyard</p> <p><i>a greengrocer was weighing a savoy cabbage on her steelyard</i></p>			
<p><b>218. la metteva in un paniere appeso a una cordicella che una ragazza calava da un balcone</b> OBJ:3SG-FEM put.IMPF.3SG in one basket hang.PPSTPTC string-DIM REL one girl lower.IMPF.3SG from one balcony</p> <p><i>she put it into a basket hanging by a string, that a girl was lowering from her balcony</i></p>			

219. <b>La</b> DET <b>che</b> REL	<b>ragazza era</b> girl be.IMPF.3SG <b>era impazzita</b> become mad.PLPF.3SG	<b>uguale a</b> identical to <b>d'</b> of	<b>una del mio paese</b> one-FEM of.DET POSS:1SG town
<i>The girl was the spitting image of a girl from my hometown whom love had driven mad</i>			
220. <b>un</b> one <b>che</b> REL	<b>momento</b> moment <b>si è conosciuta</b> PASSV know.PERF.3SG	<b>nella vita</b> in.DET life <b>i morti</b> DET dead.PL	<b>in cui tra la gente</b> in REL.OBL among DET people <b>sono più dei vivi</b> be.3PL more than.DET living.PL
<i>a moment in life when – among those you have come to know – the dead outnumber the living</i>			
221. <b>la</b> DET	<b>mente si rifiuta</b> mind REFL refuse.3SG	<b>d'</b> of	<b>accettare altre fisionomie</b> accept.INF other physiognomies
<i>your mind refuses to take in new facial features</i>			
222. <b>su</b> on <b>i</b> DET <b>che</b> REL	<b>tutte le facce nuove</b> all DET faces new <b>vecchi calchi, per ognuna trova</b> old moulds for each-one find.3SG <b>s' adatta di più</b> REFL fit.3SG of more	<b>che incontra,</b> REL meets <b>la maschera</b> DET mask	<b>imprime</b> impress.3SG
<i>(your mind) imposes known features on every new face it comes across, and finds the mask that suits each one of them best</i>			
223. <b>Gli</b> DET	<b>scaricatori</b> unloaders	<b>salivano</b> climb up.IMPF.3PL	<b>le scale in fila</b> DET stairs in line
<i>The unloaders were climbing up the stairs in a line</i>			
224. <b>le</b> DET	<b>facce erano nascoste</b> faces hide.PASSV.3PL	<b>da cappucci</b> by hoods	<b>di sacco</b> of sackcloth
<i>their faces were hidden by sackcloth hoods</i>			
225. <b>pensavo,</b> think.IMPF.1SG 'I thought, eagerly and scared'	<b>con impazienza</b> with impatience	<b>e</b> and	<b>con paura</b> with fear
226. <b>non</b> NEG	<b>staccavo</b> detach.IMPF.1SG	<b>gli occhi</b> DET eyes	<b>da loro</b> from OBJ:3PL
<i>I couldn't turn my eyes away from them</i>			
227. <b>per</b> for	<b>poco che</b> little REL	<b>girassi</b> turn.SUBJN.IMPF.1SG	<b>lo sguardo sulla folla</b> DET glance to.DET crowd
<i>as soon as I turned my eyes to the crowd</i>			
228. <b>mi vedevo</b> OBJ:1SG see.IMPF.1SG <b>riappare</b> reappear.APSTPTC	<b>vedevo</b> see.IMPF.1SG <b>da lontano</b> from far away	<b>assalito</b> assail.PPSTPTC <b>da</b> by	<b>facce inaspettate,</b> faces unexpected
<i>I would see myself assailed by unexpected faces that had reappeared from far away</i>			
229. <b>mi fissavano</b> OBJ:1SG stare at.IMPF.3PL <b>come per riconoscermi</b> as for recognize.INF-OBJ:1SG	<b>come per</b> as for	<b>farsi</b> make.INF-REFL	<b>riconoscere,</b> recognize.INF
<i>they were staring at me, as if trying to be recognized, or to recognize me</i>			

<p><b>230. Forse anch' io assomigliavo per ognuno di loro</b>          perhaps even SUBJ:1SG look similar.IMPF.1SG for each-one of OBJ:3PL  <b>a qualcuno che era morto</b>          to somebody REL die.PLPF.3SG</p> <p><i>Perchance, to the eyes of each one of them, I, too, looked like somebody else who had died</i></p>
<p><b>231. Ero appena arrivato ad Adelma</b>          AUX.IMPF.1SG just arrive.APSTPTC to Adelma</p> <p><i>I had just arrived in Adelma</i></p>
<p><b>232. già ero uno di loro</b>          already be.IMPF.1SG one of OBJ:3PL</p> <p><i>I had become one of them already</i></p>
<p><b>233. ero passato dalla loro parte</b>          pass.PLPF.1SG to.DET POSS:3PL side</p> <p><i>I crossed over to their side</i></p>
<p><b>234. confuso in quel fluttuare d' occhi, di rughe,</b>          confused in that waver.INF of eyes of wrinkles  <b>di smorfie</b>          of grimaces</p> <p><i>confused amidst that wavering of eyes, wrinkles, grimaces</i></p>
<p><b>235. Forse Adelma è la città cui si arriva morendo</b>          perhaps Adelma be.3SG DET city REL.OBL IMPS arrive.3SG die.GER  <b>e in cui ognuno ritrova le persone che</b>          and in REL.OBL each-one find again.3SG DET people REL  <b>ha conosciuto</b>          know.PERF.3SG</p> <p><i>Perhaps Adelma is the city where you go when you die, and where everybody will meet once again the people they met in their life</i></p>

### XIII

<p><b>236. A Eudossia, che si estende in alto e in</b>          at Eudossia REL REFL spread.3SG in high and in  <b>basso, con vicoli tortuosi</b>          low with alleys tortuous</p> <p><i>In Eudossia, which spreads both upwards and downwards, with tortuous alleys</i></p>
<p><b>237. si conserva un tappeto in cui puoi contemplare</b>          PASSV conserve.3SG one carpet in REL.OBL can.2SG contemplate.INF  <b>la vera forma della città</b>          DET real shape of.DET city</p> <p><i>In Eudossia a carpet is conserved where you can contemplate the real shape of the city</i></p>
<p><b>238. A prima vista nulla sembra assomigliare meno a</b>          at first sight nothing seem.3SG look similar.INF less to  <b>Eudossia che il disegno del tappeto, ordinato</b>          Eudossia than DET pattern of.DET carpet organize.PPSTPTC  <b>in figure simmetriche</b>          in figures symmetrical</p> <p><i>At first sight, nothing really seems to look less similar to Eudossia than the carpet's pattern, arranged in symmetrical figures</i></p>



