

LESSON 18

DIALOGUE

Ангеле, тѝ бащѝ, тѝ маѝка

// Веселин излѝза от входа и вижда, че Ангел и Дѝйвид са седнали на една пейка в градинката от другата страна на улицата. //

Ангел: Аз тѝкмо разпитвах Дѝйвид къде е отседнал, та да потърсим кръчма някъде в тѝя посока.

Дейвид: Мѝята квартира е в центъра, на една от улѝчките зад паметника на Цѝр Освободѝтел.

Веселин: А-а, на опашката на коня. Там наблѝзо мѝжете да отидете в Рѝския клуб.

Дейвид: Ама виѝе няма ли да дойдете с нас?

Ангел: Ела с нас, бѝ. Без тебе няма да е така весело. Джули се измѝкна, а сегѝ и тѝ... Пѝк и не гѝ знам тѝя клуб къде е.

Веселин: За съжалѝние, аз си спѝмних току-що, че един приятел обеща да намѝне тѝя вѝчер към нас.

Ангел: Откъде го извади сегѝ тѝя приятел? Ако не мѝ лѝже паметта, тѝ днѝс трѝбваше по план да си в Гѝброво. Нали така? Ама както и да ѝ.

// Ангел и Дѝйвид се сбогѝват с Веселин на трамвайната спѝрка. Веселин се упѝтва към кѝци, а двѝмата нѝви познѝйници решѝват все пак да вечерят заедно. //

Ангел: Добрѝе че не си и тѝ вегетериѝнец като Джули, че къде ще ти търсим пѝстни мѝнджи по товѝ време.

Дейвид: Ама не сервирали ли вегетериѝнски ястия в ресторѝнтите?

Ангел: Откъде да знам?! Не съм ги питал. Тѝ ми кажи на мене кой мѝж мѝже да се наядѝ с трѝва?

Дейвид: Зеленчуците са мнѝго полѝзни за здравето.

Ангел: По тѝя рѝбота спѝр няма. Ама знаѝеш аз как обѝчам да си пѝйна ракийката с мѝшана салѝтка. Или с кѝбпоолу... Прѝстите да си облѝжеш. Ама нали знам, че след товѝ ще ѝма и скѝричка.

Дейвид: Тí сáм ли живееш?

Ангел: Къде ти! Аз живеея с нашите. Майка и татко са вече пенсионери. Вечер, като се върна от работа, им помагам из градината. Ако не са ме поканили някъде на гости, де. Аз имам много приятели в Балчик.

Дейвид: Аз разбирам, че Балчик е много хубав град. Жалко, че ние с Джули не знаехме нищо за него и затова не отидохме да го видим.

Ангел: Човек не може да види всичко на един път. Остави си нещо и за догодина. Тí нали ще дойдеш пак в България?

Дейвид: Може и да дойда.

Ангел: Ела непременно. И се отбий и при мене в Балчик. Майка ми има да се радва.

Дейвид: Аз не съм решил още какво ще работя другото лято. Рано ми е да правя плановете.

Ангел: Какво толкова ще му мислиш?! Аз, без много да му мисля, станах плочкаджия и хич не съжалявам. Иде ми отръки. Клиентите много ме търсят. Ето и она ден една ми се обади по телефона и направо плаче. "Ангеле, ти баща, ти майка, какво ли не опитвах, падат пустите му плочки и това е. Ела веднага." Ясно ти е каква е работата. Те стройха къща по-миналата година. Аз им сложих плочките в банята и стана като картинка. За кухнята обаче хубави плочки не можат да намери. То, да ти кажа, не че няма плочки, но нали ги знаеш жените какви са -- искат нито една съседка да няма като техните плочки. Да са уникални. Та, докато тя избере плочките, аз минах на друг обект. Като ме потърси, аз ѝ отказах -- нямам свободно време. Хората чакат по цели месеци. Наложих се тя да извика друг майстор и на. Ама съжалих я, де. Отидох един неделен следобед и на бърза ръка ѝ оправих кухнята.

Дейвид: Ангеле, виж тази механа отсреща. Да влезем там, а?

Ангел: Дали ще има свободни места?

BASIC GRAMMAR**18.1. Verbal aspect: review**

For practically every verbal meaning in Bulgarian, there exist two different verbs: one perfective and one imperfective. The difference in meaning between them corresponds to the speaker's point of view as to whether there exists, for the specific verbal action in question, some sort of boundedness. Every time a Bulgarian uses a verb, s/he is obliged to choose which of these two aspects, or points of view, s/he wishes to emphasize.

The rules governing these choices are difficult to formulate because there are different sorts of "boundedness" depending on the meaning of the particular verb. The best (and almost only) way is simply to get a feel for it through practice and exposure. By now the student has been exposed to this distinction long enough for such a process to have begun. The examples of usage given in later portions of this lesson are intended simply to bring this process onto a more conscious level.

Once having made the conceptual choice of which aspect to use, students must then produce the proper form, perfective or imperfective. Predicting the imperfective form from the perfective (or vice versa) takes some practice, but fortunately there is a system of sorts. In the discussion below, aspect pairs will be given in the standard format, in which the imperfective is listed first.

18.2. Formation of aspect pairs: basic vs. derived

The essence of the aspect system is that verbs come in pairs. There are two sorts of pairs, basic and derived. To the "basic" type belong many very common verbs. The ones listed below, for instance, happen to occur in the dialogue for this lesson, and should be very familiar to the student by now.

<i>imperfective</i>	<i>perfective</i>	<i>(meaning)</i>
виждам	видя	see
връщам	върна	return
казвам	кажа	say
намирам	намеря	find
отивам	отида	go
падам	падна	fall
слагам	сложя	put
ставам	стана	stand up, become
сядам	седна	sit down

Because for basic verbs it is impossible to say which is the more fundamental of the two forms, there is no sure way to predict the imperfective form from the perfective, or vice versa. Certain correlations can be noted, however. In each case, the verbs from the above list will be repeated, followed by additional examples.

Basic pairs: possible correlations between imperfective and perfective forms

(1) If a verb ends in **-вам**, it is likely to be imperfective; it is also possible for its perfective partner to have a different form of the stem final consonant. Sometimes the imperfective form will end in **-авам**.

<i>imperfective</i>	<i>perfective</i>	<i>(meaning)</i>
ка́з-вам	ка́ж-а	say
оти́-вам	отид-а	go
да́-вам	да́м (дад-ёш)	give
заку́с-вам	заку́с-я	eat breakfast
ка́ч-вам се	кач-а́ се	mount, go up
получ-а́вам	получ-а	receive
реш-а́вам	реш-а́	decide
свѣрш-вам	свѣрш-а	finish

(2) If a verb ends in **-на**, it is likely to be perfective. The imperfective partner will usually end in **-ам**; sometimes there is a shift in the shape of the stem as well.

<i>imperfective</i>	<i>perfective</i>	<i>(meaning)</i>
връщ-ам	вѣр-на	return
па́д-ам	па́д-на	fall
ста́в-ам	ста́-на	stand up, become
сяд-ам	се́д-на	sit down
помáг-ам	помóг-на	help
пу́ск-ам	пу́с-на	drop, mail
сре́щ-ам	сре́щ-на	meet
сти́г-ам	сти́г-на	arrive

(3) Stem-final **-д** or **-т** in the perfective often corresponds to stem-final **-жд** or **-щ**, respectively, in the imperfective.

