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**KEEPING TRACK OF MOTION EVENTS IN TRANSLATION.
A CASE OF A SPANISH TRANSLATION OF J.K. ROWLING'S
*HARRY POTTER AND THE CHAMBER OF SECRETS***

Abstract

The main concern here is the cognitive analysis of motion events in translating from English (a satellite-framed language) to Spanish (a verb-framed language). Briefly presented is an overview of the theoretical background which forms the framework for the study, namely Talmy's typology of lexicalization patterns and Slobin's "thinking for speaking" hypothesis.

The data sample of 88 motion events (143 with satellites) has been selected from J.K. Rowling's *Harry Potter and the Chamber of Secrets* and from its Spanish translation, considering the quantitative and qualitative criteria. It is here argued that typological differences between S-languages and V-languages lead to numerous problems in rendering the aspects of Path and Manner of Motion. Special attention is also given to the possible translation strategies of compensating for typological restrictions.

1. Introduction

The aim of the present contribution is to analyze the phenomenon of motion events in translating from English (a satellite-framed language) to Spanish (a verb-framed language) from the cognitive perspective. In order to investigate the scope of influence that lexicalization patterns exert on human communication about motion I chose to focus on the process of translating since a felicitous rendering requires from translators adjusting the original text to the typological and stylistic features of a target language. In the initial section of this paper I briefly present two approaches which strongly inspired my research,

namely Talmy's typology of lexicalization patterns and Slobin's "thinking for speaking" hypothesis. The following sections provide a thorough analysis of motion events found in the data sample selected from J.K. Rowling's *Harry Potter and the Chamber of Secrets* and their Spanish translation. The case study is carried out according to the quantitative and qualitative criteria. Translation problems and rendering techniques as regards Path and Manner of Motion are illustrated with examples from the data sample.

2. Cognitive tools for analyzing motion events

Since motion is ever-present in human life the domain of motion serves as an excellent field of study. Talmy's typology of lexicalization patterns and Slobin's "thinking for speaking" hypothesis (as well as its extensions to the activity of writing and translating) provide theoretical background indispensable for analyzing motion events.

According to Talmy (1985, 2001: 21–146), motion events are situations which include movement or maintain a stationary location. He differentiates six semantic elements of a motion event and divides them into four internal components and two external co-event components. The internal components constitute Figure, Ground, Path and Motion. The meaning of these components is characterized as follows: the term "Figure" is understood as the object that is in movement, the term "Ground" can be defined as a reference point for the displacement of the Figure, the term "Path" indicates the trajectory followed by the Figure and the term "Motion" refers to the existence of motion per se. The external co-event components are Cause and Manner. The term "Cause" expresses the reason for the motion whereas the term "Manner" indicates the way in which motion is performed.

Talmy claims (1985, 2001: 21–146) that Path proves the core information of a motion event and suggests that languages can be divided into a two-category typology: verb-framed languages and satellite-framed languages, depending on the way in which they encode the core feature. Verb-framed languages (V-languages), such as Spanish or Japanese, conflate Motion and Path in a verb and may optionally allocate Manner in a separate expression whereas satellite-framed languages (S-languages), for instance English or German, express Motion and Manner conflated in a verb and Path in a satellite (Talmy 1985, 2001: 21–146). The term "satellite" is defined as "the grammatical category of any constituent other than a noun-phrase or prepositional phrase complement that is in a sister relation to the verb root" (Talmy 2001: 102).

Slobin's "thinking for speaking" hypothesis is a modified version of Sapir-Whorf hypothesis concerning linguistic relativity. Slobin was not

concerned with proving the effects of language on nonlinguistic behaviour or world view but he focused on showing how linguistic tools offered by a native language influence thought in the moment of speaking. He claims that “thinking for speaking” involves picking those characteristics that (a) fit some conceptualization of the event, and (b) are readily encodable in the language” (Slobin 2003: 1), which means that speakers of different languages may perceive exactly the same event but the way they verbalize it seems to vary across languages.

