

MANNER SALIENCE AND THE TRANSLATION OF MOTION EVENTS FROM ENGLISH INTO ROMANIAN

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Abstract. Although motion is a universal concept, languages vary with respect to the kinds of lexical items and syntactic patterns they use to express motion events. Talmy (1985, 2000) characterizes this variation in terms of lexicalization patterns, which distinguish between V(erb)-framed and S(atellite)-framed languages, depending on whether the path of motion is expressed by the verb or a satellite (preposition, particle or prefix). This article examines the expression of motion events in English and Romanian, as two languages representative of the S-framed *vs.* V-framed distinction; it focuses on the strategies Romanian translators employ to render directed motion structures, specifically, on the elaboration of the Path and Manner components in narratives. It is argued that, while this study does indicate a marked preference for translation strategies that mirror Talmy's lexicalization patterns, it also reveals the existence of a rich and varied class of manner-denoting adverbial expressions, as well as the availability of a number of minor additional syntactic patterns foregrounding Manner. It is suggested that this additional data support Slobin's proposal that Talmy's Path-based typological classification be refined by further ranking languages on a cline of manner salience (cf. Slobin 2004, 2006, 2014).

Keywords: motion events, Path, Manner, lexicalization patterns, translation techniques, manner salience

1. Introduction

While the concept of 'motion' is common to all human beings, speakers of different languages use different lexical resources and syntactic structures to lexicalize motion events (see Talmy 1985, 2000, Mateu 2002, Folli & Ramchand 2005, Zubizarreta & Oh 2007, Beavers, Levin & Tham 2010, Levin & Rappaport Hovav 2019; Slobin 2004, 2005, 2014, Ibarretxe-

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Antuñano 2015, Baker 2011 et al.). As pointed out by Slobin (2006), such differences can be assessed by comparing descriptions of motion events across languages and genres (oral narratives, written narratives, conversations, news reporting, etc.). Since translators are expected to adapt the rhetorical style of the source text to the target text, studying the translation of motion events between languages can also provide insight into the existence of crosslinguistic differences and lexicalization patterns in the expression of motion.

In this article, I investigate the translation strategies used to render motion events from English into Romanian in order to determine to what extent the syntactic structures they yield support Talmy's typological classification of languages into V(erb)-framed and S(atellite)-framed languages.

I will show that the variety of syntactic patterns identified in the course of the analysis point to the need to refine Talmy's conclusion regarding the lexicalization patterns of Germanic and Romance languages. Without rejecting his typological classification, I will provide evidence that, beyond the clear-cut lexicalization patterns he proposed, there is a diversified array of micropatterns built on less often-tapped lexical resources, which blur the boundaries of his typology. Their presence in the Romanian lexicon appears to indicate that, while it is true that, as a rule, the Manner component is not the verbal nucleus of a motion event in this language, nevertheless, manner *can be* and *is* expressed in a variety of ways when the need arises, particularly in vivid action-packed narratives. This is made possible by the fact that, although Romanian does not possess a rich class of manner-of-motion verbs, nor do its prepositions display the versatility of most simple prepositions in English, it does have a generous lexicon of manner-denoting adverbial expressions. What is more, my findings will support Slobin's proposal that, when considering the crosslinguistic expression of the Manner component of motion events, it is more advantageous to rank languages on a cline of manner salience than to assign them to one of Talmy's typological categories (cf. Slobin 2004, 2006, 2014).

My analysis will rely on two translation samples of Chapter 35 – *Beyond the Veil* – from J.K. Rowling's *Harry Potter and the Order of the Phoenix*, translated by Ioana Iepureanu (*Harry Potter și Ordinul Phoenix*,

vol. 5, Editura Egmont România, 2013), and by Tatiana Dragomir (*Harry Potter și Ordinul Phoenix*, vol. 5, Editura Arthur, București, 2017). The chapter was selected due to the dynamicity and vividness of this dramatic piece of narrative, which provides an ample selection of motion event descriptions.

2. The expression of directed motion in English and Romanian

As mentioned above, the concept of 'motion' is present in all the world's languages, though they do not use the same patterns to lexicalize motion events, nor do they foreground the same semantic components involved in the expression of motion. Regarding English and Romanian, overall, they may avail themselves of the same tools to express motion, i.e., verbs of inherently directed motion (Path verbs) and verbs of manner of motion (Manner verbs), as well as spatial prepositions, but the lexicalization patterns they employ differ considerably. One of the reasons may have to do with the fact that there are significant differences concerning the nature and number of said items. Path verbs are more numerous in Romanian, while Manner verbs are considerably more numerous in English (cf. Drăgan 2012). Prepositions in English are more fine-grained in their meanings, and their numbers are increased by the fact that many have intransitive variants as well (i.e., they also function as particles).

In order to express directed motion, English has a choice between using a Path verb with an optional Goal or Locative PP, as in (1a,b), or a Manner verb with a directional PP (see (2a,c) below). The latter combination is known as 'the Goal of Motion construction' and represents the unmarked choice of all S-language speakers when expressing motion events. The Goal of Motion construction denotes the motion of an entity to/towards a goal in a particular manner; the presence of the Manner component is mandatory and it is why this construction is considered a special subtype of directed motion. It typically consists of a manner-of-motion or sound emission verb combined with a directional PP headed by a dynamic preposition, be it a purely dynamic preposition, whose meaning incorporates both Path and Place, or an ambiguous preposition (one that has both dynamic and locative uses).