<p><b>239. intessuto</b> interweave.PPSTPTC <b>I' alternarsi</b> DET alternate.INF-REFL <b>lungo tutto I' ordito</b> along all DET warp</p> <p><b>di</b> of <b>delle</b> of.DET <b>ordito</b> warp</p> <p><b>gugliate dai</b> stitches by.DET <b>trame</b> weaves</p> <p><b>colori</b> colours <b>puoi</b> can.2SG</p> <p><b>splendenti,</b> bright <b>seguire</b> follow.INF</p> <p><i>interwoven with bright-coloured stitches whose alternating weaves can be followed along the entire warp</i></p>
<p><b>240. se</b> if <b>ti fermi a osservarlo</b> OBJ:2SG stop.2SG to observe.INF-OBJ:3SG-MS <b>con</b> with <b>attenzione</b> attention</p> <p><i>but if you stop to observe it carefully</i></p>
<p><b>241. a</b> to <b>luogo della città</b> place of.DET city</p> <p><b>ogni</b> each <b>luogo</b> place</p> <p><b>luogo</b> place</p> <p><b>del</b> of.DET <b>tappeto</b> carpet <b>corrisponde</b> correspond.3SG <b>un</b> one</p> <p><i>an (actual) location in the city corresponds to each spot of the carpet's pattern</i></p>
<p><b>242. tutte</b> all <b>nel</b> in.DET</p> <p><b>le cose</b> DET things <b>disegno</b> drawing</p> <p><b>contenute</b> contain.PPSTPTC <b>nella città</b> in.DET city <b>sono comprese</b> include.PASSV.3PL</p> <p><i>all the things that are contained in the city are also included in the drawing</i></p>
<p><b>243. i</b> DET <b>tuo</b> POSS:2SG <b>dal</b> by.DET</p> <p><b>loro veri rapporti,</b> POSS:3PL real relationships <b>occhio distratto</b> eye distract.PPSTPTC <b>pigia-pigia</b> press-press</p> <p><b>quali</b> REL <b>andirivieni</b> toing and froing <b>dal</b> by.DET</p> <p><b>sfuggono</b> pass unnoticed.3PL <b>al</b> to.DET</p> <p><b>brulichio</b> swarming</p> <p><i>their actual relationships, which pass unnoticed to your eyes, distracted by the people toing and froing, swarming, crushing</i></p>
<p><b>244. Tutta</b> all <b>dei</b> of.DET <b>di</b> of <b>parziale</b> partial</p> <p><b>la</b> DET <b>muli,</b> mules <b>pesce,</b> fish <b>che</b> REL</p> <p><b>confusione</b> confusion <b>le macchie</b> DET stains <b>è</b> be.3SG <b>tu</b> SUBJ:2SG</p> <p><b>di</b> of <b>di</b> SUBJ:3SG.REL <b>cogli</b> get.2G</p> <p><b>Eudossia,</b> Eudossia <b>nerofumo,</b> gas black <b>appare</b> appear.3SG</p> <p><b>i</b> DET <b>I'</b> DET <b>nella</b> in.DET</p> <p><b>ragli</b> brays <b>odore</b> smell <b>prospettiva</b> perspective</p> <p><i>All the confusion of Eudossia, the braying of the mules, the gas-black stains, the smell of fish, is what appears in the partial glimpse that you can catch</i></p>
<p><b>245. c'</b> there <b>le</b> DET</p> <p><b>è un</b> be.3SG a <b>sue vere</b> POSS:3SG real</p> <p><b>punto</b> point <b>proporzioni</b> proportions</p> <p><b>dal</b> from.DET <b>quale</b> REL <b>la</b> DET</p> <p><b>città</b> city <b>mostra</b> show.3SG</p> <p><i>there is a viewpoint wherefrom the city shows its real proportions</i></p>
<p><b>246. lo</b> DET <b>minimo</b> smallest</p> <p><b>schema geometrico</b> pattern geometrical <b>dettaglio</b> detail</p> <p><b>implicito</b> implicit <b>in</b> in</p> <p><b>ogni</b> each <b>suo</b> POSS.3SG</p> <p><i>the geometrical pattern which is implicit in each smallest detail</i></p>
<p><b>247. Perdersi</b> lose.INF-REFL <b>ad</b> at <b>Eudossia</b> Eudossia <b>è</b> be.3SG <b>facile</b> easy</p> <p><i>To lose one's way in Eudossia is easy</i></p>

<b>248.</b>	<b>quando</b> when	<b>ti</b> OBJ:2SG	<b>concentri</b> concentrate.2SG	<b>a</b> to	<b>fissare</b> stare at.INF	<b>il</b> DET	<b>tappeto</b> carpet			
<i>when you concentrate on staring at the carpet</i>										
<b>249.</b>	<b>ricosci</b> recognize.2SG	<b>la</b> DET	<b>strada</b> road	<b>che</b> REL	<b>cercavi</b> look for.IMPF.2SG	<b>in</b> in	<b>un</b> a	<b>filo</b> thread	<b>cremisi</b> crimson	
<i>you will recognize the road you were looking for in a crimson thread</i>										
<b>250.</b>	<b>ti</b> OBJ:2SG	<b>fa</b> make.3SG	<b>entrare</b> enter.INF	<b>in</b> in	<b>un</b> one	<b>recinto</b> enclosure	<b>color</b> colour	<b>porpora</b> purple		
<i>it lets you into a purple enclosure</i>										
<b>251.</b>	<b>il</b> DET	<b>tuo</b> POSS:2SG	<b>vero</b> real	<b>punto</b> point	<b>d'</b> of	<b>arrivo</b> arrival				
<i>your actual arrival point</i>										
<b>252.</b>	<b>Ogni</b> each	<b>abitante</b> inhabitant	<b>di</b> of	<b>Eudossia</b> Eudossia	<b>confronta</b> compare.3SG	<b>all'</b> to.DET	<b>ordine</b> order			
	<b>immobile</b> immobile	<b>del</b> of.DET	<b>tappeto</b> carpet	<b>una</b> one	<b>sua</b> POSS.3SG	<b>immagine</b> image	<b>della</b> of.DET	<b>città</b> city		
<i>every inhabitant of Eudossia compares their own image of the city to the frozen order of the carpet</i>										
<b>253.</b>	<b>ognuno</b> each-one	<b>può</b> can.3SG	<b>trovare</b> find.INF	<b>nascosta</b> hide.PPSTPTC	<b>tra</b> amidst	<b>gli</b> DET	<b>arabeschi</b> arabesques			
	<b>una</b> one	<b>risposta</b> answer								
<i>everyone can find – hidden amidst the arabesques – an answer</i>										
<b>254.</b>	<b>il</b> DET	<b>racconto</b> tale	<b>della</b> of.DET	<b>sua</b> POSS.3SG	<b>vita,</b> life	<b>le</b> DET	<b>svolte</b> turns	<b>del</b> of.DET	<b>destino</b> destiny	
<i>the tale of their own life, the turning points of fate</i>										
<b>255.</b>	<b>Sul</b> on.DET	<b>rapporto</b> relationship	<b>misterioso</b> mysterious	<b>di</b> of	<b>due</b> two	<b>oggetti</b> objects				
	<b>così</b> so	<b>diversi</b> different	<b>come</b> as	<b>il</b> DET	<b>tappeto</b> carpet	<b>e</b> and	<b>la</b> DET	<b>città</b> city		
	<b>fu interrogato</b> question.PASSV.PAST.3SG	<b>un</b> one	<b>oracolo</b> oracle							
<i>An oracle was questioned on the mysterious relationship between two such different objects as the carpet and the city</i>										
<b>256.</b>	<b>Uno</b> one	<b>dei</b> of.DET	<b>due</b> two	<b>oggetti</b> objects						
<i>One of the two objects</i>										
<b>257.</b>	<b>la</b> DET	<b>forma</b> shape	<b>che</b> REL	<b>gli</b> DET	<b>dei</b> gods	<b>diedero</b> give.PAST.3PL	<b>al</b> to.DET	<b>cielo</b> sky	<b>stellato</b> starry	
	<b>e</b> and	<b>alle</b> to.DET	<b>orbite</b> orbits	<b>su</b> on	<b>cui</b> REL.OBL	<b>ruotano</b> revolve.3PL	<b>i</b> DET	<b>mondi</b> worlds		
<i>The shape that the gods gave to the starry sky and the orbits along which the worlds revolve</i>										
<b>258.</b>	<b>Gli</b> DET	<b>àuguri</b> augurs	<b>già</b> already	<b>da</b> from	<b>tempo</b> time	<b>erano</b> be.IMPF.3PL	<b>certi</b> sure	<b>che</b> COMPL	<b>l'</b> DET	<b>armonico</b> harmonic
	<b>disegno</b> pattern	<b>del</b> of.DET	<b>tappeto</b> carpet	<b>fosse</b> be.SUBJN.3SG	<b>di</b> of	<b>fattura</b> make	<b>divina</b> divine			
<i>The augurs had long been sure that the harmonic pattern of the carpet was the work of the gods</i>										