In order to investigate the “thinking for speaking” hypothesis Berman and Slobin (1987) conducted research on motion events collecting oral narratives from children and adults in five languages: English, German, Hebrew, Spanish and Turkish. The spoken narratives were elicited by a wordless picture storybook *Frog, where are you?* (Mayer 1969), which tells a story of a boy who set out to find his runaway frog. The results of this research allowed Berman and Slobin to define typological contrasts found between narratives in S-framed languages and V-framed languages. English narratives included a higher number of manner verbs than Spanish narratives, which in turn contained more path verbs than English narratives. If, apart from bare verbs, English verb + satellite constructions are to be taken into consideration as well, the imbalance of the number of different motion verbs between English and Spanish proved even deeper. English narrators also tended to accumulate several path elements with a single motion verb and give more Ground details per clause than Spanish speakers, who usually mentioned only a single piece of information about the Ground in an individual clause. In contrast, when Spanish narrators expressed a complex path they usually chose to break the event into its simpler elements and present each trajectory in a separate clause headed by a different path verb. Finally, Spanish and English narrators differed in terms of the description of setting. As English speakers availed themselves of elaborate means for expressing trajectories there was no need for the explicit description of background. Spanish narrators, however, since they often left paths to be inferred from the context, offered more extensive descriptions of a physical setting.

Slobin stresses that the typological contrasts in rhetorical style found in the “frog story” studies are not restricted only to the activity of speaking and postulates that exactly the same patterns are widely attested in writing and translating.

3. Data

As said above, the main concern of this paper is to investigate the influence that lexicalization patterns exert on the process of translating. I shall seek to

provide an answer to what extent differences in the codability of motion events found in S-languages and V-languages constitute a formidable obstacle for translators. It is expected that a better understanding of lexicalization patterns may explain at least some of the problems of translatability. As competent translators always strive to accommodate the original text to the typological and stylistic features of their native languages, this analysis also delves into the variety of translation strategies, for instance omission, insertion or substitution of an element of a motion event. The data sample was taken from an English novel, namely *Harry Potter and the Chamber of Secrets*, and from its translation into Spanish by Adolfo Muñoz García and Nieves Martín Azofra. Inspired by Özçalýskan's (2005) study, the procedure was to open the original and read it until collecting 88 different instances of motion events, giving the total number of 143 instances when counted with satellites. Subsequently, I examined the translation of the original and compared English motion events with their Spanish equivalents. The study focused on a comparison of the English and the Spanish data in terms of translation accuracy regarding Path and Manner descriptions.

4. Quality and quantity of path and manner verbs in translation

As was already indicated, English and Spanish differ with respect to the number and variety of motion verbs used in both languages. The results of my research confirm this claim since not only the number of Spanish verbs found in the translation turned out to be smaller than that of English motion verbs present in the original, but also the Spanish translation showed far less diversity of motion verbs types when compared with the source text. The results are given in (1) and (2):

(1) English verbs (88 types):

advance, arrive, back away, bound off, burst into, climb, collapse, come, creep, cross, dart, dash, dive, drag, drive, duck under, edge along, fall, fight one's way, fling, float, fly, follow, gallop, get, glide, go, hurry, jerk, jog, jump, land, lead, lean, leap, leave, march, move, pass, pull, push, raid, raise, reach, return, reverse, rocket, roll, round, run, scramble, shake, shoot toward, shudder, shuffle, sink, skid, slide, slip, slouch, slump, sneak, soar, speed, spin, spring, sprint, step, stomp, stride, stroll, strut, sweep, swing, swoop, take, tear, throw, tip, traipse, tremble, trip, trundle, waddle, wade, walk, wander, wind