- (1) a. *The bowl fell (to the ground) and shattered.*
 b. *The man arrived (at the station) early.*
- (2) a. *The boy swam into the cave.*
 b. *Băiatul a înotat în peșteră. (The boy swam in the cave.)*
 c. *The boy swam behind the reeds.*

The Path verbs *fall* and *arrive* in (1a,b) lexicalize the endpoint of motion, which is further specified by the Goal PP *to the ground* in (1a) or the Locative PP *at the station* in (1b); the presence of the prepositional phrases is rendered optional by the fact that the verbs they co-occur with lexically entail a Goal of motion. In contrast, the directional prepositional phrases in (2a,c) are not optional, the ‘goal of motion’ interpretation derives from the very combination of the Manner verb with the Path-denoting PP. Specifically, the manner-of-motion verb *swim* combines with the purely dynamic preposition *into* (whose internal morphological structure reflects its complex meaning consisting of both Path (*to*) and Place (*in*)) in (2a), and with the ambiguous preposition *behind* in (2c), which can be interpreted as denoting either the goal of motion or the location of the motion event (cf. Folli & Ramchand 2005). Given the unambiguous nature of the preposition *into* in (2a), the structure denotes only the event of the boy going into the cave by swimming (i.e., directed motion), whereas in (2c) the ambiguous nature of the spatial preposition *behind* yields two possible interpretations – a goal of motion / directed motion reading (the boy got behind the reeds by swimming), and a located motion reading (the boy was behind the reeds, swimming around). Notice also that the literal translation of the Goal of Motion structure in (2a) into Romanian does not yield the directed motion interpretation, because the Romanian preposition *în* (*in*) has an exclusively locative meaning. Consequently, the Romanian version can only denote located motion (i.e., the boy was in the cave, swimming around).

The unmarked choice for the expression of directed motion in Romanian and other Romance languages involves the use of a verb of inherently directed motion (a Path verb) with an optional Locative PP, infrequently a Path PP headed by a dynamic preposition like *spre* (*towards*) or a Direct Object interpreted as Source, Path or Goal. Thus, in

(3a) below, the synonymous verbs of inherently directed motion *a cădea/a se prăbuși* (fall) co-occur with the locative PP *la podea* (lit. at floor), headed by the simple locative preposition *la* (at); in (3b) the Path verb *a urca* (climb) optionally c-selects either a PP (*pe scenă* (lit. on stage)) or a Goal-denoting Direct Object NP (*scena* (the stage)):

- (3) a. *Căzu/se prăbuși (la podea), zvârcolindu-se.* (He fell to the floor, twitching.)
 b. *Urcă (pe scenă/scena) cu spatele.* (He climbed backwards onto the stage.)

In Romanian, this choice correlates with the existence of a well-represented class of Path verbs, whose numbers are enhanced by numerous synonyms (*a cădea* (fall) – *a se prăbuși*, *a se prăvăli*, *a se dărâma*, *a se nărui*, *a se povârni*, *a pica*; *a traversa* (cross) – *a străbate*, *a tăia*; *a (se) urca* (climb, ascend) – *a (se) sui*, *a se cocoța*, *a se cățara*, etc.) (cf. Drăgan 2012).

In order to express directed motion in a specific manner, Romanian has to make a marked choice, in the sense that the regular [Path verb + (Locative PP)] combination is expanded to include an adjunct – a Manner Adverbial lexicalized as a gerund, a PP or a AdvP (see also Mateu 2002, Folli & Ramchand 2005, Zubizarreta & Oh 2007, Slobin 2004, 2005, 2014, Ibarretxe-Antuñano 2004, 2015, Alonso 2018 et al. for other Romance languages). I label this choice ‘marked’ because it is a costly strategy in terms of processing (it influences both the production and the comprehension of the message) since it entails the addition of extra information. As noticed in Slobin (2004), this pattern involves the syntactic subordination of a non-finite Manner verb or some other less compact adverbial expression to the finite Path verb. In other words, the added processing load militates against choosing this pattern unless Manner needs foregrounding for some reason. Consider the Romanian equivalent of the Goal of Motion example in (2a), repeated in (4a) below:

- (4) a. *The boy swam into the cave.*
 b. *Băiatul a intrat în peșteră înot/înotând/de-a înotul.*
 (The boy went into the cave swimming.)

In contrast to the compact Goal of Motion construction in (4a), consisting of a Manner verb (*swim*) and a directional PP (*into the cave*), in (4b) above, the verb of inherently directed motion *a intra* (*go in/enter*) combines with the Locative PP *în peșteră* (*in cave*) and a Manner Adverbial, which is either an AdvP (*înot*) or an idiomatic adverbial expression (*de-a înotul*), or a non-finite gerundial form (*înotând* (*swimming*)). The result of this combination is a heavier syntactic structure that complicates the processing of the information load.