259. <b>in</b> in without	<b>questo</b> this give.INF	<b>senso</b> sense place	<b>fu interpretato</b> interpret.PASSV.PAST.3SG to	<b>l'</b> DET	<b>oracolo,</b> oracle				
<i>the oracle was unanimously interpreted as meaning this</i>									
260. <b>allo</b> at.DET	<b>stesso</b> same	<b>modo</b> manner	<b>tu</b> SUBJ:2SG	<b>puoi</b> can.2SG	<b>trarne</b> draw.INF-OBL:3	<b>la</b> DET	<b>conclusione</b> conclusion	<b>opposta:</b> opposite	
<b>che</b> COMPL	<b>la</b> DET	<b>vera</b> real	<b>mappa</b> map	<b>dell'</b> of.DET	<b>universo sia</b> universe be.SUBJN.3SG	<b>la</b> DET	<b>città</b> city		
<b>d'</b> of	<b>Eudossia</b> Eudossia	<b>così</b> so	<b>com'</b> as	<b>è</b> be.3SG					
<i>in the same way, you might as well draw from it the opposite conclusion: that the real map of the universe is the city of Eudossia the way it is</i>									
261. <b>una</b> one	<b>macchia</b> stain	<b>che</b> REL	<b>dilaga</b> spread.3SG	<b>senza</b> without	<b>forma,</b> shape	<b>con</b> with	<b>vie</b> roads	<b>tutte</b> all	
<b>a</b> to	<b>zig-zag</b> zigzag								
<i>a stain spreading shapelessly, with roads running in zigzags for their entire length</i>									
262. <b>case</b> houses	<b>che</b> REL	<b>frano</b> collapse.3PL	<b>una</b> one	<b>sull'</b> on.DET	<b>altra</b> other	<b>nel</b> in.DET	<b>polverone</b> dust		
<i>houses collapsing on one another in a cloud of dust</i>									
263. <b>urla</b> screams	<b>nel</b> in.DET	<b>buio</b> dark							
<i>screaming in the dark</i>									

XIV

264. <b>Non</b> NEG	<b>c'</b> there	<b>è</b> be.3SG	<b>città</b> city	<b>più</b> more	<b>di</b> than	<b>Eusapia</b> Eusapia	<b>propensa</b> inclined		
<b>a</b> to	<b>godere</b> enjoy.INF	<b>la</b> DET	<b>vita</b> life	<b>e</b> and	<b>a</b> to	<b>sfuggire</b> avoid.INF	<b>gli</b> DET	<b>affanni</b> worries	
<i>No city is more inclined to enjoying life and avoiding worries than Eusapia is</i>									
265. <b>il</b> DET	<b>salto</b> leap	<b>dalla</b> from.DET	<b>vita</b> life	<b>alla</b> to.DET	<b>morte</b> death				
<i>the leap from life to death</i>									
266. <b>gli</b> DET	<b>abitanti</b> inhabitants	<b>hanno costruito</b> build.PERF.3PL	<b>una</b> one	<b>copia</b> copy	<b>identica</b> identical				
<b>della</b> of.DET	<b>loro</b> POSS:3PL	<b>città</b> city							
<i>its inhabitants built an exact replica of their city</i>									
267. <b>I</b> DET	<b>cadaveri,</b> corpses	<b>seccati</b> dry.PPSTPTC	<b>in</b> in	<b>modo</b> manner	<b>che</b> COMPL	<b>ne</b> OBL:3	<b>resti</b> remain.SUBJN.3SG		
<b>lo</b> DET	<b>scheletro</b> skeleton	<b>rivestito</b> coat.PPSTPTC	<b>di</b> of	<b>pelle</b> skin	<b>gialla,</b> yellow	<b>vengono</b> come.3PL			
<b>portati</b> take.PPSTPTC	<b>là</b> there	<b>sotto</b> down	<b>a</b> to	<b>continuare</b> continue.INF	<b>le</b> DET	<b>occupazioni</b> occupations			
<b>di</b> of	<b>prima</b> first								
<i>The corpses, dried out so that just their skeletons covered in their yellowish skin are left, are taken down there to carry on their former occupations</i>									