<i>imperfective</i>	<i>perfective</i>	<i>(meaning)</i>
ви́жд-ам	ви́д-я	see
оба́жд-ам се	оба́д-я се	call, contact
пла́щ-ам	пла́т-я	pay
се́щ-ам се	се́т-я се	think of, recall

(4) There can be a variation in root vowels, according to which the imperfective partner will have *-а-* or *-и-* in the root, and the perfective partner will have *-е-* or *-о-* (and in one exceptional case, *-я-*).

<i>imperfective</i>	<i>perfective</i>	<i>(meaning)</i>
нам- и -рам	нам- е -ря	find
сл- а -гам	сл- о -жа	put
вл- и -зам	вл- я -за	enter
дон- а -сям	дон- е -са́	bring
обл- и -чам	обл- е -ка́	put on, clothe
отв- а -рям	отв- о -ря	open
отгов- а -рям	отгов- о -ря	answer

Simplex imperfectives, and derived pairs

A large number of Bulgarian verbs exist only in the imperfective. These are called “simplex imperfectives”, and they all denote basic, general activities. Examples (again, from the dialogue) are

пѝтам	ask
пѝя	drink
пѝвя	do, make
тѝрся	look for
я́м, яде́ш	eat

To make these verbs perfective, one adds a prefix. It is at this point that such verbs become part of the Bulgarian aspect system, in which (as on Noah’s ark) all verbs come in pairs. That is, every perfective verb derived in this way from a simplex imperfective, must then give rise, via derivation, to a corresponding imperfective verb.

The formal relationships between verbs in derived pairs are partly predictable. When one adds a prefix, the meaning and aspect of the verb change, but its conjugation pattern is unaltered.

<i>imperfective</i>	<i>+ prefix ›</i>	<i>perfective</i>	<i>(meaning shift)</i>
бе́ра	<i>+ раз- ›</i>	раз-бе́ра	gather › understand
<i>Conjugation</i>		<i>Conjugation</i>	
<i>1sg.</i> бе́ра		<i>1sg.</i> разбе́ра	
<i>2sg.</i> берѝш		<i>2sg.</i> разберѝш	
<i>3sg.</i> берѝ		<i>3sg.</i> разберѝ	
etc.		etc.	

Other examples which occur in this lesson's dialogue are:

<i>imperfective</i>	+ prefix ›	<i>perfective</i>	(meaning shift)
б ^и я	+ от-	от-б ^и я се	beat › drop in
ва ^д я	+ из-	из-ва ^д я	take out › take out
ли ^ж а	+ об-	об-ли ^ж а	lick › lick off
пи ^т ам	+ о-	о-пи ^т ам	ask › attempt

For each of these new perfectives -- a new verb with a new meaning -- it is then necessary to derive an imperfective partner. This process of derivation is accomplished by suffixation. The meaning of the verb does not change (except for the removal of the sense of “boundedness”), but the form changes considerably. Furthermore, one must know which of the several possible suffixes is the appropriate one for the verb in question. One element is common, however: all derived imperfectives end in **-ам**, and all belong to the **a-conjugation**.

The majority of imperfectivizing suffixes contain **-в-**; indeed, the most frequently occurring one consists solely of **-в-**. In these instances, one forms the imperfective simply by adding **-вам** directly to the stem. The accent is always on the syllable immediately preceding the **-в-**.

Sometimes there is a shift in the stem-final consonant or in the root vowel before the suffix **-в-**. These shifts usually follow the general patterns seen in the “basic” types above. Other verbs expand the suffix to **-ава-**/**-ява-** or (more rarely) **-ува**; this suffix is always accented. Finally, the verb can simply shift to the **a-conjugation**, often with a change in the stem-final consonant as well.

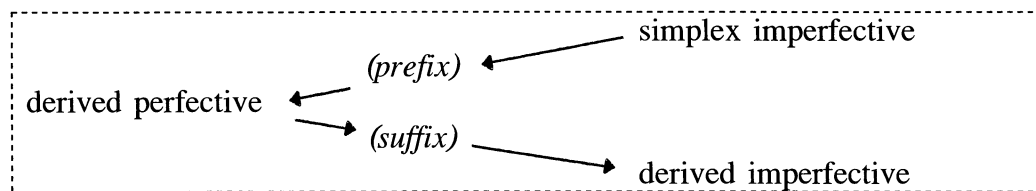
Here are examples of all these patterns.

<i>perfective</i>	<i>derived imperfective</i>	<i>formal marker</i>	(meaning)
запозна ^я	запозна ^{вам}	-в-	acquaint
опи ^т -ам	опи ^т -вам	-в-	attempt
отби ^я	отби ^{вам}	-в-	drop in
пока ^н -я	пока ^н -вам		invite
наре ^ж -а	наря ^з -вам	-в-, cons. shift	cut into pieces
обли ^ж -а	обли ^з -вам	-в-, cons. shift	lick off
препи ^ш -а	препи ^с -вам	-в-, cons. shift	rewrite
забра ^н -я	забра ^н -явам	-ава-	forbid
заци ^н -а	заци ^н -авам	-ава-	depart
ку ^п -я	ку ^п -увам	-ува-	buy
науч ^а	науч ^а -вам	-ава-	learn
изва ^д -я	изва ^{жд} -ам	cons. shift	take out
изпра ^т -я	изпра ^щ -ам	cons. shift	send off
разгле ^д -ам	разгле ^{жд} -ам	cons. shift	examine
събу ^д -я	събу ^{жд} -ам	cons. shift	wake

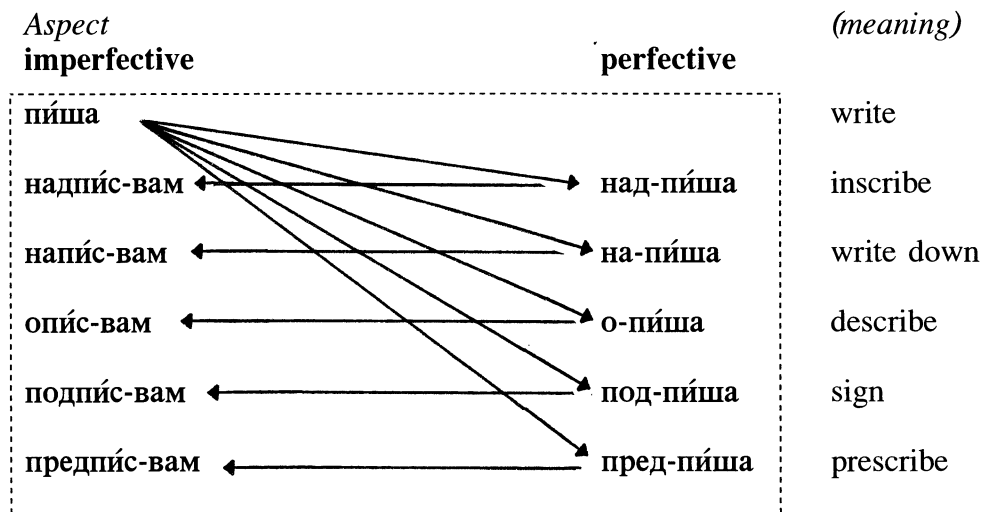
18.3. Meaning of derived imperfectives

In its general outlines, the Bulgarian aspect system is straightforward. Certain imperfective verbs denote an action which is so general and basic that it is by nature perceived as unbounded: for this reason, these “simplex imperfectives” have no perfective partners. One adds the idea of boundedness to such verbs by placing a prefix on them: in this way a perfective verb is created.