Following an in-depth investigation of Path and Manner verbs in Romanian in Drăgan (2012), I concluded that the markedness of this strategy is related to the fact that, whereas Romanian has a rich class of Path verbs, it has a less well-represented class of Manner verbs, by far poorer than that of English. Coste (2010) reached a similar conclusion regarding Manner verbs in English and Romanian, pointing out that, while the former possesses around 120 Manner verbs, the latter has only 40 items of this kind. His contrastive analysis revealed that, unlike in English, the semantic field of verbs denoting manners of human locomotion in Romanian is substantially affected by lexical gaps. For instance, the hyperonym *jump* has seven troponyms/hyponyms in English (*bound, hop, leap, leapfrog, skip, somersault, vault*), while its Romanian equivalent (*a sări*) has only two (*a sălta* (*bound/leap*), *a țopăi* (*skip*)).

The other reason why Romanian cannot avail itself of the Goal of Motion strategy concerns the status of its simple prepositions. In Drăgan (2012), I pointed out that, just like in other Romance languages, simple prepositions in Romanian are mostly locative (stative), exceptions being *către* and *spre* (*towards*), which denote only direction/potential goal, and *prin* (*through/around*) and *peste* (*over, across*), which have both directional and locative uses. Thus, the combination of most simple prepositions with a Manner verb in Romanian would only result in a 'located motion' interpretation (see (2b) above).

Nevertheless, there are exceptional cases in which Romanian appears to follow the English pattern by joining a Manner verb with a locative PP to express a telic motion event (cf. Drăgan 2012). This marginal strategy involves a restricted subclass of Manner verbs, such as *a aluneca* (*slide*), *a se fofila/a se strecura* (*sneak*), *a se rostogoli* (*roll*), *a păși* (*step*), *a (se) sălta* (*leap*), *a sări* (*jump*), *a se târi* (*crawl*), etc. Cummins (1996)

describes them as ‘translative’ verbs (i.e., verbs that denote an entity’s movement through space along a single path without entailing any direction), and suggests that they have the potential to become [+oriented], i.e., Goal-denoting. Although they co-occur with a PP headed by a locative preposition, their combination allows for a telic reading, with the Locative PP interpreted as Delimiter:

- (5) a. *Plutaşul păşi în odaie râzând.*
(The rafter stepped into the room laughing.)
b. *S-a furişat/strecurat neobservat în cameră/afară.*
(He snuck into the room/out without anyone seeing him.)
c. *Un cucuş sări pe zăplazul de scânduri.*
(A rooster leapt onto the wooden fence.)
d. *Ciomagul zbură în peretele aflat la câţiva paşi.*
(The club flew into the wall a few steps away.)

Thus, in each of the examples above, the entity undergoing motion (the Subject) ends up at a final location by stepping, sneaking, leaping or flying there. Interestingly, while *a păşi* (step) and *a sări* (leap) denote instantaneous events, *a se furişa/a se strecura* (sneak, creep) and *a zbura* (fly) denote activities (i.e., durative situations). Nevertheless, in (5b,d) they are aspectually recategorized to express instantaneous situations as well. Notice also that all the Manner verbs in (5a-d) are actually reinterpreted as *a intra* (enter, go in) (5a,b) or *a ajunge* (get to/reach a Goal) (5c,d), Path verbs whose meanings entail the Goal of motion, which is why the Locative PPs themselves acquire a Goal interpretation beyond their regular locative meanings.

There is another strategy to express directed motion with or without a Manner component in Romanian and other Romance languages, which has been less commented on in the literature on motion events (cf. Drăgan 2012). It involves the use of either Path verbs or Manner verbs with morphologically complex directional prepositional phrases. They consist of two prepositions, each denoting the Path and the Place/Location of the motion event, respectively, with the former component lexicalized by prepositions specialized in the expression of particular Path segments (*de* (from) for Source, *pe* (by) for Path/Trajectory and *până*

(*up to*) for Goal). When these combine with verbs of inherently directed motion, they merely lexicalize the Goal of motion entailed by the meaning of the verbs. On the other hand, Manner verbs can freely co-occur with these PPs to express directed motion, but in such cases the complex directional PP takes sole responsibility for the directed motion interpretation.

- (6) a. *Veni până la ușă.*
 (He came to the door.)
 b. *Ieși de sub masă.*
 (He came out from under the table.)
 c. *Sări de pe bancă.*
 (He jumped off the bench.)
 d. *A înotat pe lângă stufăriș până la malul râului.*
 (He swam past the reeds to the river bank.)

The directed motion structures in (6a,b) are built on the Path verbs *a veni* (come) and *a ieși* (come out, exit) accompanied by the complex directional PPs *până (up to) + la (at) + ușă (door)*, denoting the Goal of motion (entailed by the meaning of *a veni/come*), and *de (from) + sub (under) + masă (table)*, denoting the Source (again, inherent in the meaning of *a ieși/come out*). In (6c), the Manner verb *a sări* (jump) combines with a Source-denoting complex PP (*de (from) + pe (on) + bancă (bench)*), whereas in (6d), another Manner verb, *a înota* (swim), co-occurs with a string of complex directional PPs. They denote a ‘complex path’, consisting of two Path segments that express the Path/Trajectory of motion (*pe (by) + near (lângă) + stufăriș (reeds)*), and the Goal (*până (up to) + la (at) + mal (bank)*).