268.	<u>Di</u> of <u>la</u> DET	<u>queste</u> , these <u>sono</u> be.3PL <u>preferenza</u> preference	<u>i</u> DET	<u>momenti</u> moments	<u>spensierati</u> carefree	<u>ad</u> to	<u>avere</u> have.INF			
<i>Of these [i.e. "previous occupations"], the carefree moments are the favourite</i>										
269.	<u>i</u> DET <u>o</u> or <u>di</u> of	<u>più</u> more <u>atteggiati</u> make out.PPSTPTC <u>suonare trombette</u> play.INF trumpets	<u>di</u> of <u>in</u> in	<u>loro</u> OBJ:3PL <u>posizione</u> position	<u>vengono seduti</u> seat.PASSV.3PL <u>di</u> of	<u>attorno a</u> around to <u>danza</u> dance	<u>o</u> or	<u>tavole</u> tables <u>nel</u> in.DET	<u>imbandite</u> , lay.PPSTPTC <u>gesto</u> gesture	
<i>the great majority of them are seated around laid tables, or made out in dancing positions or as if playing trumpets</i>										
270.	<u>tutti</u> all <u>dei</u> of.DET	<u>i</u> DET <u>vivi</u> living.PL	<u>commerci</u> trades <u>sono</u> be.3PL	<u>all'</u> at.DET	<u>e</u> and <u>opera</u> work	<u>i</u> DET <u>sottoterra</u> under-ground	<u>mestieri</u> professions	<u>dell'</u> of.DET	<u>Eusapia</u> Eusapia	
<i>all the trades and professions of the living's Eusapia are practised in the underground Eusapia</i>										
271.	<u>quelli</u> those <u>che</u> than	<u>cui</u> REL.OBL <u>fastidio</u> annoyance	<u>i</u> DET <u>vivi</u> living.PL	<u>hanno adempiuto</u> fulfil.PERF.3PL	<u>con</u> with	<u>più</u> more	<u>soddisfazione</u> satisfaction			
<i>those that living have fulfilled with more satisfaction than annoyance</i>										
272.	<u>l'</u> DET <u>fermi</u> idle <u>incartapecorita</u> shrivelled	<u>orologiaio</u> , clockmaker <u>della</u> of.DET <u>sua</u> POSS.3SG <u>a</u> to	<u>in</u> in <u>bottega</u> , shop <u>una</u> one	<u>mezzo</u> middle <u>accosta</u> draw near.3SG <u>pendola</u> grandfather clock	<u>a</u> to <u>un'</u> one	<u>tutti</u> all <u>gli</u> DET <u>orecchia</u> ear <u>scordata</u> unwound	<u>orologi</u> clockworks			
<i>the clockmaker, amidst all the stopped clockworks of his shop, draws his shrivelled ear close to an unwound grandfather clock</i>										
273.	<u>un</u> one <u>secco</u> dry	<u>barbiere</u> barber <u>l'</u> DET <u>osso</u> bone	<u>insapona</u> soap.3SG <u>degli</u> of.DET	<u>con</u> with <u>zigomi</u> cheeks	<u>il</u> DET <u>d'</u> of	<u>pennello</u> brush <u>un</u> one <u>attore</u> actor				
<i>a barber soaps an actor's cheekbones with a dry brush</i>										
274.	<u>questi</u> this <u>con</u> with	<u>ripassa</u> revise.3SG <u>le</u> DET <u>occhiaie</u> eye sockets	<u>la</u> DET <u>occhiaie</u> eye sockets	<u>parte</u> part <u>vuote</u> empty	<u>scrutando</u> scan.GER	<u>il</u> DET	<u>copione</u> script			
<i>he's revising his part, scanning the script with his empty eye sockets</i>										
275.	<u>una</u> one <u>di</u> of	<u>ragazza</u> girl <u>giovenca</u> heifer	<u>dal</u> by.DET <u>teschio</u> skull	<u>ridente</u> smiling	<u>munge</u> milk.3SG	<u>una</u> one	<u>carcassa</u> carcass			
<i>a maid with a smiling skull milks the carcass of a heifer</i>										
276.	<u>molti</u> many <u>morti</u> dead.PL	<u>sono</u> be.3PL <u>un</u> one	<u>i</u> DET <u>destino</u> fate	<u>vivi</u> living.PL <u>diverso</u> different	<u>che</u> REL <u>da</u> from	<u>domandano</u> request.3PL <u>quello</u> that	<u>per</u> for <u>già</u> already	<u>dopo</u> after <u>toccò</u> touch.PAST.3SG	<u>loro</u> OBL:3PL	
<i>for the hereafter, many of the living request a fate different from the one that once fell to their lot</i>										

277. <b>la</b> DET	<b>necropoli</b> necropolis	<b>è affollata</b> crowd.PASSV.3SG	<b>di</b> by	<b>cacciatori</b> hunters	<b>di</b> of	<b>leoni</b> lions			
<i>the necropolis is full of lion-hunters</i>									
278. <b>più</b> more	<b>di</b> than	<b>quanti</b> how many	<b>mai</b> ever	<b>ne</b> OBL:3	<b>contò</b> count.PAST.3SG	<b>città</b> city	<b>vivente</b> living		
<i>more than a living city has ever had</i>									
279. <b>L'</b> DET	<b>incombenza</b> task	<b>di</b> of	<b>accompagnare</b> accompany.INF	<b>giù</b> down	<b>i</b> DET	<b>morti</b> dead.PL			
<b>e</b> and	<b>sistamarli</b> put.INF-OBJ:3PL	<b>al</b> to.DET	<b>posto</b> place	<b>voluto</b> want.PPSTPTC	<b>è affidata</b> entrust.PASSV.3SG				
<b>a</b> to	<b>una</b> one	<b>confraternita</b> confraternity	<b>di</b> of	<b>incappucciati</b> hooded.PL					
<i>the task of bringing down the dead and putting them in the place they had wished for themselves is entrusted to a confraternity of hooded brethren</i>									
280. <b>Nessun altro</b> nobody other	<b>ha</b> have.3SG	<b>accesso</b> access	<b>all'</b> to.DET	<b>Eusapia</b> Eusapia	<b>dei</b> of.DET	<b>morti</b> dead.PL			
<i>Nobody else has access to the Eusapia of the dead</i>									
281. <b>tutto</b> all	<b>quello</b> that	<b>che</b> REL	<b>si</b> PASSV	<b>sa</b> know.3SG	<b>di</b> of	<b>laggiù</b> there-down			
<b>si</b> PASSV	<b>sa</b> know.3SG	<b>da</b> from	<b>loro</b> OBJ:3PL						
<i>all that is known about down there is known from their tales</i>									
282. <b>Dicono</b> say.3PL	<b>che</b> COMPL	<b>la</b> DET	<b>stessa</b> same	<b>confraternita</b> confraternity	<b>esiste</b> exist.3SG	<b>tra</b> among	<b>i</b> DET	<b>morti</b> dead.PL	
<b>e</b> and	<b>che</b> COMPL	<b>non</b> NEG	<b>manca</b> fail.3SG	<b>di</b> of	<b>dar</b> give.INF	<b>loro</b> OBL:3PL	<b>una</b> one	<b>mano</b> hand	
<i>They say that the same confraternity also exists among the dead and never fails to help them</i>									
283. <b>gli</b> DET	<b>incappucciati</b> hooded.PL	<b>dopo</b> after	<b>morti</b> dead.PL	<b>continueranno</b> continue.FUT.3PL	<b>nello</b> in.DET	<b>stesso</b> same			
<b>ufficio</b> duty	<b>anche</b> even	<b>nell'</b> in.DET	<b>altra</b> other	<b>Eusapia</b> Eusapia					
<i>the hooded brethren, after their death, are going to continue the same duty in the other Eusapia as well</i>									
284. <b>lasciano credere</b> let.3PL	<b>che</b> believe.INF	<b>alcuni</b> COMPL	<b>di</b> some	<b>loro</b> OBJ:3PL	<b>siano</b> AUX.SUBJN.3PL				
<b>già</b> already	<b>morti</b> die.APSTPTC	<b>e</b> and	<b>continuino</b> continue.SUBJN.3PL	<b>a</b> to	<b>andare</b> go.INF	<b>su</b> up	<b>e</b> and	<b>giù</b> down	
<i>they let people believe that some of them are actually dead and keep on going up and down</i>									
285. <b>l'</b> DET	<b>autorità</b> influence	<b>di</b> of	<b>questa</b> this	<b>congregazione</b> congregation	<b>sull'</b> over.DET	<b>Eusapia</b> Eusapia			
<b>dei</b> of.DET	<b>vivi</b> living.PL	<b>è</b> be.3SG	<b>molto</b> very	<b>estesa</b> broad					
<i>the influence of this congregation over the Eusapia of the living is quite pervasive</i>									
286. <b>trovano</b> find.3PL	<b>qualcosa</b> something	<b>di</b> of	<b>cambiato</b> changed	<b>nell'</b> in.DET	<b>Eusapia</b> Eusapia				
<b>di</b> of	<b>sotto</b> down								
<i>they find something changed in the underground Eusapia</i>									
287. <b>i</b> DET	<b>morti</b> dead	<b>apportano</b> bring.3PL	<b>innovazione</b> innovation	<b>alla</b> to.DET	<b>loro</b> POSS:3PL	<b>città</b> city			
<i>the dead bring innovation to their city</i>									