(2) Spanish verbs (65 types):

abalanzarse 'rush toward / pounce', *abrir paso* 'make one's way', *acercarse* 'approach', *acompañar* 'accompany', *alcanzar* 'reach', *arrastrar* 'drag', *arrojar* 'throw / hurl', *atravesar* 'cross', *avanzar* 'advance', *bajar* 'go down', *caer* 'fall',

coger ‘catch / pick up’, *correr* ‘run’, *cruzar* ‘cross’, *dar marcha atrás* ‘reverse’, *dar traspies* ‘trip’, *dar un colapso* ‘collapse’, *dar un salto* ‘jump’, *dar vueltas* ‘turn round’, *dejar caer* ‘drop’, *deslizar* ‘slide’, *desprender* ‘remove / fall down’, *echar* ‘throw’, *empujar* ‘push’, *encaminar* ‘proceed in a road / go to’, *encaramar* ‘move up’, *entrar* ‘enter’, *escapar* ‘get away / escape’, *esquiar* ‘ski’, *estremecer* ‘shudder’, *extraer* ‘draw’, *flotar* ‘float’, *hacer algún movimiento* ‘make a movement’, *huir* ‘flee / escape’, *inclinarse* ‘bend’, *ir(se)* ‘go’, *lanzar* ‘rush / dart upon’, *levantarse* ‘raise’, *llegar* ‘arrive’, *llevar* ‘carry’, *moverse* ‘move’, *pasar* ‘come in / go through’, *pasear* ‘walk’, *penetrar* ‘enter’, *pisar* ‘tread / step’, *ponerse* ‘put oneself’, *regresar* ‘return’, *retirarse* ‘withdraw’, *retroceder* ‘move back’, *revolcar* ‘roll around’, *sacarse* ‘remove oneself’, *sacudir* ‘shake’, *salir* ‘go out’, *salir disparado* ‘shoot out’, *saltar* ‘jump’, *seguir* ‘follow’, *sobresaltarse* ‘rush violently upon’, *subir* ‘go up’, *temblar* ‘tremble’, *tirar* ‘throw’, *trotar* ‘trot’, *vadear* ‘wade’, *venir* ‘come’, *volar* ‘fly’, *volver* ‘come back / turn round’

The data in (1) and (2) clearly show that English verbs extracted from the original outnumber their Spanish equivalents. The contrast proves even more vivid if English verb + satellite constructions are considered, since English verbs exhibit a greater variety when combined with satellites, resulting in the total of 143 types. It is crucial to observe that the English original is saturated with manner verbs as they constitute the overwhelming majority: 68 types of manner verbs out of 88 types of verbs of motion. This quantity stands in sharp contrast to the Spanish translation, which contained only 27 types of manner verbs. Moreover, the English corpus of manner verbs proved more diverse than the Spanish one since English manner verbs are usually more expressive in meaning due to their “two-tiered” lexicon (Slobin 1997: 459). Slobin claims that languages have two tiers of manner verbs: a general level consisting of frequently used verbs, like *walk* or *run*, and a more specific second level represented by manner verbs which are more exceptional and expressive, such as *strut* or *dart*. Since the second tier of English manner lexicon is very extensive cognitive linguists who have recently analyzed this semantic component have made an attempt to subdivide this very broad category of Manner into more specific semantic classes, such as: “ways of walking / jumping”, “furtive motion”, “obstructed motion”, “smooth motion”, “leisurely motion” (Slobin 2000: 119), “ways of running/ swimming/ flying”, “forced motion”, “state of Figure”, “rate of motion” (Ibarretxe-Antuñano 2006: 9–10), “no aim in motion”, “unsteady/ uncontrolled motion”, “length of steps”, “shape of legs” and “use of Figure’s hands” (Cifuentes Férez 2007: 120). I used the above-mentioned categories as a template for my analysis of manner verbs. My main aim here was to discover which manner details are usually encoded in both languages. I started my examination with assigning English and Spanish manner verbs to the three categories specifying basic

human locomotive abilities, namely walking, running and jumping. The table below presents the results of my analysis:

Table 1. English and Spanish manner verbs per motor pattern categories (Walk–Run–Jump)