The essence of verbal aspect, however, is that the idea of “boundedness” can only exist in opposition. According to the Bulgarian system, a perfective verb requires an imperfective partner to complete its semantic range. That is, it cannot exist unless it is paired with a corresponding imperfective verb, a verb which itself exists only to express the unbounded point of view of the very same action. Thus, for every perfective verb derived from a simplex imperfective by prefixation, there must be an imperfective verb derived by suffixation. Here is a schematic depiction of this process:



Most simplex imperfectives give rise to at least several perfectives, each of which has a different meaning. The meaning which a particular prefix will impart can only sometimes be predicted (for more on this topic, see Lesson 26). For example:



Thus, even though the aspect system is basically a binary one (imperfective - perfective), in many instances there is in practice a three-fold distinction. Consider the following example, where the derivational process moves from one verb through a second to create a third.

1. *simplex imperfective: basic action*
Тя пише поезия. She writes poetry.
2. *derived perfective: newly limited meaning, bounded version*
Миналата година тя написа пет стихотворения. Last year she wrote [= finished] five poems.
3. *derived imperfective: newly limited meaning, unbounded version*
Тя написва по едно стихотворение преди закуска всеки ден. Every day she writes [and finishes] a poem before breakfast.

The base activity, expressed by the simplex imperfective **пиша**, is writing. The newly limited meaning created by adding the prefix **на-** (**напиша**) is that of a single completed instance of writing a particular text (such as a letter or a poem). The derived meaning created by adding the imperfectivizing suffix **-вам** (**написвам**) retains the idea of writing a text to completion but removes the idea of boundedness.

Unboundedness can take several forms, of course. The correct meaning of aspectual marking usually can be determined only in context. In the above instance, the idea of unboundedness is conveyed in the repeated nature of the action: numerous poems are written (but each one written to completion). The following examples presents another sort of unboundedness, with the meaning of duration.

1. *simplex imperfective: basic action*
Тоя блок отсреща го строят поне от пет години. They've been building the apartment house across the way for at least five years.
2. *derived perfective: newly limited meaning, bounded version*
Никога няма да го построят -- They're never going to finish it --
3. *derived imperfective: newly limited meaning, unbounded version*
-- построяват един етаж за два месеца и изчезват. -- they take two months to put together a single floor and [then] they disappear.

The base activity, expressed by the simplex imperfective **строя**, is that of construction. The newly limited meaning created by adding the prefix **по-** (**построя**) is that of completion of a particular sort of construction activity. The derived meaning added by the imperfectivizing suffix **-avam** (**построявам**) retains the idea of completing this type of construction activity but removes the idea of boundedness. Here the idea of unboundedness is conveyed as one of duration: the speaker focuses upon the fact that it takes the builders two entire months to finish a single floor.

18.4. Indirect object pronouns: review

Constructions with the indirect object are very widespread in Bulgarian, and cover a broad range of meanings. The neutral expression of the indirect object is with the short form pronouns (ми, ти, ѝ, му, etc.). The long form pronouns (мéне, тебе, не́я, не́го, etc.) can be used instead for contrastive or emphatic meaning.

The “doubled” form of pronoun objects (на мéне ми, на тебе ти, на не́я ѝ, на не́го му, etc.) is very common. Most indirect object constructions can utilize either the short form or the doubled form of the pronoun, with relatively little difference in meaning. Examples of such constructions are indirect object of the verb, experiencer constructions, and relational expressions such as Геóрги ти е бра́т (на тебе). Pronoun objects in all of these obey the basic word order rules for clitics.

Short form indirect object pronouns can also be used to indicate general possession. Here two points are to be noted. First, pronoun objects used in this meaning cannot appear in the doubled form. Second, they are placed not next to the verb but to the definite article (or, in the case of kinship terms, to the noun). Thus, when the verb of the sentence has a “true” indirect object, there can be a sequence of what looks like two instances of indirect object pronouns. For example:

Нóвата ми кнiга е на мáсата.

My new book is on the table.

Мáйка ми им да́де сладолéд на децáта.

My mother gave ice cream to the children.

18.5. Indirect object of “affect”

The similarity among all indirect object constructions is that the person denoted by that object pronoun is affected somehow by an action, a state or a relationship. Often this state of “affectedness” is such that it is difficult to find an appropriate English translation for the pronoun. Consider the following examples, in which only the broader context can convey the full meaning.

bare example

Ще ми мiне.

It'll go away.

[*literally*: it will pass to me]

context of example

Изведнáж сiлно ме заболя корéмът. Мислех отначáло, че ще ми мiне; и продължих да гóтвя. Но не отми́на и трябваше да извiкам бърза пóмощ.

All of a sudden I got a sharp pain in my abdomen. I thought at first it would go away, and resumed cooking. But it didn't go away, and I had to call an ambulance.

bare example

Вре́ме ѝ е.

It's high time.

[*literally*: it's time to her]

context of example

Тя е на два̀йсет и пѐт годи́ни!
Вре́ме ѝ е́ вече да се оже́ни.

She's 25 years old [already]! It's high time she got married.

bare example

Ра́но ми е.

It's still early.

[*literally*: it's early to me]

context of example

Аз не сѐм реши́л о́ще какво́ ще
рабо́тя. Ра́но ми е́ да пра́вя
пла́нове.

I haven't yet decided what I'm going to do. It's still early to be making plans.

bare example

Нѐщо ми ѝма.

Something's wrong.

[*literally*: something is to me]

context of example

Зна́ех, че нѐщо ми ѝма, но не
можа́х нѝщо да напра́вя
досега́.

I knew something was wrong [with me], but I couldn't do anything about it till now.

bare example

Тя́ ми гле́даше на ка́рти.

She read my fortune. [*literally*: she looked at the cards to me]

context of example:

(Fortune-telling: the fortune-teller looks at the cards with attention focused on a particular person, who can be said to be "affected" by this action.)

This construction, called here the "indirect object of affect", is similar in both form and meaning to "experiencer" constructions: pronouns can be single or doubled, and the person experiencing or affected by a particular situation is the one denoted by the pronoun object.

Grammatically, however, the two sentence types are often different. In an experiencer construction, there is no grammatical subject (although the person experiencing the state is the logical subject of the sentence, and is expressed as such in the English translation). In an "affect" construction, however, the subject - verb relationship is usually as in other Bulgarian sentences. The English translation of "affect" sentences, though, usually has no subject other than the "dummy *it*".

Experiencer:

Бе́ше ми мно́го студѐно.

I was very cold.

Affect:

Ще́ ми ми́не.

It'll pass.

EXERCISES

I. Rewrite the following in the present tense, imperfective aspect.

В събота ще отидем на планина. Ще поканим и колегите от службата. Отначало ще тръгнем с коли. Ще преценим колко човека ще бъдем и ще решим колко коли ни трябва. От паркинга ще продължим пеша. Пътят няма да е лек и ще спрем няколко пъти за почивка. Предварително ще си приготвим закуска и ще вземем освежителни напитки. Всеки ще избере най-подходящи дрехи и още по-важно -- обувки. Аз ще обуя специални маратонки. Иначе ще хвана мазоли. Разходката трябва да е удоволствие, а не мъчение.