288. <b>non</b> NEG <b>non</b> NEG	<b>molte</b> many <b>di</b> of	<b>ma</b> but <b>capricci</b> whims	<b>certo</b> surely <b>passeggeri</b> passing	<b>frutto</b> fruit	<b>di</b> of	<b>riflessione</b> thinking	<b>ponderata</b> , meditate.PPSTPTC
<i>not many (innovations), but – certainly – the result of deep meditations, not of momentary fancies</i>							
289. <b>Da</b> from	<b>un</b> one	<b>anno</b> year	<b>all'</b> to.DET	<b>altro</b> , other	<b>dicono</b> , say.3PL	<b>l'</b> DET	<b>Eusapia</b> Eusapia
	<b>dei</b> of.DET	<b>morti</b> dead.PL	<b>non</b> NEG	<b>si</b> PASSV	<b>riconosce</b> recognize.3SG		
<i>From one year to the next – they say – the Eusapia of the dead can be no longer recognized</i>							
290. <b>E</b> and	<b>i</b> DET	<b>vivi</b> , living.PL	<b>per</b> for	<b>non</b> NEG	<b>essere</b> be.INF	<b>da</b> from	<b>meno</b> , less
	<b>tutto</b> all	<b>quello</b> that	<b>che</b> REL	<b>gli</b> DET	<b>incappucciati</b> hooded.PL	<b>raccontano</b> tell.3PL	
	<b>delle</b> of.DET	<b>novità</b> news	<b>dei</b> of.DET	<b>morti</b> , dead.PL	<b>vogliono farlo</b> want.3PL do.INF	<b>anche</b> even	<b>loro</b> they
<i>'And the living, to keep up (with the dead), want to do all that the hooded brethren tell them about the dead'</i>							
291. <b>l'</b> DET	<b>Eusapia</b>	<b>dei</b> of.DET	<b>vivi</b> living.PL	<b>ha preso</b> take.PERF.3SG	<b>a</b> to	<b>copiare</b> copy.INF	
	<b>la</b> DET	<b>sua</b> POSS:3SG replica	<b>copia</b> underground	<b>sotterranea</b>			
<i>the Eusapia of the living has begun to imitate its underground twin</i>							
292. <b>in</b> in	<b>realità</b> reality	<b>sarebbero stati</b> be.COND.PAST.3PL	<b>i</b> DET	<b>morti</b> dead.3PL	<b>a</b> to	<b>costruire</b> build.INF	
	<b>l'</b> DET	<b>Eusapia</b>	<b>di</b> of	<b>sopra</b> above	<b>a</b> to	<b>somiglianza</b> likeness	<b>della loro città</b> of.DET POSS:3PL city
<i>'in fact, it would have been the dead that built the upper Eusapia so that it would resemble their own city'</i>							
293. <b>Dicono</b> say.3PL	<b>che</b> COMPL	<b>nelle</b> in.DET	<b>due</b> two	<b>città</b> cities	<b>gemelle non</b> twin NEG	<b>ci</b> there	<b>sia</b> be.SUBJN.3SG
	<b>più</b> more	<b>modo</b> means	<b>di</b> of	<b>sapere quali</b> know.INF which	<b>sono</b> be.3PL	<b>i</b> DET	<b>vivi</b> living.PL
	<b>e</b> and	<b>quali</b> which	<b>i</b> DET	<b>morti</b> dead.PL			
<i>Rumour has it that in the two twin cities there is no longer any means of telling apart the living from the dead</i>							

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294. <b>Ciò</b> that	<b>che</b> REL	<b>fa</b> make.3SG	<b>Argia</b> Argia	<b>diversa</b> different	<b>dalle</b> from.DET	<b>altre</b> other	<b>città</b> cities
	<b>è</b> be.3SG	<b>che</b> COMPL	<b>invece d'</b> instead of	<b>aria</b> air	<b>ha</b> have.3SG	<b>terra</b> earth	
<i>What makes Argia different from the other cities is that it has earth instead of air</i>							
295. <b>le</b> DET	<b>stanze</b> rooms	<b>sono</b> be.3PL	<b>piene</b> full	<b>d'</b> of	<b>argilla</b> clay	<b>fino</b> up	<b>al soffitto</b> to.DET ceiling
<i>the rooms are full of clay, right up to the ceiling</i>							
296. <b>sulle</b> on.DET	<b>scale</b> stairs	<b>si</b> REFL	<b>posa</b> rest.3SG	<b>un'</b> one	<b>altra</b> other	<b>scala</b> flight of stairs	<b>in</b> in
							<b>negativo</b> negative
<i>On each flight of stairs there rests a complementary flight of stairs</i>							