Exceptional motion patterns notwithstanding, the two unmarked strategies for the expression of motion events in English (2a) and Romanian (3a,b) illustrate Talmy’s (1985, 2000) lexicalization patterns for Germanic (S-framed) and Romance (V-framed) languages.

Talmy’s work on the typological classification of languages is grounded in the idea that, while the semantic components that make up events, in this case, motion events, are the same for all languages, they are attributed variable linguistic expression, depending on the lexical and syntactic resources of each language. Building his proposal on how the core schema of a given semantic domain is mapped onto the lexical

and syntactic structures of a particular language, he concludes that there are two types of languages. Those which map the core schema on the verb are V(erb)-framed languages, those that map it onto a satellite-like element are S(atellite)-framed. For motion events, the universal semantic components (internal components) are Figure (the moving entity), Ground (the reference point for the Figure's motion), Path (the course followed by the Figure) and Motion (the actual predication of a motion event); Manner (the way in which motion occurs) and Cause (the trigger of motion) are co-event components. The core schema for motion events is Path; hence, languages that map Path onto the verb, like Romanian and all other Romance languages, are V-framed; English and the other Germanic languages, as well as Slavic languages, map Path onto a satellite (a preposition, a particle or a prefix), so they are S-framed. The conflation of the Manner component onto the verb in S-framed languages is a by-product of the fact that they express Path in a satellite so the verbal position is available. In contrast, since V-framed languages map Path onto the verb, it follows that the Manner component can only be an extra element, i.e., an adjunct.

Many studies (Slobin 2004, 2005, 2006, Ibarretxe-Antuñano 2003, 2015, Capelle 2012, R. A. Alonso 2018 et al.) have shown that Talmy's lexicalization patterns have great impact on the strategies employed by translators when rendering motion events from an S-framed language into a V-framed language and vice versa. This is because translators are influenced and constrained by the lexical and syntactic resources available in their own languages, as well as by the narrative cultural practices and rhetorical styles typical of these languages (see also Beavers, Levin & Tham 2010). In particular, since Manner is foregrounded in S-framed languages as it is conflated in the verb, S-framed translators tend to add Manner information in their translations of narrative events (cf. Slobin 2006). At the same time, given that the syntax of S-framed languages allows for the stacking of Path satellites onto a single manner verb, S-framed translators are able to provide detailed descriptions of paths of motion. In contrast, since Manner is typically backgrounded or omitted in descriptions of motion events in V-framed languages, considering that Manner is rendered by adjuncts, translators into V-framed languages tend to remove Manner information from their descriptions of motion events

and provide less detailed Path descriptions, while focusing more on scene-setting and elaborate backgrounds.

In what follows, I will investigate the translation strategies adopted by two Romanian translators of the same *Harry Potter* text in order to determine to what extent their choices manage to capture the features of the S-framed source text in a V-framed language with different lexical resources and a different lexicalization pattern for motion events.

3. Translation strategies and Manner-denoting micropatterns

As mentioned before, the analysis in the present section focuses on two translation samples of Chapter 35 – *Beyond the Veil* – from J.K. Rowling’s *Harry Potter and the Order of the Phoenix*, translated by Ioana Iepureanu and by Tatiana Dragomir (henceforth, II and TD, respectively). Since the selected source text abounds in descriptions of motion events, especially Goal of Motion constructions, it is an excellent starting point for an investigation that aims to assess the manner in which V-framed translators face the challenge of rendering an S-framed source text into a V-framed language with arguably poorer Manner-denoting lexical resources and a different lexicalization pattern.

Unexpectedly, the main translation strategy adopted by both translators is *grammatical transposition*, as defined by Hervey and Higgins (1992). This strategy entails the replacement of a given grammatical structure in the source text, the Goal of Motion construction in this case, with another syntactic structure that is grammatically appropriate in the target text. This means that the lexicalization pattern for motion events favoured by both translators is actually the one labelled *marked* in the previous section, given that it involves the addition of a Manner adjunct to Talmy’s classical lexicalization pattern for Romance languages – Path verb + optional Locative PP. This pattern is illustrated in the examples below:

- (7) a. ... waited for the others [to hurtle]_{Manner verb} [over the threshold]_{directional PP} before slamming the door behind them...
- b. "... așteptă ca ceilalți [să treacă]_{Path verb} [pragul]_{Direct Object NP} [în fugă]_{Manner adjunct - PP}, înainte să trântescă ușa după ei..." (II)
- c. "Așteptă până când și ceilalți [trecură]_{Path verb} [peste prag]_{Path PP} [în fugă]_{Manner adjunct - PP}, apoi trânti ușa în urma lor..." (TD)