II. Fill in the blanks with the appropriate form of one of the following verbs: опиша, препиша, напиша, надпиша, подпиша, разпита, опита, попита.

1. Нямам търпение да _____ тортата.
2. Не зная пътя до театъра и трябва да _____ хората по пътя.
3. Баща му е известен в селото, можеш да _____ всеки за него.
4. Трудно е да ти _____ красотата на този курорт.
5. Момчето не си _____ домашното вкъщи и трябваше да го _____ на училище.
6. Господине, трябва да се _____ под молбата.

III. Rewrite the sentences using short form indirect object pronouns when possible.

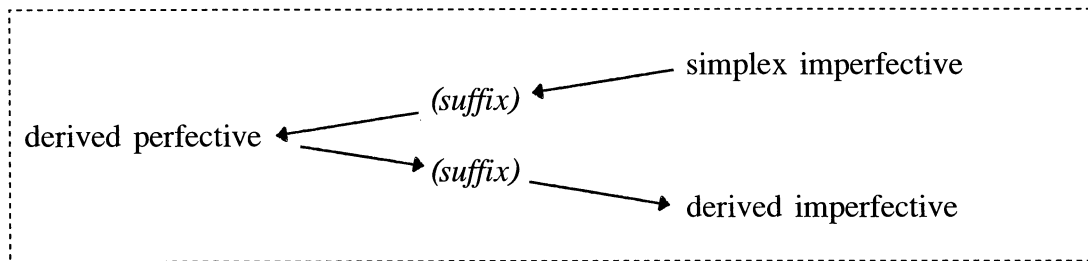
1. На тях помогнахте, а на мене ще помогнете ли?
2. На тебе казвам, не на шапката си.
3. На нея дадох книгата, а тя не я върна.
4. На него не обяснявай, той знае пътя добре.
5. Занесохте ли на него подаръци?
6. Голямата чест се падна на нас.
7. Твоят часовник ме буди всяка сутрин в 6 ч.

ADDITIONAL GRAMMAR NOTES

18.2a. Derivation in aspect pairs: derived perfectives

Whenever a prefix is added to a simplex imperfective, a new perfective verb is created. Each individual concatenation of “prefix + stem” has a unique lexical meaning which can only be partially predicted (see Lesson 26 for more on this topic). For every new prefixed perfective verb, an imperfective verb is derived via suffixation. Each of these new verbs keeps the unique individual lexical meaning of its prefixed partner. The meaning added by imperfectivization, however, is general to all derived imperfectives: it is the “absence of boundedness”.

It is also possible to derive perfective verbs from simplex imperfectives with the suffix *-н-*, which adds the meaning of one-time instantaneous action. This suffix can also add attenuative meaning (to do something “a little bit”). Only certain simplex verbs can undergo this derivational process, but for those which do, the meaning of the derived form is clear. As do all derived perfectives, these also give rise to a secondarily derived imperfective. Here is the model of derivation, followed by examples both of derivational patterns and of usage.



Instantaneous meaning

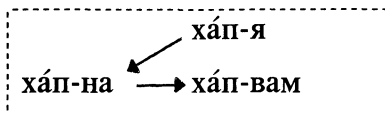
	<i>perfective</i>	<i>imperfective</i>	<i>(meaning)</i>
<i>simplex</i>		рѣт-ам	kick
<i>derived pair</i>	рѣт-на	рѣт-вам	take a kick
<i>simplex</i>		чѹк-ам	knock
<i>derived pair</i>	чѹк-на	чѹк-вам	give a knock or tap

Attenuated meaning

<i>simplex</i>		пѣя	drink
<i>derived pair</i>	пѣй-на	пѣй-вам	have a quick drink

simplex

derived pair



bite

have a bite

Ах, как обичам да си пийна
ракийката с мешана салátка!

Oh, how I love to have a shot of rakia
with a bit of mixed salad!

Тáя вéчер тря́бва да вeчeря́ме
ра́но, на о́бeд са́мо хáпна́ме
ма́лко.

We should have dinner early tonight,
we only had a small bit at lunch.

-- Ти разбра́ ли, че Пе́тър е
уда́рил кола́та?

“Did you hear that Peter smashed up
his car?”

-- А́у!

“Oh no!”

-- Не се́ притесня́вай де́, то́й са́мо
я е чу́кнал ма́лко.

“Don’t worry, he just bumped it a bit.”

18.2b. Verbal derivation: the prefixes по- and за-

Certain prefixes impart a particular meaning to a verb. Among these are по-, which adds the meaning “for a little while”, and за-, which normally adds the meaning of the beginning of an action. This type of perfectivization will be studied in more detail in Lesson 26.

Седне́те до ме́не, ще ви по́чeта́
и от двéте кнíги.

Come sit by me, and I’ll read you a
bit of both books.

Тря́бва да ми́на няко́й пáт да си
поприка́зваме.

I should come by sometime so we can
chat for a bit.

Ха́йде да се поразхо́дим.

Let’s go for a little walk.

Па́к заваля́, а аз не си́ но́ся
чадъ́р.

It’s begun to rain again, and I don’t
have an umbrella.

На ста́ри годíни вся́ка жена́
заприли́чва на ма́йка си.

As she gets on in years, every woman
starts to resemble her mother.

18.3a. Meaning of derived imperfectives: “holes in the system”?

It is a cardinal rule of the Bulgarian aspect system that the addition of a prefix to a simplex (unpaired) imperfective always creates a new verb pair with a new meaning, and such pairs are always listed separately in the dictionary from the original simplex verb. In most instances, this reflects the actual state of the language:

the new, derived meaning is palpably and clearly distinguished from that of the basic simplex verb. For instance, the pairs **разпѣтвам / разпѣтам** “interrogate” and **опѣтвам / опѣтам** “attempt” are both clearly distinct in meaning from **пѣтам** “ask”.

In the case of some verbs, however, this structural model seems somewhat forced. Certain imperfective verbs have clearly been formed by derivation from a perfective which itself has been derived from a simplex imperfective. The perfective verb which represents the necessary intermediate stage, however, has fallen out of existence. One is left with two imperfective verbs which function essentially as synonyms. Examples of pairs which are completely synonymous are **чакам -- очаквам** “wait”, **зная -- познавам** “know”. Another pair which is almost complete synonymous is **говоря -- разговарям** “talk”. In each case, the presumed intermediate verb (**очакам / позная, разговоря**) is not in existence or is only used very rarely in that meaning.

18.4a. Indirect object pronouns and word order

A number of different constructions utilize short form indirect object pronouns. In most of these, the indirect object pronouns follow the rules learned earlier: they occur adjacent to the verb, immediately before the direct object pronoun, and after all copula forms except 3rd singular. In possessive constructions, however, they must occur immediately after the definite marker of the possessed noun (or in the case of kinship terms, immediately after the noun itself).

Examples are given below of both types of word order patterns. Indirect object pronouns are labeled *IND* wherever they are attached to the verb -- in indirect object constructions, experiencer expressions, relational-possessive expressions, and when used as the indirect object of affect. When used to express possession of a noun, however, they are labeled *POS*. When the verb of such a sentence takes an actual indirect object, there can be a sequence of what looks like two instances of *IND*, but which in fact is a sequence of *POS - IND*.