297. <b>sopra</b> on <b>terreno</b> soil	<b>i</b> DET <b>roccioso</b> rocky	<b>tetti</b> roofs	<b>delle</b> of.DET <b>come</b> as	<b>case</b> houses	<b>gravano</b> weigh.3PL <b>con</b> with	<b>strati</b> layers	<b>di</b> of <b>le</b> DET	<b>nuvole</b> clouds		
<i>Layers of rocky soil, like cloudy skies, weigh down on the roofs of the houses</i>										
298. <b>gli</b> DET	<b>abitanti</b> inhabitants	<b>possono</b> can.3PL	<b>girare</b> wander.INF	<b>per</b> for	<b>la</b> DET	<b>città</b> city				
<b>allargando</b> enlarge.GER	<b>i</b> DET	<b>cunicoli</b> tunnels	<b>dei</b> of.DET	<b>vermi</b> worms						
<i>its inhabitants can wander around the city enlarging the worm tunnels</i>										
299. <b>le</b> DET	<b>fessure</b> cracks	<b>in</b> in	<b>cui</b> REL.OBL	<b>s'</b> REFL	<b>insinuano</b> slip.3PL	<b>le</b> DET	<b>radici</b> roots			
<i>the cracks into which the roots creep</i>										
300. <b>Di</b> of	<b>Argia,</b> Argia	<b>da</b> from	<b>qua</b> here	<b>sopra,</b> above	<b>non</b> NEG	<b>si</b> PASSV	<b>vede</b> see.3SG	<b>nulla</b> nothing		
<i>No part of Argia is visible from up here</i>										
301. <b>Di</b> by	<b>notte,</b> night	<b>accostando</b> draw near.GER	<b>l'</b> DET	<b>orecchio</b> ear	<b>al</b> to.DET	<b>suolo,</b> ground				
<b>alle</b> at.DET	<b>volte</b> times	<b>si</b> PASSV	<b>sente una</b> hear.3SG one	<b>porta</b> door	<b>che</b> REL	<b>sbatte</b> slam.3SG				
<i>At night, if you draw your ear close to the ground, sometimes you may hear a door slamming</i>										

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302. <b>A</b> at	<b>Olinda, chi</b> Olinda OBJ:3SG.REL	<b>ci</b> there	<b>va</b> go.3SG	<b>con</b> with	<b>una</b> one	<b>lente</b> lens	<b>e</b> and	<b>cerca</b> search.3SG		
<b>con</b> with	<b>attenzione</b> attention	<b>può</b> can.3SG	<b>trovare</b> find	<b>da</b> from	<b>qualche</b> some	<b>parte</b> part	<b>un</b> one	<b>punto</b> spot		
<b>non</b> NEG	<b>più grande</b> larger	<b>d'</b> than	<b>una</b> a	<b>capocchia</b> head	<b>di</b> of	<b>spillo</b> pin				
<i>In Olinda, if you go there with a magnifying glass and look about carefully, you will find somewhere a spot no larger than a pinhead</i>										
303. <b>a</b> at	<b>guardarlo</b> watch.INF-OBJ:3SG-MSC	<b>un</b> one	<b>po'</b> bit	<b>ingrandito</b> enlarge.PPSTPTC	<b>ci</b> there	<b>si</b> PASSV	<b>vede</b> see.3SG			
<b>dentro</b> inside	<b>i tetti</b> DET roofs	<b>le</b> DET	<b>antenne</b> aerials	<b>i</b> DET	<b>lucernari</b> skylights					
<i>If you observe it through your magnifying glass, you'll be able to see – just inside it – roofs, aerials, skylights</i>										
304. <b>i</b> DET	<b>chioschi</b> kiosks	<b>nelle</b> in.DET	<b>piazze</b> squares							
<i>The kiosks in the squares</i>										
305. <b>il</b> DET	<b>campo</b> field	<b>per</b> for	<b>le</b> DET	<b>corse</b> races	<b>dei</b> of.DET	<b>cavalli</b> horses				
<i>the field for the horse races</i>										
306. <b>un</b> one	<b>piatto</b> bowl	<b>da</b> for	<b>minestra</b> soup							
<i>a soup bowl</i>										

<p><b>307. una città a grandezza naturale, racchiusa dentro la città</b>  one city at size natural enclose.PPSTPTC inside DET city  <u>di</u> <u>prima</u>  of first</p> <p><i>a new, life-size city, enclosed in the older city</i></p>
<p><b>308. una nuova città che si fa largo in mezzo alla città di prima e la spinge verso il fuori</b>  one new city REL REFL.OBL make.3SG room in middle  to.DET city of first and OBJ:3SG-FEM push.3SG towards DET outside</p> <p><i>a new city which pushes its way out from the very centre of the former city, thereby pushing the latter outwards</i></p>
<p><b>309. Olinda non è certo la sola città a crescere in cerchi concentrici, come i tronchi degli alberi che ogni anno aumentano d' un giro</b>  Olinda NEG be.3SG certainly DET only city at grow.INF  in circles concentric as DET trunks of.DET trees  REL each year grow.3PL of a ring</p> <p><i>Olinda is certainly not the only city that grows in concentric circles, like a tree trunk growing bigger by a ring every year</i></p>
<p><b>310. Ma alle altre città resta nel mezzo la vecchia cerchia delle mura stretta stretta da cui spuntano rinsecchiti i campanili le torri i tetti d' embrici</b>  but to.DET other cities remain.3SG in.DET middle DET old circle  of.DET walls narrow narrow from REL.OBL emerge.3PL skinny DET  belfries DET towers DET roofs of flat tiles</p> <p><i>But (what happens) to the other cities (is that) the old, narrow circle of walls, from where skinny belfries and towers and roofs emerge, remains in the very heart of the city</i></p>
<p><b>311. le vecchie mura si dilatano portandosi con sé i quartieri antichi, ingranditi mantenendo le proporzioni su un più largo orizzonte ai confini della città</b>  DET old walls REFL expand.3PL carry.GER-REFL:OBL with REFL  DET districts old enlarged.PL maintain.GER DET proportions  on one larger horizon at.DET borders of.DET city</p> <p><i>the old walls grow longer as they spread out, carrying along the older districts, which grow larger – keeping their previous proportions – at the borders of the city</i></p>
<p><b>312. i quartieri un po' meno vecchi, pure cresciuti di perimetro e assottigliati per far posto a quelli più recenti che premono da dentro</b>  DET districts one bit less old also grow.APSTPTC  of perimeter and make thinner.PPSTPTC for make.INF room  to those more recent REL push.3PL from inside</p> <p><i>the districts which are slightly newer, also grown in perimeter and stretched thinner to provide room for the newer ones pushing from inside</i></p>
<p><b>313. fino al cuore della città</b>  up to.DET heart of.DET city</p> <p><i>up to the very heart of the city</i></p>