- (8) a. ... [Harry] [ducked]_{Manner verb} [back]_{directional PrtP} to help Neville in with Hermione.
 b. “[Harry] [se întoarce]_{Path verb}, [ținându-și]_{Manner-adjunct - gerund} capul jos, ca să-l ajute pe Neville să intre cu Hermione.” (II)
- (9) a. Both [scrambled]_{Manner verb} [away]_{directional PrtP} [from the spot]_{directional PP...}
 b. “Amândoi [se îndepărtară]_{Path verb} [în patru labe]_{Manner adjunct - idiomatic adverbial collocation} [de locul acela]_{Source PP...}” (II)
 c. “Cei doi [se îndepărtară]_{Path verb} [de-a bușilea]_{Manner adjunct - idiomatic adverbial collocation} [de locul acela]_{Source PP...}” (TD)
- (10) a. ... amid the torrent of crashing glass and splintered wood now [raining]_{Manner verb} [down]_{directional PrtP} [upon the floor]_{directional PP...}
 b. “... în furtuna de cioburi și așchii de lemn care [cădeau]_{Path verb} acum [ca o ploaie]_{Manner adjunct - PP} [peste podea]_{Locative PP...}” (II)
 c. “... amestecându-se cu trosnetele globurilor de sticlă sparte și ale lemnelor zdrobite care [cădeau]_{Path verb} [valuri-valuri]_{Manner adjunct - reduplicative} [pe podea]_{Locative PP...}” (TD)

All the Goal of Motion constructions in the (a) examples above, which are built on Manner verbs combined with directional expressions, usually PPs, but sometimes particle phrases (8a) or combinations thereof (9a, 10a), are translated as Path verbs (*a trece* (*pass*), *a se întoarce* (*come back/return*), *a se îndepărta* (*move away*), *a cădea* (*fall*)) which either select PPs with different interpretations (Locative, Path, Source) and even direct objects (see 7b), or are used in isolation, as is the case in (8b). On the other hand, they are all accompanied by Manner expressions, operating as adjuncts of various kinds – prepositional phrases (*în fugă* (*at a run*) in (7b,c), *ca o ploaie* (lit. *like a rain*) in (10b)), gerunds (*ținând* (*holding*) in (8b), idiomatic adverbial collocations (*în patru labe* / *de-a bușilea* (*on all fours*) in (9b,c)) and even reduplicatives (*valuri-valuri* (*in waves*) in (10c)), see also (Vișan 2015: 95). Notice also that grammatical transposition is applied concomitantly with another technique – that of *compensation in place* (cf. Hervey & Higgins 1992), which entails the replication of a particular effect in the source text (i.e., the conflation of

Manner in the verb) in a different place in the target text, namely, as a Manner adjunct, frequently at the edge of the directed motion structure.

In the previous section, I suggested that this is a costly strategy of describing motion events both in terms of production and comprehension of the message, given the heavier syntactic structure to be processed, and, as a result, it is not usually preferred by speakers of V-framed languages. However, the translators' preference for this Manner-foregrounding strategy here might be accounted for if we consider that the very nature of the text demands greater attention to the rendering of Manner-related details. It is a piece of narrative that relies on vivid minute descriptions of motion events and complex paths of motion and, consequently, the translators must have opted for this costly strategy to avoid losing the dynamic flavour of the text.

Another technique employed by both translators to avoid translation loss is *compensation by splitting*, which involves the use of several words in the target text to render the meaning of a specific word in the source text (cf. Hervey & Higgins 1992). This is another costly technique because of the added processing load that follows from the lengthening of the message:

- (11) a. *He darted forward but Ron had already caught the brain in his outstretched hands.*
 b. "Făcu un salt înainte, dar Ron, cu mâinile întinse, deja prinsese creierul." (TD)
- (12) a. *They streaked after him, knocking chairs and tables flying...*
 b. "... o **luară** la goană după el, dărâmând scaune și mese..." (II)
- (13) a. *He dodged her and sprinted back up the room...*
 b. "Harry se feri într-o parte și o **luă** la fugă înapoi. (TD)
- (14) a. *Harry (...) dived off the dais out of the way.*
 b. "Harry (...) sări de pe podium, **dându-se** la o parte." (II)
- (15) a. *As Harry scrambled up again he looked around and saw Malfoy smash into the dais...*
 b. "În timp ce Harry **se aduna iar de pe jos**, se uită în jur și îl văzu pe Reacredință izbindu-se de podiumul..." (II)

- (16) a. *But as he reached the ground and sprinted toward the dais, Lupin grabbed Harry around the chest, holding him back.*
 b. *“Dar când ajunse jos și **grăbi pasul** spre podium, Lupin îl cuprinse pe după piept și-l trase înapoi.” (TD)*
- (17) a. *Dumbledore sped down the steps past Neville and Harry, who had no more thought of leaving.*
 b. *“Dumbledore coborî scările **val-vârtej**, trecând pe lângă Neville și Harry, care brusc nu mai aveau de gând să plece.” (TD)*