Indirect object of the verb

Дáдох	им	сладолéд.
<i>verb</i>	<i>IND</i>	

I gave them ice cream.

Experiencer expressions

Харéса	ми	фѣлмът.
<i>verb</i>	<i>IND</i>	

I liked the film.

Студéно	ми	е.
	<i>IND</i>	

I'm cold.

Relational possessive expressions

Георги	ти	е	брат.
	IND	3 ^d COP	predicate

Georgi is your brother.

Тий	си	ми	приятел.
	COP	IND	predicate

You are my friend.

Indirect object of affect

Ще	ми	мине.
Fut.	IND	verb

It'll pass.

Possessive constructions

Новата	ми	книга	е	на масата.
adj. def.	POS	noun	verb	

My new book is on the table.

Майка	ми	им	даде	сладолед	на децата.
subj	POS	IND	verb	dir. obj.	ind. obj.

My mother gave the children ice cream.

Despite the difference in word order patterns, these short form possessive pronouns share the overall category of “affectedness”. In terms of meaning, they express an idea very similar to that of relational possessives. What is interesting, however, is that in certain instances a possessive pronoun object may appear to move away from its position adjacent to the definite article and take up position next to the verb. In other words, in certain instances it sheds the identity of *POS* and takes on that of *IND*.

In the examples below, *poss. noun* identifies the noun to which the possessive short form pronoun is normally attached. In the first sentence of each pair, the possessive pronoun occurs next to its noun, according to the rules for a short form pronoun in the *POS* function. In the second sentence(s), this same pronoun occurs in the *IND* position, which is next to the verb. The English translation, given between the different versions, cannot usually convey the difference in meaning between them.

possessive rules

Значи,	виртуозът	отряза	апандисита	ти.
	subj.	verb	poss. noun	POS

So this virtuoso took out your appendix.

indirect object rules

Значи,	виртуозът	ти	отряза	апандисита.
	subj.	IND	verb	poss. noun

possessive rules

Смени́ха	име́ната	им.
<i>verb</i>	<i>poss. noun</i>	<i>POS</i>

They changed their names.

indirect object rules

Смени́ха	им	име́ната.
<i>verb</i>	<i>IND</i>	<i>poss. noun</i>

На тях	им	смени́ха	име́ната.
<i>ind. obj.</i>	<i>IND</i>	<i>verb</i>	<i>poss. noun</i>

A similar relationship is seen in the following pairs of sentences, in each of which the indirect object pronoun replaces a prepositional phrase in **на**, once with the meaning of possession and once with the meaning of indirect object of affect.

possessive rules

Ръце́те	на На́дка	са	мръ́сни.
<i>poss. noun</i>		<i>verb</i>	

Nadka's hands are dirty.

Ръце́те	й	са	мръ́сни.
<i>poss. noun</i>	<i>POS</i>	<i>verb</i>	

Her hands are dirty.

indirect object rules

Та́ня	й	мие́	ръце́те.
<i>subj.</i>	<i>IND</i>	<i>verb</i>	<i>poss. noun</i>

Та́ня	й	мие́	ръце́те	на не́я.
<i>subj.</i>	<i>IND</i>	<i>verb</i>	<i>poss. noun</i>	<i>ind. obj.</i>

Tanya washes her [Nadka's] hands.

In all of the above examples, the meaning of “possessiveness” is still present: the appendix belongs to the speaker, the names belong(ed) to the streets, and the hands belong to Nadka. Yet sometimes this possessive appears to be absorbed into the broader meaning of “affectedness”. That is, the attention of the speaker shifts from the more concrete idea of possession to the more subtle idea of affect, and this shift of focus is conveyed by a shift in word order. The fact that the two different meanings -- that of possession and that of indirect object -- can be expressed with the preposition **на** is certainly relevant here.

Two points are significant here: 1) not every instance of a possessive construction can make this shift; and 2) the presence of the shifted word order indicates not so much a change in meaning as a shift in the speaker's range of perception.

18.5a. Idiomatic uses of the indirect object pronoun

All the uses of indirect object pronouns studied in this lesson refer to a person. That person is either the possessor, the experiencer, the recipient, the relative, or is in some way affected by the action. Certain idioms, however, include indirect object pronouns which have no real-world referent (but which still obey the appropriate word order rules).

An example is the use of the 3rd singular masculine indirect object form **му** used with the verb **мисля** (or alone). The meaning added by **му** is simply a highly emotional one (there is no reference to any person or thing of masculine gender).

Каквó тóлкова ще му мислиш!	Why so much thinking?!
Аз, без да му мисля, стáнах плóчкаджия.	I became a tile-layer without a second thought.
Пáдат пúстите му плóчки и товá е.	Those stupid tiles fall off and there's nothing I can do about it.

18.6. Derivation of diminutives, continued

As seen in Lesson 13, the suffix **-ч-** is used to form nouns that designate smaller versions of the base noun -- hence the name “diminutive”. Numerous other suffixes also are used to form diminutives. The characteristic mark of all of them is the presence of one or more of the following consonants or consonant groups: **-ч-**, **-ц-**, **-чк-**, **-нц-**. Depending on the degree of diminution speakers wish to convey, they can add more than one of these suffixes to a word.

All of these suffixes can also be used to convey the sense of endearment and affection. This usage of words meaning “little” is not unknown in English. For instance, a speaker of English might refer to a shop she is fond of, regardless of its size, in the following manner:

“There’s this little shop down the street where they have....”

In Bulgarian, such usage is much more widespread than in English. Diminutive suffixes can be added to nouns, adjectives, and even verbs. Depending on the context (and on the noun itself), the same suffixes can signify either smallness or affection (and, of course, sometimes both). Personal names are also often modified by means of these suffixes.

The suffix **-к-** is freely added to many words. In the following instances, where it refers to items of food and drink, it clearly does not indicate smallness of portions. Rather, it expresses the speaker’s fondness for the experience of eating and drinking.

<i>neutral word</i>	<i>root</i>	+ -к- ›	<i>derived diminutive</i>	<i>(meaning)</i>
раки́я	ракий-	-к- ›	раки́й-ка	rakia
салáта	салат-	-к- ›	салáт-ка	salad
ска́ра	скар-	-ич-к- ›	ска́рич-ка	grilled meat

The sequence -чк- in ска́ричка in fact is a double occurrence of the suffix -к-; the first -к- shifts to -ч- before the second one.

Another diminutive suffix is -ен-ц- (always followed by the neuter ending -е). It forms nouns signifying both the young of certain animals, and endearing forms of personal names. For example:

<i>base</i>	<i>stem</i>	+ ен-ц-	<i>derived diminutive</i>	<i>(meaning)</i>
ко́т-ка	кот-	-ен-ц-	ко́т-енце	kitten
ку́ч-е	куч-	-ен-ц-	ку́ч-енце	puppy
пра́с-е	прас-	-ен-ц-	пра́с-е́нце	piglet
пи́л-е	пил-	-ен-ц-	пи́л-енце	
На́д-ка	Над-	-ен-ц-	На́д-енце	
Ми́т-ко	Мит-	-ен-ц-	Ми́т-енце	

Words in the first half of the above chart illustrate the “true” diminutive use of this suffix: these are the neutral forms used to refer to small (that is, the young of) animals. Words in the second half of the chart illustrate the “endearing” use of this suffix: all these words refer to humans. In turn, most are derived from a word which already has a diminutive meaning.

