Lost or Gained in Translation

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A Comparative Study of English and Spanish Motion Verbs

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Abstract

This essay is a comparative study of motion verbs in English and Spanish. 30 motion verbs were selected from each one of *La Ciudad de las Bestias* by Isabel Allende and *Harry Potter and the Goblet of Fire* by J.K. Rowling. They were then compared with their respective translations, as isolated verbs as well as in a context, to determine how the use or exclusion of MANNER and to some extent PATH has been transmitted to the translated texts, and if there are more divergences from the original in one of the languages. The analysis showed that the Spanish translation of *Harry Potter and the Goblet of Fire* differed somewhat more with regard to detailed descriptions than the English translation of *La Ciudad de las Bestias*, but that in most cases, the translators have managed to stay quite true to the original.
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1 Introduction

1.1 Manner in motion verbs

Motion verbs are constructed differently in English and Spanish. While English motion verbs often contain information about the manner in which the motion is performed, Spanish motion verbs usually do not. For example, ‘we drove to the beach’ would in Spanish be ‘nos fuimos a la playa en coche’, that is, ‘we went to the beach by car’. If the driving part is not of particular interest, the Spanish phrase would more likely be ‘nos fuimos a la playa’, ‘we went to the beach’. In English, the additional information about manner takes no extra space, and does not make the sentence clumsier in any way. Even though there are words meaning ‘drive’ in Spanish, such as ‘manejar’ and ‘conducir’, they are used differently than in English.

Spanish motion verbs, on the other hand, often contain information about the direction of the motion. In the Spanish motion verb ‘salir’, for example, the direction ‘out’ is included, but there is no information about the manner of moving out. The English translation of such a verb often consists of two words, for example ‘go out’ or, depending on the context, ‘walk out’, ‘run out’, ‘fly out’ etc. A satellite is needed to express direction, and a manner component can easily be added without disturbing the flow of the sentence. Because of this difference, a literal translation from English to Spanish can sometimes become somewhat strained and clumsy, while a literal translation from Spanish to English may sound poor and meagre. To avoid this, and to make the text more natural and fluent, a translator might choose to omit or add information about manner in motion verbs.

1.2 The novels

The source from which the motion verbs analysed in this essay have been selected, are two novels for children or young adults, and their respective translations. *Ciudad de las Bestias* was written in Spanish by Isabel Allende and published in 2002. It is the first book in a trilogy about Alexander Cold, who is fifteen years old and lives with his family in California. His mother suffers from cancer, and while she is hospitalized, he is forced to go on a journey to the Amazon rainforest with his eccentric grandmother. In the Amazon, he meets a girl called Nadia, with whom he experiences the magic of the jungle and learns about life. It was translated into English by Margaret Sayers Peden, and the English title is *City of the Beasts*. 
1.3 Aim

The aim of this essay is to compare motion verbs in one novel translated from English to Spanish, and in one translated from Spanish to English, to see how they are treated by the translators. Focus is mainly on MANNER, but PATH is also treated, since it is an important part of the differences between English and Spanish motion verbs. The questions to be addressed are:

- When is MANNER/PATH information omitted or added? Is it done more frequently from one language to the other?
- How would the examined sentences have been constructed if the information had not been omitted or added, and how would it have affected the style of the text?
- Are English motion events generally more elaborately depicted?
- Does the Spanish translation become lengthier because of the fact that description of MANNER requires more words?

The hypothesis is that more nuances are lost in the Spanish translation from English, since manner is less essential than direction (see 2.2). Slobin (1996b: 110) does find that English loses more in translation than Spanish in his more extended comparison of English and Spanish novels. He also finds that “Spanish translators omit manner information about half of the time, whereas English translators actually add manner to the Spanish original in almost a quarter of their translations” (Slobin 1996b: 112, bold and italics in original).