WALK	creep, edge, glide, march, scramble, shuffle, slide, slip, slouch, slump, sneak, step, stomp, stride, stroll, strut, swing, traipse, trip, waddle, wade, walk, wander	23 TYPES
RUN	burst, dart, dash, gallop, hurry, jog, run, shoot toward, sprint, tear out	10 TYPES
JUMP	bound, jump, leap, spring	4 TYPES
ANDAR ‘WALK’	arrastrar ‘drag’, dar traspiés ‘trip’, deslizarse ‘slide’, pasear ‘walk’, pisar ‘tread / step’, vadear ‘wade’	6 TYPES
CORRER ‘RUN’	abalanzarse ‘rush toward / pounce’, huir ‘flee / escape’, lanzar ‘rush / dart upon’, trotar ‘trot’, sobresaltarse ‘rush violently upon’	5 TYPES
SALTAR ‘JUMP’	dar un salto ‘jump’, saltar ‘jump’	2 TYPES

The results clearly show that in every category the English manner verbs outnumber the Spanish manner verbs by at least half. This difference proves even more striking in the case of the motor pattern category Walk as the Spanish manner verbs constitute around 1/4 of the English manner verbs belonging to the same class. This greater specificity of the English verbs describing ways of walking can be easily explained since it is walking, rather than running or jumping, which constitutes the default human locomotive ability. Aiming to demonstrate the granularity of the English manner verbs I relied on a fine-grained classification (Slobin 2000: 119, Ibarretxe-Antuñano 2006: 9–10, Cifuentes Férez 2007: 120) and analyzed English data from Table 1 according to the following manner parameters: Forced motion: *scramble, wade*; Furtive motion: *creep, glide, slip, sneak*; Obstructed motion: *trip*; Smooth motion: *glide, slide, slip*, Leisurely motion: *stroll*. No aim in motion: *traipse, wander*; Unsteady / uncontrolled motion: *slip, slump*, Rate (fast): *burst, dash, dart, gallop, hurry, scramble, shoot toward, spring, sprint, stride, tear*; Rate (slow): *jog, shuffle*, State of Figure: *stomp, stroll, strut*, Length of steps: *edge* (short steps), *stride* (long steps), *waddle* (short steps), Shape of legs / feet: *shuffle, stomp*, Use of Figure’s hands: *scramble*.

If the quantity of manner verbs was the only factor considered, one might argue that the Spanish translation was successful in rendering a substantial part of the English manner verbs as out of 68 English types of such verbs 27 types were translated into Spanish manner verbs. Yet a closer examination of

the Spanish rendering shows that many of the manner verbs do not necessarily correspond to the original ones. For instance, *step out of* was translated as *escapar* ‘escape’ and although this Spanish verb is classified as a manner verb the meaning is significantly different. It is crucial to note at this point that Ibarretxe-Antuñano (2003: 163) distinguishes four scenarios of rendering Manner information into a target language (in brackets are included the symbols which represent the scenarios):

- the translation of only a portion of Manner information (\div)
- the translation of a different type of Manner of motion (\neq)
- the translation of the same type of Manner of motion ($=$)
- the omission of any type of Manner of motion (\emptyset)

Following this approach, I analyzed all English manner verbs found in the original data sample and their Spanish translations. It turned out that 20 Spanish manner verbs rendered exactly the same Manner information when juxtaposed with the English originals; for instance *slide through* was translated into Sp(anish) *deslizarse* ‘slide’ or *wade toward* into *vadear* ‘wade’. Moreover, there were 6 instances of conveying the same type of Manner as in the original by means of the verb + gerund construction, as in the case of the translation of the English *fly across* into the Spanish *atravesar volando* ‘cross flying’ or *run back to* into *volver corriendo* ‘return running’. However, the study also showed that as many as 47 cases of Spanish translation were devoid of any type of Manner information. Furthermore, 32 out of these 47 instances constituted the Spanish bare path verbs. This is exemplified by the translation of *climb* into Sp. *subir* ‘go up’ or *stride forward* into *avanzar* ‘advance’. The remaining 15 cases where the Manner information was omitted included 4 instances of rendering the manner verbs by means of neutral verbs (as in the Spanish translation of *march across* into *ir* ‘go’), 6 instances of translating the manner verbs into non-motion verbs (for example the Spanish rendering of *jerk toward* into *señalar* ‘signalize / indicate’), 3 cases of replacing the manner verbs for descriptions devoid of any kind of Manner information (for instance, *skid to a halt* which was translated as Sp. *tener que detenerse* ‘have to stop’) and, finally, 2 instances of rendering the manner verb into the phrase (i.e. *strut around* into Sp. *darse aires* ‘put on airs’) and into a verb + gerund construction: *slide out of* translated as Sp. *terminar de pasar* ‘finish crossing’. There were also 7 examples of rendering a different type of Manner as compared to the original manner verbs, e.g. *jump out of* was translated as Sp. *esquiar* ‘ski’ or *step out of* into *escapar* ‘escape’. As regards the instances of the partial rendering of the Manner information, in 12 cases the Spanish translators managed to convey at least a portion of the Manner information by means of the Spanish manner verbs, e.g. *gallop alongside* was rendered into Sp. *correr* ‘run’. Furthermore, there were 6 instances of conveying part of the Manner information by means of the verb + gerund construction (as in the