The word пи́ленце, for instance, which is used in the sense of “sweetheart”, is derived from пи́ле. Пи́ле, in turn, is the neutral diminutive referring to the young of a chicken. The other two diminutives are nicknames derived from names which themselves are already diminutive forms of the given names Наде́жда and Дими́тър. This second degree of diminution (with -енце) would be used only to a child, or to someone to whom one felt extremely close.

The following examples illustrate the usage of these derived forms. In each case the speaker is a child or is speaking to a child. Translations are of necessity approximate, as much depends on the context.

NOTE: diminutive formations of this sort are not included in glossary lists.

Мáмо, ви́ж това́ ко́тене́ ко́лко е ху́бавичко!	Mommy, look at the kitten, how little and cute it is!
И́скаш ли ча́йче, пи́ленцето ми?	Do you want a bit of tea, my little sweetheart?
О́х, на ма́ма зла́тного момиче́нце!	Oh, [see] Mommy's little golden girl!

Diminutives of proper names end in either -o or -e. If the diminutive form of the personal name ends in -e, it takes the definite article when used in any form other than the vocative.

Вéско, каквó прáвиш?	Vesko, what are you doing?
Ни́е с Вéско ще хóдим та́м.	I'm going there with Vesko.
Ми́ленче, каквó прáвиш?	Milenche, what are you doing?
Ни́е с Ми́ленчето ще хóдим та́м.	I'm going there with Milenche.

Another commonly heard example of a diminutive suffix used endearingly is the series of words formed from the rarely used indefinite adjective го́рък "bitter, wretched". In the definite form, this adjective is used to convey sympathy. More frequently, the series of diminutive suffixes -ич-к- is added in order to achieve a heightened sense of sympathy. For example:

Мно́го му бе́ше тру́дно, горки́ят.	It was hard for him, poor fellow.
Горки́чкият -- прóсто не можа́.	The poor thing -- he just couldn't [manage].

SAMPLE SENTENCES

1. Който търси, намира.
2. Много починах да забравям. Не помня кое къде слагам. Каквото и да потърся, не мога да го намеря.
3. Не можеш да очакваш от него да ти намери книга за превод. Него ще го домързи да търси. Той за себе си не потърсва, ама превежда каквото му попадне.
4. -- Твоите деца френски ли учат в училище, или английски?
-- Моите деца учиха немски шест години, но нищо не научиха.
-- Така не можеш да научиш чужд език. Трябва поне по два часа на ден да учиш, за да има някакъв резултат.
5. Нека да вземем някакво решение най-после. Размишляваме от една седмица и още нищо не сме измислили. Ти идваш всяка сутрин с нови идеи, а вечерта казваш: "Аз размислих, тази идея за нищо не става, трябва да измислим нещо ново."
6. Те и двете плетат много хубаво. Майката обаче е по-бърза и изплита по един чорап на ден. А дъщерята е по-бавна -- на нея ѝ трябва два дена да изплете един чорап.
7. Някой чука на вратата. А аз си седя тихичко в стаята и не отварям.
Чуден човек. Чука веднъж, после -- след дълга пауза -- още веднъж. Точно когато реша, че си е тръгнал, той чука пак. Питам се кой ли е? Дали да не отида да отворя?! Ето, пак чука.
8. След дългата студена зима слънцето грейна и гората изведнъж се разлисти. Слънцето грее сега.
9. Много е странно времето това лято: сутрин слънцето греива за малко, но след обед винаги завалява дъжд.
10. Чудни хора. Те в тяхното семейство гълтат маслините с костилките. Пръв започна да ги глътта бащата. Глътна две. Хареса му. После и другите последваха неговия пример. На децата обаче не разрешават да глътат по много. Те глътват само по три преди закуска. Не повече.
11. Често минавах покрай тази къща. Лампата пред нея винаги светеше. Оня ден обаче пред къщата беше тъмно. После изведнъж лампата светна. Посвети малко и угасна. Оттогава винаги, когато минавам покрай лампата, тя светва. Сигурно ме поздравява.
12. Катеричките са големи къщовници. Каквото намерят, занасят го в хралупата си. Ето, и тази сега носи един орех. Да видим дали пак ще си го занесе в хралупата.

13. Очіте му са отворени.
14. Отворени са му очите.
15. Граничарят ѝ взе паспорта и слезе от влака. Като тръгна влакът, него още го нямаше с паспорта. Тя ужасено се притесни.
16. Деканът връчи дипломата на студента и му стисна ръката.
17. Бóже, каквó хубаво бéбе си ми тí! Каквí са тíя сíни очíчки! Амí, тíя мálки рьчíчки!
18. Кáмене, щом те болí главíчката, трябва да пíйнеш тóпло млечицé.
19. -- Мáмо, дáй ми парíчки за бонбóни.
-- Нá ти парí!

SENTENCES FOR TRANSLATION

1. This rakia is no good at all. I don't like it. I usually have a little bit of rakia with my salad. I wanted to have a little now, but I have changed my mind.
2. The dentist wants to extract another of my teeth. He always sings as he is pulling them out. I think I'll find myself a new dentist.
3. A month ago it would start raining every day in the afternoon. But it hasn't rained in a long time. Maybe it will start raining now!
4. I used to read the newspaper every morning when I got up. It was always too early for me to do any work, and so every morning I would read at least two newspapers. But then I decided I had to renounce this habit.
5. When people say goodbye to each other, they often shake hands.
6. "What's wrong with you?"
"I don't know. I don't feel well. My stomach just suddenly started hurting."
"Your stomach always starts hurting when you have to sit down and do a bit of work. There's nothing wrong with you!"
7. Let's try to sneak out of here. It's time for me to go to bed.

READING SELECTION

Елисавета Багряна, поетеса

Елисавета Багряна е псевдонимът, с който поетесата Елисавета Бѐлчева подписва още първата си книга със стихове “Вѐчната и свѐтата”, излязла през 1927 г. Под това име тя заема бляскаво място в българската литература. Никого преди Багряна на български език не е прозвучавала поезия с такава вътрешна свобода на израза и на духа! При всички български поети преди нея стихът -- дали трóмав, или виртуóзен -- носи следите на творческата мѐка. Когато обаче се вслушваме в нейната поезия, ние сякаш забравяме, че това е поезия, толкова прилича тя на естествената човѐшка рѐч. Това не е прóсто индивидуално откритие на Багряна, то е и резултат от обективния разво̀й на българското поетично слóво; отначало отделѐно от обикновенния гóвор и превърнато в “стих”, то след това достига поетично съвършенство и се завръща -- на друго ниво -- там, откъдето е трѐгнало -- при човѐшкия глас.