1.4 Method and material

The texts used for this study were *Harry Potter and the Goblet of Fire* by J.K. Rowling and *La Ciudad de las Bestias* by Isabel Allende, and their respective translations. They were chosen
because they are both recently written novels for children or young adults with a narrative and flowing language, where many motion verbs are likely to be found. Because of the limited space in this essay, only 30 examples of motion verbs found in the first chapters in each novel were compared. Naturally, such a limited selection does not provide an exhaustive view of how motion verbs are generally translated. This essay is rather a random stroke in modern popular literature, which may contribute to a fuller picture of general translation procedure if read in the context of other studies. Some examples found were very similar or almost identical to each other. In these cases, they were excluded for the purpose of variety. Only examples of ‘true’ motion were treated in this essay, i.e. locatedness or ‘zero motion’ was disregarded. It must also be stated that the author of this essay has neither of the languages compared as her mother tongue, which may have affected the analysis of certain aspects, such as nuances.
2 Background and previous research

Motion verbs have been studied by a great number of linguists from a wide range of aspects. The different use of manner-of-motion verbs in Romance and Germanic languages is well known and fairly thoroughly examined. Nevertheless, it remains an intriguing field for research, from a strictly technical to a philosophical point of view. The implications of this difference are infinite; it may influence the writing style of authors and the very pattern of thought of speakers of the different languages. Slobin (1996a: 76) calls it ‘thinking for speaking’, a form of thought that is mobilized for communication, which is influenced by the grammar of the language being used. He proposes that “in acquiring a native language, the child learns particular ways of thinking for speaking” (Slobin 1996a: 76). Depending on the researcher’s standpoint, the system used by one language or group of languages may be considered superior.

Linguistic typology tells us that human languages fall into several types according to which grammatical, phonological or lexical features they show preferences for. If some models are better at describing certain features, it must follow that some models will describe certain languages better than others. (James 1992: 64)

Not only the method used to compare languages can influence the result of the study so that one language comes across as richer or superior, but also the standpoint of the researcher. Slobin comments on a sentence uttered in a comparative essay from 1944 by a certain Malblanc (translated from French by Slobin): “As a general rule, French holds readily to abstract ideas, while German is fond of descending to concrete images” (2006: 2).

2.1 The components of motion verbs

A motion verb can be understood through the perceptional concepts of FIGURE and GROUND, sometimes also ‘trajector’ and ‘landmark’ (see, for example, Ungerer & Schmid 2006). FIGURE and GROUND are used here, and they are capitalized when it is desirable to emphasize their function as conceptual categories. The FIGURE is “a moving or conceptually movable entity” (Talmy 2000: 312) or “an entity chosen to stand out in some way from the background” (Saeed 2003: 377). The GROUND is “a reference entity, one that has a stationary setting” (Talmy 2000: 312).

Ungerer and Schmid (2006: 158-159) explain the FIGURE and GROUND concept in motion verbs
with an example of a balloon flying over a house. The balloon is naturally the FIGURE, as it is moving, and the house is the GROUND, as it is stationary. They further claim that human beings have a sort of cognitive pattern for certain relations of FIGURE and GROUND, called ‘image schemas’. For example, humans have, through their daily interaction with the world, acquired an experience of ‘over’, ‘under’, ‘up’, ‘down’, ‘in’ and ‘out’ (Ungerer & Schmid 2006: 160). Human beings have an abstract concept of what it means that one entity is moving over another one, and the concrete example of the balloon over the house is actually not necessary as an explanation.

A moving FIGURE follows a PATH on its way in relation to the landmark. FIGURE, GROUND and PATH are thus three components that are necessary to describe a motion event (Ungerer & Schmid 2006: 161). Three additional components can be added to the conceptual structure of motion events, namely MOTION itself, MANNER and CAUSE (Ungerer & Schmid 2006: 219). ‘Zero-motion’, that is locatedness, is also treated as MOTION. The six components listed to describe a motion event are not equally important. A motion event where MANNER and CAUSE are unknown is not by any means impossible. FIGURE, GROUND, PATH and MOTION are, however, absolutely necessary components of a motion event.