Their diversity notwithstanding, all the examples above illustrate the technique of *compensation by splitting*, a mechanism frequently employed by both translators. This is because, despite the low number of manner-of-motion verbs commented on in the previous section, Romanian does possess a rich class of Manner-denoting collocations, both verbal and adverbial in nature. In particular, both translators have access to verbal expressions built on a variety of light verbs (*a face* (do), *a lua* (take), *a da* (give), etc.) (see (11) – (14)), to idiomatic verbal expressions like *a se aduna de pe jos* (scramble up) in (15b) and *a grăbi pasul* (sprint) in (16b), as well as to reduplicatives like *val-vârtej* (in a rush) in (17b) or *valuri-valuri* (in waves) in (10c). The presence of these Manner-denoting elements in Romanian is not an isolated phenomenon. Slobin (2004, 2006) and Ibarretxe-Antuñano (2004, 2015) both notice that V-framed languages like Turkish, Japanese and Basque, among others, which lack a rich inventory of Manner verbs, do have other means to encode Manner, such as reduplicated ideophones – onomatopoeic forms like *'badi badi'* (waddle) in Turkish or *'plisti-plasti'* (waddle) in Basque. Their existence supports Slobin's argument that, on its own, Talmy's typological classification of languages into V-framed and S-framed does not provide an accurate picture regarding the expression of Manner and that “it is more useful to rank languages on a cline of manner salience than to allocate them to one of several distinct typological categories.” (Slobin 2004: 220) In this respect, Romanian actually has a considerable number of alternative tools for the expression of Manner, both lexical and syntactic, as illustrated in what follows as well.

Apart from light-verb-based collocations, verbal and adverbial idiomatic expressions and reduplicatives, Romanian also possesses a small subset of Manner verbs that can express directed motion similarly to the Goal of Motion construction of English and other Germanic (S-framed) languages. As indicated in the previous section, these ‘translative’ verbs (cf. Cummins 1996) have the potential to become ‘oriented’, i.e., to denote ‘goal of motion’, in combination with a simple Locative PP reinterpreted as Goal-denoting / Delimiter. This is the case of verbs like *a se piti* (*duck*), *a aluneca* (*slide*) and *a sări* (*jump*) in the examples below, which occur together with Locative PPs headed by the simple prepositions *sub* (*under*), *pe* (*on*) and *între* (*between*). Overall, these structures denote change of location events, the prepositional phrases expressing the endpoint of motion. They illustrate a syntactic micropattern produced by another translation strategy in Romanian – *literal translation*:

- (18) a. *Harry* [ducked]_{Manner verb} [down]_{Path PrtP} [behind another desk]_{Goal PP} *as the man turned* –
 b. “*Harry* [se piti]_{Manner verb} [sub un alt birou]_{Locative PP}, *bărbatul se întoarse spre el.*” (TD)
- (19) a. *Harry expected to hear a clunk, for the man to hit solid glass and* [slide]_{Manner verb} [off the jar]_{Source PP} [onto the floor]_{Goal PP}...
 b. “*Harry se așteptase să audă o bufnitură și să-l vadă pe bărbat izbindu-se de sticla groasă și* [alunecând]_{Manner verb} [pe podea]_{Locative PP.}” (TD)
- (20) a. ... *but before he could draw breath to strike, Lupin* [had jumped]_{Manner verb} [between them]_{Goal PP}.
 b. “...însă, înainte să poată trage aer în piept ca să atace, Lupin [sărise]_{Manner verb} *deja* [între ei]_{Locative PP.}” (II)

Once again, these marginal syntactic structures built on a limited subset of Manner verbs are not characteristic only of Romanian. Commenting on the existence of a ‘boundary-crossing constraint’ in V-framed languages, which prevents the use of Manner verbs in change-of-location events in favour of Path verbs, Slobin (2004, 2006) notices that there is an exception

to the rule – a small set of verbs encoding particular force dynamics – high-energy motor patterns interpreted as instantaneous situations, not as atelic activities. Romance languages have all been shown to have them to a certain degree (see Cummins 1996 for French, Folli & Ramchand 2005 for Italian, Zubizarrea & Oh 2007 for Spanish). In Drăgan (2012), I pointed out that they are more or less the same Manner verbs, which would indicate that this might be a rule-governed crosslinguistic phenomenon.

Literal translation is also chosen to render [Path verb +/- Path/ Locative PP] structures from English into (usually) [Path verb +/- Locative/ Path PP] structures in Romanian, as in the examples below, in which verbs of inherently directed motion combine with Goal PPs in English, but with Locative PPs in Romanian (notwithstanding the preposition *spre* (towards) in (23b), which is among the few simple directional prepositions):

- (21) a. ... his wand [fell]_{Path verb} [to the floor]_{Goal PP} with a clatter ...
 b. "... bagheta îi [căzu]_{Path verb} [pe jos]_{Locative PP} zăngănind" (II)
 c. "... bagheta îi [căzu]_{Path verb} [pe podea]_{Locative PP} cu un clinchet" (TD)
- (22) a. He [climbed]_{Path verb} [backwards]_{AdvP} [onto it]_{Goal PP} (the dais).
 b. "[Urcă]_{Path verb} [pe podium]_{Locative PP} cu spatele." (TD)
- (23) a. He looked up and saw the five (...) [descending]_{Path verb} [toward him]_{directional PP} ...
 b. "... ridică privirea și îi văzu pe cei cinci (...) [coborând]_{Path verb} [spre el]_{Goal PP}" (II)

While this syntactic pattern is not an S-framed language speaker's first choice, it is what V-framed language speakers prefer when describing motion events and it is what Talmy (1985, 2000) identified as the lexicalization pattern typical of Verb-framed languages. Slobin (2004) also supports this idea when stating that "perhaps the most salient characteristic of V-languages is the preference to mark a change of state with a verb, rather than by some other device." (Slobin 2004: 226) Where motion events are concerned, the change of state becomes a change-of-location structure built around a Path verb. Nevertheless, as already stated, this preference is not immediately apparent in the two translation samples

and the reason is that both translators opted for the more marginal, though more costly Manner-foregrounding syntactic patterns in order to preserve the vividness and dynamicity of the motion event descriptions.