Характерното за Багряна цялостно хармонично съзнание я отличава от мнозинството съвременни български творци. Тя твори в хармония със себе си и със светá и възприема живóта пълноцѐнно. Такá тя примирява мечтата и спóмена, úтрото и нощта, тялото и духá, грехá и светостта. Нейната поезия не сáмо изразява най-широката емоционална гáма -- от радостта до скръбта -- но и най-пълния биологичен цѐкъл на човѐка. В поезията на Багряна няма пóзи и метафизически бѐздни, тя няма дори някаква особена свóя тѐма, в която да изчѐрпва себе си. Творчеството на Багряна е в сѐщото време една от първите изяви на нашето национално и балканско самосъзнание. И нейната човѐшка фигура дори, не пó-мáлко от нейната поезия, излѐчва красотá и благородство, някакво гóрдо достóйство. Има удивителна мѐра и сдѐржаност в поведѐнието ѝ. И не ѐ чúдно, че тѐзи, които я познаваха, пáзят в паметта си свѐтлия ѝ образ.

Адаптирано от Светозар Игов, История на българската литература, 1878-1944.

Стихии

Можеш ли да спреш ти вятъра, дѣто идва от могилите,
префучава през боазите, вдига облак над диканите,
грабва стрѣхите на къщите, на каруците чергилата,
сваля портите, оградите и децата по мегданите --
в родния ми град?

Можеш ли да спреш ти Бистрица, дѣто иде пролет яростна,
разтрошава ледовете си, на мостовете подпорите
и излиза от коритото, и завлича, мѣтна, пакостна --
къщиците и градинките, и добитъка на хората --
в родния ми град?

Можеш ли да спреш ти виното, щом веднѣж е закипяло то
в бѣчвите огромни, взидани, с влага лѣхаща наситени,
на които с букви кѣрилски пише “черното” и “бялото” --
в родния ми град?

Как ще спреш ти мене -- волната, скитницата, непокорната --
родната сестра на вятъра, на водата и на виното,
за която е примамница непостижното, просторното,
дѣто все сънува пътища -- недостигнати, неминати --
мене как ще спреш?

-- Елисавета Багряна

GLOSSARY

ако не ме лъже паметта апандисит	if memory serves me correctly appendix, appendicitis	домързява ме / домързи ме (3rd ps.) достигам / достигна достойнство дух, -ът (pl. духове or духове)	not feel like, be too lazy reach, achieve worth, dignity spirit
балкански бэбе бэз да му мисля бэздна биологичен бия благородство бляскав боаз бэдя бэрза пэмощ бэчва	Balkan (adj.) baby not a second thought abyss biological beat nobility brilliant, sparkling defile, gorge awaken, arouse first aid, ambulance barrel, cask	емоционален естествен за нищо не става забранявам / забраня завличам / завлека (-чеш)	emotional natural isn't worth anything forbid drag off, wash away
вадя вечен вэмам решэние взидан виртубзен влага воин волен врбчвам / врбча (-иш) всэ пак вслушвам се / вслушам се вэзприэмам / вэзприэма вбтрешен	take out, get issued eternal arrive at a decision "walled-in" masterly dampness, moisture warrior free, independent hand, deliver, present	завръщам се / завърна се закипявам / закипя заприличвам / заприличам	turn, return begin to boil; be in full swing begin to resemble
гама гледам на карти гэвор горкият, горката грабвам / грабна градинка граничар грейвам / грейна грях, грехът (pl. грехове)	scale, gamut read [some]one's fortune by cards speech, dialect wretched one, poor thing snatch up, carry off small garden border guard start to shine (of sun) sin	иде ми отръки извэстен излъчвам / излъча (-иш) измбквам се / измбкна се израз изразявам / изразя изчэрпвам / изчэрпя изява император индивидуален	be good at, handy at well known, familiar radiate, emanate make off, slip away expression express, manifest exhaust, wear out manifestation emperor individual, personal
декан диканя диплома добитък	dean threshing board diploma cattle, livestock	каруца катеричка кирилски кирилски бэкви клиент клуб корито костилка котенце красота крбчма кбде	cart, carriage squirrel Cyrillic (adj.) Cyrillic letters client, customer club, clubhouse trough; river bed pit, stone kitten beauty pub, tavern far, infinitely

Осемнайсети урок / Lesson 18

къдѣ ти	how could that be?	обѣкт	object, project, site
къщѡвница	sterling housewife	обективѣн	objective
къбѡпоолу	eggplant caviar	облак	cloud
лѡмпа	lamp, light	облизвам /	lick
лѣд, -ѣт (<i>pl.</i> ледовѣ)	ice	оближа (-ѣш)	
лижа (-ѣш)	lick	образ	image, form
лѣжа (-ѣш)	tell a lie, deceive	ограда	fence
лѣхащ	smelling of, giving off	огромен	huge, enormous
		оправям / оправя	settle, put in order
		освежителен	refreshing
		отбивам се /	drop in
		отбия се	
мазѡл	corn, callous, blister	отделям / отделия	separate, detach
маѣстор	master [worker], craftsman	открѣтие	discovery
мѡнджа	dish, food	откъдѣ да знам	how should I know
маратѡнка	training shoe	откъдѣто	whence, from where
маслина	olive		(<i>relative conjunction</i>)
мегдан	[public] square	отличавам /	distinguish
мери <i>see</i> мяра		отлича (-иш)	
механа	tavern	отрѣзвам /	cut off, cut out
мѣшана салѡта	garden salad	отрѣжа (-ѣш)	
мнозинство	majority	отсрѣща	across the way
могила	hill, mound	отсядам / отседна	put up, stay at
му	(<i>conversational particle; see p. 69</i>)	оттогава	from that time
мѣтен	muddy, dull	пѡкостен	harmful, pernicious
мѣченѣе	torment, torture	пѡмет, -та	memory
мяра (<i>pl.</i> мѣри)	measure, fit	пѡркинг	parking lot, carpark
		паспѡрт	passport
на (<i>emphatic particle</i>)	here, there	пауза	pause, break
на бѣрза рѣка	hastily	пийвам / пийна	have a drink/shot
на ти пари	here's [your] money	пиле	chick, chicken;
надписвам,	inscribe		sweetheart
надпиша (-ѣш)		пита се	wonder
налагам /	put, impose, force	плѣнявам / плѣня	take captive, captivate
наложѡ (-иш)		плѣта	knit, braid, plait
налагам се /	impose, necessitate	плѡчкаджия	tile-layer
наложѡ се (-иш)		плѡщѡд	[city] square
налага се /	be necessary	по тѡя рѡбота	on that score
наложѡ се (<i>3rd ps.</i>)		пѡ-миналата	the year before last
наминавам /	drop in	годѣна	
намина		поведѣние	behavior, conduct
направѡ	directly, openly	подписвам /	sign one's name
Нарѡдното събрѡние	Parliament	подпиша (-ѣш)	
наръзвам /	cut into pieces	подпѡра	support, pillar
нарѣжа (-ѣш)		поѣзия	poetry
насищам / насѣтя	saturate	поѣт	poet
национален	national	поѣтѣса	poetess
недѣлен	Sunday (<i>adj.</i>)	поѣтичен	poetic
недостѣгнат	unattained	пѡза	posture, attitude
неминат	"untrodden"	пѡздравявам /	greet
непокѡрен	disobedient, rebellious	пѡздравя	
непѡстижен	unattainable	пѡрта	gateway
нивѡ	level		