case of the Spanish translation of *hurry through* into Sp. *ir corriendo* ‘go running’) and 3 cases of using the verb + adverb construction for a partial rendering of the Manner information, e.g. *slip out of* was translated into Sp. *salir sigilosamente* ‘go out silently’. Finally, there were 4 instances of partial conveying the Manner information by means of descriptions; (e.g. the Spanish rendering of *tremble* as *sentir un temblor* ‘feel trembling’), 1 case of employing a verb + phrase construction (cf. the Spanish translation of *dash across* into *cruzar a toda pastilla* ‘cross at top speed’) and 1 instance of using a non-motion verb (cf. the rendering of *slide back into* into Sp. *mezclar* ‘blend with’). Table 2 summarizes the analysis of the data.

Table 2. The summary of qualitative analysis of the Spanish translation of the English manner verbs: the data sample of 107 English manner verbs: 68 types + satellites (Symbols (=) the same type of Manner information, (\neq) a different type of Manner information, (\emptyset) no Manner information, (\div) only a portion of Manner information)

Symbol Type	=	\neq	\emptyset	\div	Total number
Manner Verb	20	7	–	12	39/107
Path Verb	–	–	32	–	32/107
Neutral Verb	–	–	4	–	4/107
Non-motion Verb	–	–	6	1	7/107
Verb + Adverb	–	–	–	3	3/107
Verb + Gerund	6	–	1	6	13/107
Verb + Phrase	–	–	–	1	1/107
Phrase	–	–	1	–	1/107
Description	–	–	3	4	7/107
	26/107	7/107	47/107	27/107	

As regards the Spanish rendering of the English path verbs, the accuracy was much higher as in most cases the Spanish translation matches the source text, except for rare instances when the Spanish translators used more schematic verbs than those present in the original, for example *cross* was translated into Sp. *ir* ‘go’ and *move* into *hacer algún movimiento* ‘make a movement’.

5. Path of motion in translation: problems and translation techniques

Three main problems can be distinguished (see Slobin 1996: 204, 209–212) as regards the rendering of the Path information from English into Spanish, namely the abundance of grounds present in English and their scarcity in Spanish, the impossibility of conveying several trajectories with a single motion verb in Spanish and the Spanish preference for a static description over a dynamic narration.

The different distribution of locative details in English and Spanish poses a serious obstacle for translators. Since it proves problematic for Spanish to convey several Path elements with only one motion verb, Spanish translators often opt for the reduction of ground elements, as is illustrated in (4):

- (4) They hurried **through** the garden and **back into** the house. (J.K. Rowling 1999: 33) Y **fuieron corriendo a** su encuentro. [‘And they **went running** to meet him.’] (J.K. Rowling 2010: 39)