Compensation by splitting is the technique both translators employ to produce another syntactic micropattern that blurs the boundaries of Talmy's typological classification. This refers to the combination of not only Path verbs, but also any Manner verbs with complex prepositional phrases, i.e., combinations of Path and Place/Locative prepositions, with the former specialized in denoting Source (*de (from)*), Path/Trajectory (*pe (by)*), and Goal (*până (up to)*):

- (24) a. ... and though the glass sphere [slipped]_{Manner verb} [to the tips of his fingers]_{Goal PP} ...
 b. "... și, deși sfera de sticlă îi [alunecase]_{Manner verb} [[până]_{Path P} [la vârful degetelor]_{Place P}]... " (II)
 c. "... și, deși globul de sticlă îi [alunecase]_{Manner verb} [[până]_{Path P} [între vârful degetelor]_{Place P}]... " (TD)
- (25) a. The jet of red light [flew]_{Manner verb} right [over the Death Eater's shoulder]_{Path PP} ...
 b. "Jetul de lumină roșie [zbură]_{Manner verb} direct [[pe]_{Path P} [lângă umărul Devoratorului Morții]_{Place P}] ... " (II)
 c. "Jetul de lumină roșie [țâșni]_{Manner verb} chiar [[pe]_{Path P} [deasupra umărului Mortivorului]_{Place P}]... " (TD)

Unlike the previous Manner-based pattern (see (18) - (20)), this one does not derive the 'goal of motion' interpretation from the association of a Manner verb with a spatial preposition. Instead, the directed motion meaning stems straight from the combination of prepositions, Path P denoting the path of motion and Place P, the endpoint of motion. This is why the present pattern allows for the use of any type of motion verb, be it Path or Manner.

Another interesting lexical resource for the expression of directed motion with a Manner component is the subset of Path-Manner verbs (as in (26b)-(28b,c) below). These are verbs of inherently directed motion that incorporate a Manner component, and they occur in both English

(*forge, surge, plunge, plummet, swoop, lunge, etc.*) and Romanian (*a se năpusti (lunge), a se repezi (lunge), a se cățara (scrabble), a plonja (dive), a se prăbuși (collapse), a se prăvăli (collapse), a năvăli (barge), etc.*) (cf. Drăgan 2012). They denote unidirectional motion in a particular manner, for instance, *a se năpusti (lunge)* and *a se repezi (lunge)* both express speedy forward motion, *a se cățara (scrabble)* denotes hasty upward motion, whereas *a plonja (dive)*, *a se prăbuși (collapse)* and *a se prăvăli (collapse)* all express precipitous or abrupt downward motion.

- (26) a. *Then, high above them, two more doors burst open and five more people [sprinted]_{Manner verb} [into the room]_{Goal PP...}*
 b. *“Însă undeva sus se deschiseră brusc două uși și [în încăpere]_{Locative PP} [năvăliră]_{Path-Manner verb} încă cinci persoane...” (TD)*
- (27) a. *One of the Death Eaters ran for it, [scrabbling]_{Manner verb} like a monkey [up the stone steps opposite]_{Path PP}.*
 b. *“Unul dintre ei o luă la fugă, [cățărându-se]_{Path-Manner verb} ca o maimuță [pe treptele de piatră de vizavi]_{Locative PP}. ” (II)*
- (28) a. *Straight ahead, the door through which they had come was ajar; (...) he [pelted]_{Manner verb} [through it]_{Path PP}, the prophecy still clutched tight and safe in his hand...*
 b. *“Drept înainte, ușa pe care intraseră era întredeschisă; (...) [se năpusti]_{Path-Manner verb} [afară]_{AdvP}, strângând în continuare profeția în mână...” (II)*
 c. *“Drept înainte se vedea ușa prin care intraseră și care rămăsese întredeschisă. (...) [Se repezi]_{Path-Manner verb} [pe ușă]_{Path PP} [afară]_{AdvP}, ținând strâns în mână profeția.” (TD)*

The examples above indicate that there is no particular translation technique involving the use of Path-Manner verbs that can render the Goal of Motion constructions into Romanian; it may be free translation in (28b), compensation by splitting in (28c) or what is, essentially, literal translation in (26b) and (27b), despite the replacement of a Manner verb with a Path-Manner verb. As Slobin (2004) suggests, this pattern, which also occurs in other V-framed languages like Turkish, for instance,

provides a low-cost alternative to Talmy's lexicalization pattern for Goal of Motion in V-framed languages. This is because the conflation of Manner and Path in a single verbal item allows one to eschew the use of Manner-denoting adjunct expressions and, as a result, helps to facilitate the processing of information.