Осемнайсети урок / Lesson 18

посвѣтвам / посвѣтна / посвѣтя	shine for a while	свѣтвам / свѣтна	flash, go on (of a light)
последвам	follow	свѣти <i>see</i> свѣт	sanctity
прасѣ	pig	свѣтост	a noble figure
прасѣнце	piglet	свѣтъл образ	shine
превѣждам / преведѣ	translate	свѣтя	holy, sacred
преврѣщам / преврѣрна	transform	сдѣржаност	reserve, restraint
предварителен	preliminary	скѣра	grill
предварително	in advance	скитница	wanderer
предписвам / предпиша (-еш)	prescribe	скрѣб, -гѣ	grief, sorrow
префучѣвам / префучѣ (-иш)	rush past	следѣ	trace, track
преценѣвам / преценѣ	estimate, assess	слово	word, speech
примѣвам / примѣмя	entice, allure	спомен	memory, recollection
примѣр	example	спор	argument
примириѣвам / примириѣ	reconcile	спор няма	it goes without saying
прозвучѣвам / прозвучѣ (-иш)	sound, ring out	стискам / стисна	squeeze, press
просторен	spacious, roomy	стискаме си	shake hands
псевдоним	pseudonym	ръцѣте	shake another's hand
пълноценен	complete, full value	стискам ръка̀та	strange, unusual
разво̀й	development	странен	build
разлиствам се / разлистя се	burst into leaf	стрѣя	eaves
разми́слям / разми́сля	ponder; change one's mind	стрѣха (<i>pl.</i> стрѣхи)	meeting, gathering
размишлявам	speculate	събрѣние	contemporary
разпитвам / разпита̀м	inquire, interrogate	съврѣменен	perfection
разрешѣвам / разрешѣ (-иш)	allow, permit	съврѣшенство	consciousness
разтрошѣвам / разтрошѣ (-иш)	break up, crumble	съзнѣние	as if
резултѣт	result	сякаш	
рѣч, -гѣ	speech	та	and, even; so that
решѣние	decision, solution	творѣц	creator; artist
риѣтам	kick	творѣчески	creative
риѣтвам / риѣтна	take a kick	творѣчество	creative work
ро̀ден град	hometown	ти ба̀щѣ, ти ма̀йка	you're my only hope
ро̀дна сестра̀	birth sister (same parents)	тих	quiet
самосъзнѣние	self-awareness	тихо	quietly; quiet!
сбо̀гѣвам се	say goodbye, take leave of	торѣта	cake
сва̀лям / сваля̀	remove, throw down	тро̀мав	clumsy, ungainly
		тя̀ло (<i>pl.</i> телѣ)	body
		угѣсвам / угѣсна	go out
		удивѣтелен	amazing
		удоволствие	pleasure
		удря̀м / уда̀ря	hit, strike
		ужасѣвам / ужасѣ	horrify, appall
		уличка	small street
		уника̀лен	unique
		упѣтвам се / упѣтя се	make one's way to
		фѝгура	figure
		формулирам	formulate, phrase
		френски	French

ха́пя	bite	чергѝло	awning
характѝрен	characteristic	чѝст, -та́	honor
хармонѝчен	harmonious	човѝшки	human; decent
хармѝния	harmony	чѝден	wonderful; strange
хвѝщам мазѝли	get blisters	чѝкам	knock
хѝч	nothing, not at all	я́ростен	furious, fierce
хралѝпа	cavity in a tree	я́стие	dish
цѝкъл	cycle, series		
цѝялостен	entire, total		

CULTURAL COMMENTARY

City life: landmarks; room rental; public transportation

The square in front of the Parliament building in Sofia (площѝд Нарѝдно събрѝние) is often identified by the statue at its center. The statue is of the Russian Tsar Alexander II, known in Bulgaria as Tsar Osвoboditel (the emperor who liberated the serfs). With respect to Bulgaria, he led the armies victorious over the Turks in the Russo-Turkish war of 1877-78 which won Bulgaria her independence from the Ottoman Empire. He is highly revered for this feat; the great cathedral named after Alexander Nevsky (his own patron saint) was built to honor him. Since the statue is of a mounted soldier facing towards the parliament building, the portion of Sofia located behind the statue is often referred to as “behind the tail of the horse”.

One of the best restaurants in Sofia is called Крѝм (“Crimea”). It is colloquially referred to as Рѝски клуб (“The Russian Club”).

It is common for foreign visitors to rent rooms within Bulgarian households. Use of the bathroom and telephone is assured; use of the kitchen is less usual and must be negotiated. Heating water for tea or coffee in one’s room, and eating take-out food there, is usually the norm. Landladies are friendly and helpful (and often naturally curious about foreign ways).

Public transportation in Sofia is quite good: a combination of trams, trolleys and buses covers the city well. The same tickets work for all public transport. One can buy individual tickets, but most Sofia residents buy long-term tickets at a reduced rate. Tickets are shown only when asked for (but a heavy fine is assessed if one is caught traveling without a ticket).

Food and drink: mekhana; grills, salads, sandwiches, wine

The salad called кѝпоолу is made of eggplant, peppers and garlic. It is known in Yugoslavia as “ajvar” and in some parts of the West as “eggplant caviar”. It is a very popular accompaniment to rakia.

Those smaller restaurants serving grilled meats often advertise themselves as “skara” (скѝра), after the name of the outdoor grill itself. Another popular type of restaurant is that called “mekhana” (мехѝна). Such restaurants usually have traditional decor (colorful folk tablecloths and earthenware cups and dishes), and the servers usually wear folk costume. The food is also simple and traditional.

“Sandwiches” in Bulgaria used to be open-faced -- a slice of bread with cheese or salami on it; now Western-style sandwiches are just as common. Yogurt is purchased in standard sized containers. It is either eaten with a spoon, or the container is shaken and the yogurt then drunk. Traditionally the main meal is still taken at midday; yogurt and bread is a very common supper.

Red wine in Bulgaria is sometimes colloquially referred to as “black” wine, especially in certain western villages. Certain types of very dark grapes are regularly called “black grapes”.

Home life: repairs

Most Bulgarians do as many home repairs (or home improvements) as they can by themselves, since workmen who specialize in these jobs are expensive and in constant demand. A workman who is reliable and good at one of these jobs, such as the laying of tiles in kitchens and bathrooms, is highly sought after.

Families: children

Children are doted upon, and the language reflects this through the extremely expressive means by which one talks to or about children. Children are often not addressed by name at all, but by various terms which translate roughly as “Mommy’s [Daddy’s] dear one”.

History: Tsar Samuil

One of the most famous medieval Bulgarian rulers was Emperor Samuil (Цар Самуил), who ruled from 980-1014. His capital was in Ohrid (Охрид, now part of modern Macedonia). He successfully expanded the Empire through a series of conquests, but then lost a significant battle to forces under the Byzantine emperor Basil in 996. However, it was his final defeat by Basil (in 1014) which gave the latter the nickname of “the Bulgar-slayer”: after taking 14,000 Bulgarian soldiers captive, Basil ordered all of them to be blinded and sent back to Ohrid, sparing only one man in 100 so as to lead them home. When Samuil saw the fate of his army, he died from the shock.

Literature: Elisaveta Bagryana

Elisaveta Bagryana (1893-1990) is Bulgaria’s first great woman poet, and one of its most famous and beloved of all poets. She was the first emancipated woman artist in a very patriarchal society, and was admired both for her literary achievements and her personal courage. Her biographer and critic, the poet Blaga Dimitrova (Блага Димитрова, 1922-), is seen by many as the successor of her feminist artist mantle.



Statue of Tsar Alexander the Liberator, Parliament Square, Sofia