The context for the example in (4) is that Harry Potter together with his friends are in the garden when Mr. Weasley comes back home. The boys want to meet with him so they run back into the house. The trajectory described in the original is very precise as the sentence contains three grounds (in bold) attached to the same verb, namely *hurried through* the garden, *hurried back* and *hurried into* the house, whereas the Spanish rendering omitted all the locative details except for the Goal element expressed by the preposition *a* ‘to’. Since the context specifies the previous location of the boys, the Spanish translators decided to delete all three ground elements, as it can be readily presupposed that, if the children are somewhere in the garden and they want to enter the house, they simply have to go back to this house through the garden. In principle, Spanish translators could have preserved the Path components from the original sentence and could have used an extra verb (or verbs) to render the missing trajectory. However, such a strategy would inevitably result in an odd style for Spanish-speaking readers, who are used to moving along from one verb to another without “cluttering” a text with a series of grounds. The phenomenon of numerous grounds attached to a single motion verb in English manifests itself also in a different translation solution, namely breaking up a complex trajectory. Spanish translators often opt for adding a separate path verb for each of the trajectory segments expressed by English satellites. Let us consider the example in (5):

- (5) And they marched **off through** the crowd of curious Muggles, **out of** the station and **back into** the side road... (J.K. Rowling 1999: 56)
Y **abriéndose paso** a través de la multitud de Muggles curiosos, **salieron** de la estación y **regresaron** a la calle lateral...

[‘And **making their way** through the crowd of curious Muggles, (they) **went out** of the station and **returned** to the side road ...’] (J.K. Rowling 2010: 65)

Since the Path could not be deduced from the preceding context, the complex trajectory was broken up and the Path information expressed by the English satellites was conveyed by means of extra path verbs. This explains the appearance of two additional verbs in the Spanish translation: *salir* ‘go out’ and *regresar* ‘return’.

Yet another problem in rendering of the Path information is created by the Spanish tendency for a static depiction over a dynamic narration, the latter being characteristic of the English original. Due to this tendency the Spanish translators often describe a trajectory or a background instead of the movement of a protagonist, as illustrated in (6):

(6) ...and [they] began dragging them up the grassy slope, **toward the great oak front doors**. (J.K. Rowling 1999: 60)

...y los arrastraron por la ladera cubierta de césped, hacia arriba, **donde les esperaban las inmensas puertas de roble de la entrada principal**.

[‘...and [they] dragged them through the slope covered with grass, upwards, **where the immense oak front door waited for them.**’] (J.K. Rowling 2010: 71)

Clearly, in the English source text it is the movement of the characters which is described by [*they*] *began dragging them...toward the great oak front doors*. By contrast, the Spanish translators, instead of depicting the motion of the protagonists, decided to describe the setting by means of the relative clause *donde les esperaban las inmensas puertas de roble de la entrada principal* ‘where the immense oak front door waited for them’.

6. Manner of motion in translation: problems and translation techniques

Spanish translators have to face up to problems resulting from radically different degrees of Manner salience in English and Spanish. They have to decide to what extent the Manner information should be rendered to prevent a translation from sounding odd to a Spanish-speaking reader. In order to avoid foregrounding of the Manner of motion, V-languages resort to neutral verbs in order to express a default Manner of movement, for instance dogs or birds just “go” or “come” (Slobin 1997: 456). Spanish translators render the Manner by means of the main verb slot only under the condition that it conveys an atypical way of an individual’s movement and, moreover, there is no boundary-crossing. Slobin (1997: 441) claims that “it appears to be a universal characteristic of V-languages that crossing a spatial boundary is conceived of as a change of state, and that state changes require

an independent predicate in such languages”. Let us consider the example in (7):

- (7) ...a huge barn owl **swooped** through the dining room window... (J.K. Rowling 1999: 20)
... una lechuza **penetró** por la ventana del comedor... [‘...a barn owl **entered** through the dining room window...’] (J.K. Rowling 2010: 25)

The manner verb *swoop*, which expresses the unusual fashion of the owl’s appearance in (7), belongs to the second tier of manner verbs, yet the Spanish translators used the verb *penetrar* ‘enter’, which belongs to the first tier. Since *swooping through the window* designates crossing a boundary it explains why the translators could not use any manner verb to convey the Manner information but it does not explain why they did not choose to express a dynamic Manner of motion by means of an additional lexical tool, such as a gerund, an adverb or a prepositional phrase, which is often the case. Let us consider the set of examples below:

- (8) He let go of the gnome’s ankles: it **flew** twenty feet into the air... (J.K. Rowling 1999: 33)
Entonces (él) soltó al gnomo y éste **salió volando** por el aire... [‘Then (he) let go of the gnome and it **went out flying** in the air...’] (J.K. Rowling 2010: 39)
- (9) They **slipped** out of the kitchen... (J.K. Rowling 1999: 35)
Salieron sigilosamente de la cocina... [‘They **went out** of the kitchen **silently**...’] (J.K. Rowling 2010: 41)
- (10) Mr. Weasley **dashed** across the road... (J.K. Rowling 1999: 54)
El señor Weasley **cruzó** la calle **a toda pastilla**... [‘Mr. Weasley **crossed** the street **at top speed**...’] (J.K. Rowling 2010: 63)

Unlike in (7), in (8–10) the Spanish translators decided to express the Manner of motion. In example (8), the English manner verb *fly* was rendered as *salir volando* ‘go out flying’, hence the Manner information was explicitly conveyed by the gerund *volando* ‘flying’. The fragment in (9) represents the strategy of expressing the Manner by means of an adverb, the English manner verb *slip* was translated into *salir sigilosamente* ‘go out silently’. Although the adverb *sigilosamente* ‘silently’ does not constitute a perfect rendering of the Manner information in the original, it partially conveys the Manner of motion expressed in the English verb *slip*. The example (10) shows yet another option of rendering the Manner information, namely a prepositional phrase. In (10), the prepositional phrase *a toda pastilla* ‘at top speed’ is used to convey the parameter of fast rate present in the English verb *dash*. Even though Spanish translators are equipped with three different types of

alternative lexical tools for rendering the Manner information, they do not always decide to take advantage of these means, as was illustrated under (7). It happens quite often that Spanish translators replace manner verbs only with bare path verbs, which sometimes leads to straightforward discrepancies between the original and the Spanish rendering, as in (11):

- (11) ...Ron and Hermione **fought their way over**... (J.K. Rowling 1999: 50) ...
Ron and Hermione **se acercaban**... [‘...Ron and Hermione **approached**...’]
(J.K. Rowling 2010: 59)

In the original, the characters *fought their way over*, which informs about the effort the protagonists had to make in order to proceed, whereas there is no mention about this aspect of motion in the translation. Instead of conveying the Manner information, the rendering highlights the Path of motion and brings the fact of approaching to the reader’s attention.

7. Conclusions

The present paper shows that typological differences between S-languages and V-languages lead to certain problems in rendering motion events, in particular the aspects of Path and Manner of Motion. Special attention was given to the numerous problems in rendering the Path and Manner components as well as to the possible translation strategies of compensating for typological restrictions. As earlier studies have shown (Slobin 1996, 1997, 2000), S-languages lose more in translation into V-languages than in the opposite direction. In my study, therefore, I focused on such contrasts. In line with the expectations, my study of the Spanish translation of the English novel showed that there were many differences between the English data sample of motion verbs and their Spanish translation. First, the English lexicon of motion verbs considerably outnumbers the Spanish one and exhibits a greater diversity of motion verb types. Moreover, it was shown that the English manner verbs due to their elaborated second tier exhibit rich granularity, and thus they can be further classified into many fine-grained categories. The analysis also provided an insight into the application of various rendering techniques. It also confirms the claim that the distinctions in codability of motion events found in English and Spanish constitute a serious obstacle for translators. To conclude, capturing typological discrepancies in motion events between S-languages and V-languages should be helpful to translators. Comprehending the distinction in lexicalization patterns may increase translators’ awareness as regards their choices in employing different translation strategies. However, a more extensive study needs to be undertaken in order to uncover the semantic and syntactic nature of motion verbs

belonging to the two typological groups. As for English and Spanish Cifuentes-Férez (2008) attempted such an analysis in her PhD dissertation.

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