314. <b>un'</b> one	<b>Olinda</b> Olinda	<b>tutta</b> all	<b>nuova</b> new	<b>che</b> REL	<b>nelle</b> in.DET	<b>sue</b> POSS.3SG	<b>dimensioni</b> dimensions	<b>ridotte</b> small
<b>conserva</b> preserve.3SG	<b>i</b> DET	<b>tratti</b> features	<b>e</b> and	<b>il</b> DET	<b>flusso</b> flow	<b>di</b> of	<b>linfa</b> lymph	
<b>della</b> of.DET	<b>prima</b> first	<b>Olinda</b> Olinda	<b>e</b> and	<b>di</b> of	<b>tutte</b> all	<b>le</b> DET	<b>Olinda</b> Olinda	<b>che</b> REL
<b>sono spuntate</b> sprout up.PERF.3SG	<b>una</b> gone	<b>dall'</b> from.DET	<b>altra</b> other					

*an entirely new Olinda, which in its smaller size still preserves the features and the lymph flow of the first Olinda and of all the Olindas which have sprouted up from each other*

315. <b>dentro</b> inside	<b>a</b> to	<b>questo</b> this	<b>cerchio</b> circle	<b>più interno</b> inner	<b>già</b> already	<b>spuntano ...</b> spring out.3PL		
<b>l'</b> DET	<b>Olinda</b> Olinda	<b>ventura</b> next	<b>e</b> and	<b>quelle</b> those	<b>che</b> REL	<b>creceranno</b> grow up.FUT.3PL	<b>in</b> in	<b>seguito</b> aftermath

*within this inner circle you can already see the next Olinda springing out, together with all the ones that will follow suit*

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316. <b>Con</b> with	<b>tale</b> such	<b>arte</b> art	<b>fu costruita</b> build.PASSV.PAST.3SG		<b>Andria, che</b> Andria COMPL	<b>ogni</b> each		
<b>sua</b> POSS.3SG	<b>via</b> street	<b>corre</b> run.3SG	<b>seguendo</b> follow.GER	<b>l'</b> DET	<b>orbita</b> orbit	<b>d'</b> of	<b>un</b> one	<b>pianeta</b> planet

*Andria was built in such a skilful way that the route of every single street reflects the orbit of some planet*

317. <b>i</b> DET	<b>luoghi</b> venues	<b>della</b> of.DET	<b>vita</b> life	<b>in</b> in	<b>comune</b> common	<b>ripetono</b> repeat.3PL	<b>l'</b> DET	<b>ordine</b> order
<b>delle</b> of.DET	<b>costellazioni</b> constellations	<b>e</b> and	<b>la</b> DET	<b>posizione</b> position	<b>degli</b> of.DET	<b>astri</b> stars		
<b>più</b> more	<b>luminosi</b> bright							

*public life venues reflect the order of the constellations and the position of the brightest stars*

318. <b>Il</b> DET	<b>calendario</b> calendar	<b>della</b> of.DET	<b>città</b> city	<b>è regolato</b> set.PASSV.3SG	<b>in</b> in	<b>modo</b> manner		
<b>che</b> COMPL	<b>lavori</b> works	<b>e</b> and	<b>uffici</b> duties	<b>e</b> and	<b>cerimonie</b> ceremonies	<b>si</b> REFL	<b>dispongono</b> arrange.3PL	
<b>in</b> in	<b>una</b> one	<b>mappa</b> map	<b>che</b> REL	<b>corrisponde</b> correspond.3SG	<b>al</b> to.DET	<b>firmamento</b> firmament	<b>in</b> in	
<b>quella</b> that	<b>data:</b> date	<b>così</b> so	<b>i</b> DET	<b>giorni</b> days	<b>in</b> in	<b>terra</b> earth	<b>e</b> and	<b>le notti</b> DET nights
<b>in</b> in	<b>cielo</b> heaven	<b>si</b> RCPR	<b>rispecchiano</b> mirror.3PL					

*The city calendar is set in such a way that works, duties and ceremonies are arranged in a map corresponding to the firmament as it appears on that day: therefore the days on earth mirror the nights in heaven and vice versa*

319. <b>la</b> DET	<b>vita</b> life	<b>della</b> of.DET	<b>città</b> city	<b>scorre</b> flow.3SG	<b>calma</b> calm	<b>come</b> as	<b>il</b> DET	<b>moto</b> motion
<b>dei</b> of.DET	<b>corpi</b> bodies	<b>celesti</b> heavenly						

*life in the city flows calmly, just like the motion of heavenly bodies*

320. <b>la</b> DET	<b>necessità</b> inevitability	<b>dei</b> of.DET	<b>fenomeni</b> phenomena	<b>non</b> NEG	<b>sottoposti</b> subject			
<b>all'</b> to.DET	<b>arbitrio</b> discretion	<b>umano</b> human						

*the inevitability which is typical of phenomena independent of human discretion*