2.2 Perspective
When MANNER is not inherent in the verb, as is often the case in Spanish, the focus might be on the beginning and the end of the motion event, while the entire motion event is in focus in most English motion verbs. Langacker (2002: 152) makes the following all English example:

a) A black dog crossed the field.
b) A black dog walked across the field.

The meaning of these two sentences is essentially the same, but sentence a) simply states that the dog was first on one side of the field and then on the other side. Sentence b) explains how the dog crossed the field. It did not run, jump or fly; it walked. Langacker continues with an example of a ball that is being thrown:

Now in observing this event, I may simply follow the ball’s flight from its starting point to its destination, so that my conception at any one instant is focused on the momentary position of the ball in relation to its position an instant before. [---] However, I also have the ability to construe the process more holistically, either while watching it or during a mental “replay.” (Langacker 2002: 152)
In the case with the ball being thrown through the air, an English speaker would be more likely to have the holistic view of the motion within the verb, imagining the ball sailing, flying or floating through the air at a certain speed, reaching its goal step by step, while a Spanish speaker would be more likely to focus on the starting point and/or the destination of the ball. The difference in perspective and focus has been shown in a number of studies involving a wordless picture book by Mercer Mayer called *Frog, Where Are You?* (see, for example, Slobin 2004) where children and adult speakers of various languages have been asked to narrate the story in their own words.

2.3 Windows of attention

When describing a motion event, the focus can be on one or several phases of the PATH. Talmy (2000) refers to them as ‘windows of attention’. When an entity is moving from one place to another, the speaker may choose to describe its PATH step by step, or to focus on certain steps and leave others out. Talmy (2000: 266) uses the following sentence as an example: “The crate that was in the aircraft’s cargo bay fell out of the plane through the air into the ocean.” The person describing this motion event could also choose to say: “The crate that was in the aircraft’s cargo bay fell out of the plane into the ocean”, leaving out its PATH through the air and focusing on the starting point and the ending point. One could also say: “The crate that was in the aircraft’s cargo bay fell out of the aircraft, through the air”, leaving out its final destination, which is left to the imagination of the listener. The context may provide enough information so that the listener fills in the gaps in the PATH. “A speaker may foreground, or ‘window for attention’, certain portions of the PATH by explicitly using linguistic expressions that refer to them. Conversely, if a conceptual element that is part of the event-frame is not explicitly referred to, it is backgrounded by exclusion, or ‘gapped’” (Ungerer & Schmid 2006: 224). Windowing for attention can, of course, be performed in Spanish as well as in English, but in an English motion verb, a window of attention is often found in the middle of the event, describing in what way the FIGURE moves in relation to the GROUND, often adding MANNER to the event. Spanish motion verbs, on the other hand, often have their main windows of attention at the beginning and the end of the event. To put the type of motion itself, and its MANNER, in focus in Spanish, an additional clause is often needed.

2.4 Verb-framed and satellite-framed languages

Languages can be described as either verb-framed or satellite-framed (Slobin 1996b: 196). A
satellite is “the grammatical category of any constituent other than a nominal complement that is in a sister relation to the verb root” (Talmy 1991: 486). The FIGURE, GROUND and PATH theory is quite an abstract one, which explains more of the patterns of thought behind the use of motion verbs than how they are actually used. The description of languages as verb-framed and satellite-framed is somewhat more concrete, and explains how they treat motion verbs grammatically. English and Spanish “represent opposite poles of a typological dichotomy that Leonard Talmy (1985; 1991) has characterized as satellite-framed and verb-framed” (Slobin 1996b: 195, italics in original). Satellite-framed languages, like English, use a ‘satellite’, usually a preposition, to express PATH, while verb-framed languages, like Spanish, incorporate PATH in the verb. In addition, Slobin claims that “one of the most salient characteristics of verb-framed languages is the preference to mark a change of state with a verb, rather than by some other device” (2006: 9, italics in original).