One last issue that needs tackling in order to complete the picture concerns the translation of Goal of Motion constructions with complex Path phrases. As mentioned in *Section 2*, these are strings of directional prepositional phrases stacked onto a single Manner verb, each of them denoting a segment of the path of motion (see the (a) examples below):

- (29) a. *Dumbledore* [sped]_{Manner verb} [down the steps]_{Path PP} [past Neville and Harry]_{Path PP}, *who had no more thought of leaving.*
 b. "*Dumbledore* [coborî]_{Path verb} [scările]_{Direct Object NP} [val-vârtej]_{Manner adjunct}, [trecând]_{Path verb} [pe lângă Neville și Harry]_{complex directional PP}, *care brusc nu mai aveau de gând să plece.*" (TD)
- (30) a. *They* [crept]_{Manner verb} [out of the office]_{Source PP} *and* [back]_{Path PrtP} [towards the door into the black hallway]_{unbounded Goal PP}, *which now seemed completely deserted.*
 b. "[Ieșiră]_{Path verb} [pe furiș]_{Manner adjunct} [din birou]_{complex directional Source PP} *și* [se întoarseră]_{Path verb} [spre ușa]_{unbounded Goal PP} *ce dădea în holul negru, care acum părea complet pustiu.*" (II)
- (31) a. *Harry did not wait to see whether it had made contact, but* [dived]_{Path-Manner verb} [off the dais]_{Source PP} [out of the way]_{Path PP}.
 b. "*Harry nu așteptă să vadă dacă îl nimerea, ci* [sări]_{Manner verb} [de pe podium]_{complex directional Source PP}, [dându-se la o parte]_{Path verbal idiom.}" (II)

Since Romanian as a V-framed language does not allow the derivation of the same syntactic structure, both translators resort to *compensation by splitting* to render the complexity of the path of motion. In particular, each path segment is expressed by a separate Path verb, which is semantically related to the Path preposition it replaces, as illustrated in (29) and (30). For instance, in (29), the Path PP *down the steps* is replaced with the Path verb

a coborî (*descend*), which selects a Direct Object with Path interpretation (*scările* (*the steps*)), while the second Path PP headed by *past* is translated as another Path verb – *a trece* (*pass*) – combined with a complex directional PP consisting of the Path P *pe* (*by*) and the Place P *near* (*lângă*). The Manner verb *speed* becomes a Manner adjunct, the reduplicative *val-vârtej* (*in a rush*), roughly rounding off the lexicalization pattern proposed by Talmy (1985, 2000) for Romance languages (Path verb + spatial PP + Manner adjunct). On the other hand, example (31) illustrates an alternative pattern, in which the Path-Manner verb *dive* is translated as *a sări* (*jump*), a Manner verb; this is possible because the verb combines with a complex directional PP indicating Source (*de pe podium* (*off the dais*)), and, as already discussed, complex directional PPs allow for any verb, Manner verbs included, to participate in the expression of ‘goal of motion’ in V-framed languages. The second Path PP becomes a Path-denoting verbal idiom built on the light verb *a da* (*give*) – *a se da la o parte* (*move out of the way*).

Before concluding this section, it bears mentioning that I have found very few instances in which the Manner component was omitted, despite the claim in the literature that in narratives V-framed language speakers and translators tend to background or eliminate Manner information altogether. Instead, both translators opted for one of two main strategies – some form of compensation /grammatical transposition in order to avoid translation loss, or literal translation, where permitted by the lexical and syntactic resources of Romanian.

4. Conclusions

This article has demonstrated that, overall, the translation techniques available to render motion events from English into Romanian are influenced by the typological classification of the two languages (S-framed vs. V-framed (cf. Talmy 1985, 2000)), as well as by their lexical and syntactic resources.

It has been shown that both translators displayed a marked preference for either grammatical transposition/compensation or literal translation. As indicated, both these techniques derive syntactic structures which reflect Talmy’s lexicalization patterns for the expression of motion

events. In particular, two lexicalization patterns dominate: [Path verb + optional Locative/Path PP] for directed motion (the typical pattern for V-framed languages), and [Path verb + Locative/Path PP + Manner adjunct] for directed motion with a Manner component (labeled the *marked* choice, because of the high cost of processing). The former is the result of literal translation, while the latter is produced by grammatical transposition/compensation.

Contrary to expectations, the two translators rarely omitted the Manner component and avoided translation loss by using various syntactic micropatterns alongside the syntactically-heavy 'directed motion with a Manner component' structure. As suggested, the reason is that Manner in this chapter plays an essential role in creating a vivid, action-packed piece of narrative. These micropatterns built on more marginal lexical resources (translative Manner verbs, light verbs, idiomatic verbal expressions, Path-Manner verbs, adverbial collocations, reduplicatives), which are typically accessed in narratives, make Manner-foregrounding possible when necessary, in some cases at lower cost, and, more importantly, provide support to Slobin's (2004, 2006, 2014) proposal that Talmy's Path-based typology be refined by further ranking languages on a cline of manner salience.

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