321. <b>Ai</b> to.DET	<b>cittadini</b> citizens	<b>d'</b> of	<b>Andria</b> Andria					
<i>To the citizens of Andria</i>								
322. <b>I'</b> DET	<b>agio</b> ease	<b>dello</b> of.DET	<b>spirito</b> spirit					
<i>the ease of their spirit</i>								
323. <b>m'</b> OBJ:1SG	<b>indussi</b> induce.PAST.1SG	<b>a</b> to	<b>dichiarare:...</b> declare					
<i>I decided to declare</i>								
324. <b>Bene</b> well	<b>comprendo</b> understand.1SG	<b>come</b> COMPL	<b>voi,</b> SUBJ:2PL	<b>sentendovi</b> feel.GER-OBJ:2PL	<b>parte</b> part	<b>d'</b> of	<b>un</b> one	<b>cielo</b> sky
<b>immutabile,</b> immutable	<b>ingranaggi</b> cogs	<b>d'</b> of	<b>una</b> one	<b>meticolosa</b> precise	<b>orologeria,</b> clockwork			
<b>vi</b> OBJ:2PL	<b>guardiate</b> watch.SUBJN.2PL	<b>dall'</b> from.DET	<b>apportare</b> add.INF	<b>alla</b> to.DET	<b>vostra</b> POSS.2PL	<b>città</b> city		
<b>e</b> and	<b>ai</b> to.DET	<b>vostr</b> POSS.2PL	<b>costumi</b> custom.PL	<b>il</b> DET	<b>più lieve</b> slightest	<b>cambiamento</b> change		
<i>Well I understand why you, who feel part of an immutable sky, cogs of a precise clockwork machinery, would refrain from introducing into your city and your customs the slightest change</i>								
325. <b>Andria</b> Andria	<b>è</b> be.3SG	<b>la</b> DET	<b>sola</b> only	<b>città</b> city	<b>che</b> REL	<b>io</b> SUBJ:1SG	<b>conosca</b> know.SUBJN.1SG	
<b>cui</b> REL.OBL	<b>convenga</b> be appropriate.SUBJN.3SG	<b>restare</b> stay.INF		<b>immobile</b> immutable	<b>nel</b> in.DET	<b>tempo</b> time		
<i>Andria is the only city I know which should never change over time</i>								
326. <b>mi</b> OBJ:1SG	<b>condussero</b> lead.PAST.3PL	<b>a</b> to	<b>visitare</b> visit.INF	<b>una</b> one	<b>via pensile</b> viaduct	<b>aperta</b> open.PPSTPTC		
<b>di</b> of	<b>recente</b> recent	<b>sopra</b> over	<b>un</b> one	<b>bosco</b> grove	<b>di</b> of	<b>bambù, un</b> bamboo one	<b>teatro</b> theatre	
<b>delle</b> of.DET	<b>ombre</b> shadows	<b>in</b> in	<b>costruzione</b> construction	<b>al</b> at.DET	<b>posto</b> place	<b>del</b> of.DET	<b>canile</b> kennels	<b>municipale</b> municipal
<i>they took me to see a viaduct that had just been opened, running just above a bamboo grove, a shadow-puppet theatre being built where the city kennels was</i>								
327. <b>nei</b> in.DET	<b>padiglioni</b> pavilions	<b>dell'</b> of.DET	<b>antico</b> former	<b>lazzaretto,</b> lazaretto	<b>abolito</b> abolish.PPSTPTC	<b>per</b> for		
<b>la</b> DET	<b>guarigione</b> recovery	<b>degli</b> of.DET	<b>ultimi</b> last	<b>appestati</b> lepers				
<i>in the pavilions of the former lazaretto, now abolished because of the recovery of the last lepers</i>								
328. <b>una</b> a	<b>statua</b> statue	<b>di</b> of	<b>Talete</b> Thales					
<i>a statue of Thales</i>								
329. <b>E</b> and	<b>queste</b> these	<b>innovazioni</b> innovations	<b>non</b> NEG	<b>turbano</b> perturb.3PL	<b>il</b> DET	<b>ritmo</b> rhythm	<b>astrale</b> astral	
<b>della</b> of.DET	<b>vostra</b> POSS.2PL	<b>città?</b> city						
<i>But don't these innovations perturb the astral rhythm of your city?</i>								
330. <b>la</b> DET	<b>corrispondenza</b> correspondence	<b>tra</b> between	<b>la</b> DET	<b>nostra</b> POSS:1PL	<b>città</b> city	<b>e</b> and	<b>il</b> DET	<b>cielo</b> sky
<i>The correspondence between our city and the sky</i>								

331. <b>ogni</b> each <b>tra</b> among	<b>cambiamento</b> change <b>le stelle</b> DET stars	<b>d'</b> of	<b>Andria</b> Andria	<b>comporta</b> cause.3SG	<b>qualche novità</b> some innovation
<i>every single change in Andria brings about some innovation among the stars</i>					
332. <b>Gli</b> DET	<b>astronomi</b> atonomers	<b>scrutano</b> scan.3PL	<b>coi</b> with.DET	<b>telescopi</b> telescopes	
<i>With their telescopes, the astronomers scan (the sky)</i>					
333. <b>ogni</b> each	<b>mutamento</b> change	<b>che</b> REL	<b>ha</b> have.3SG	<b>luogo</b> place	<b>in</b> in <b>Andria</b> Andria
<i>every change taking place in Andria</i>					
334. <b>segnalano</b> report.3PL	<b>l'</b> DET	<b>esplosione</b> explosion	<b>d'</b> of	<b>una</b> one	<b>nova,</b> nova
<b>o</b> or	<b>il</b> DET	<b>passare</b> passage	<b>dall'</b> from.DET	<b>arancione</b> orange	<b>al</b> to.DET
<b>d'</b> of	<b>un</b> one	<b>remoto</b> remote	<b>punto</b> spot	<b>del</b> of.DET	<b>firmamento,</b> firmament
<b>di</b> of	<b>una</b> one	<b>nebula,</b> nebula	<b>il</b> DET	<b>curvarsi</b> bending	<b>d'</b> of
				<b>una</b> one	<b>spira</b> spire
					<b>della</b> of.DET
					<b>via lattea</b> Milky Way
<i>they report the explosion of a nova or a remote spot of the firmament changing colour from orange to yellow, the expansion of a nebula, the bending of a spire of the Milky Way</i>					
335. <b>Ogni</b> every	<b>cambiamento</b> change	<b>implica</b> entail.3SG	<b>una</b> one	<b>catena</b> series	<b>d'</b> of
	<b>cambiamenti,</b> changes	<b>in</b> in	<b>Andria</b> Andria	<b>come</b> as	<b>tra</b> among
				<b>le</b> DET	<b>stelle</b> stars
<i>every change brings about a series of new changes, in Andria as well as amid the stars</i>					
336. <b>Del</b> of.DET	<b>carattere</b> character	<b>degli</b> of.DET	<b>abitanti</b> inhabitants	<b>d'</b> of	<b>Andria</b> Andria
<b>di</b> of	<b>essere ricordate</b> remember.PASSV.INF	<b>due</b> two	<b>virtù</b> virtues		<b>meritano</b> deserve.3PL
<i>Two virtues of the character of Andria's inhabitants are worth being mentioned</i>					
337. <b>la</b> DET	<b>sicurezza</b> confidence	<b>in</b> in	<b>se</b> REFL	<b>stessi</b> same	<b>e</b> and
					<b>la</b> DET
					<b>prudenza</b> cautiousness
<i>self-confidence and cautiousness</i>					
338. <b>Convinti</b> sure.PL	<b>che</b> COMPL	<b>ogni</b> each	<b>innovazione</b> innovation	<b>nella</b> in.DET	<b>città</b> city
<b>sul</b> on.DET	<b>disegno</b> shape	<b>del</b> of.DET	<b>cielo,</b> sky	<b>prima</b> first	<b>d'</b> of
<b>i</b> DET	<b>rischi</b> risks	<b>e</b> and	<b>i</b> DET	<b>vantaggi</b> advantages	<b>per</b> for
<b>per</b> for	<b>l'</b> DET	<b>insieme</b> whole	<b>della</b> of.DET	<b>città</b> city	<b>e</b> and
				<b>dei</b> of.DET	<b>mondi</b> worlds
					<b>influisca</b> bear.SUBJN.3SG
					<b>decisione</b> decision
					<b>calcolano</b> examine.3PL
					<b>loro</b> OBJ:3PL
					<b>e</b> and
<i>Sure as they are that all innovation in the city has a bearing on the shape of the sky, before taking any decision they examine the risks and the advantages for themselves as well as for their city and all the other worlds on the whole</i>					