2.5 The use of MANNER and PATH

Spanish motion verbs that express MANNER do exist, but as mentioned in the introduction, most of them are used differently than in English. A few verbs, such as ‘ir’, (‘go’) and ‘correr’, (‘run’), are neutral with regard to directionality, and can even be used with a satellite: ‘correr abajo’, ‘run down’ (Slobin 1996b: 214). Boundary crossing is an important factor in the use of motion verbs in Spanish. Slobin claims that manner verbs are used in verb-framed languages only when no boundary crossing is taking place, and that “it is possible, across a range of verb-framed languages, to say the equivalent of ‘fly to/from the tree’ but not ‘fly into/out of the hole’” (2006: 9). He further states that verb-framed languages, such as Spanish, make use of manner verbs when MANNER is foregrounded, but neutral motion verbs are used to designate a creature’s normal manner of movement: “owls ‘go’, fish ‘go’, people ‘go’, cats ‘go’, and so forth” (Slobin 2006: 9). Cifuentes Férez explains the same phenomenon further: “It seems that languages belonging to this typological group only allow the use of a manner verb as main verb when describing activities [...] or atelic motion events, that is, when the Figure does not change location or crosses a boundary” (2007: 118). Spanish manner verb + preposition constructions cannot express culmination, according to Gennari et al. (2002: 53), and for culminated events, path verbs such as ‘entrar/salir’, ‘enter/exit’, must be used. ‘Manejo bien’, ‘I drive well’, is thus a perfectly possible Spanish phrase, while *‘manejo a la playa’, ‘I drive to the beach’, is not possible. The exception to this rule is “punctual acts, especially vertical boundary crossing situations, such as ‘tirarse a la piscina’ (lit. ‘throw oneself into the pool’)” (Naigles et al., 1998 as referred to in Feist et al. 2007). According to Slobin (2006: 9), the reason for this exception is that verb-framed languages use motion verbs to encode a
change of state. The sudden movement that takes place in the act of throwing oneself into the pool can be regarded as a change of state rather than a description of MANNER, which makes the boundary crossing grammatically possible. Slobin (2004: 17) gives the following examples of how a boundary-crossing motion event can be related: “the frog exited the jar, passed through the window, and entered the woods” and “the frog crawled out of the jar and through the window into the woods”. The first sentence is a typical example of how a person speaking a verb-framed language would describe the frog’s escape, using a new verb for every stage of the event: ‘exited’, ‘passed’ and ‘entered’. The second sentence is an example of how the same event would be related in a satellite-framed language, using only one verb, ‘crawled’, but different satellites for every stage: ‘out’, ‘through’ and ‘into’.

As well as there are Spanish motion verbs that express MANNER, there are English motion verbs that express PATH, for example ‘fall’. Slobin (1996b: 200) found that, even though ‘fall’ and ‘caer(se)’, ‘fall’, are fairly equivalent, English speakers tended to add locative details more often than Spanish speakers, and drew the conclusion that “descriptions of movement tend to be richer in English than in Spanish” (Slobin 1996b: 200). The size and diversity in MANNER expressions is a measure of MANNER salience, according to Slobin (2006: 6). He compares the Spanish verb ‘saltar’ with its numerous English equivalents: ‘hop’, ‘jump’, ‘leap’, ‘spring’, ‘bound’. However, manner of motion is not simply disregarded by Spanish speakers. Slobin proposes that verb-framing does not “suppress” attention to manner: manner of motion is too important for human beings to ignore. That is, speakers of all languages talk about manner when it is especially important. However, people are led to focus on and elaborate manner if they use a language with high codability this domain [sic!]. (Slobin 2004: 16)

Feist et al. describe satellite-framed languages as having a “presence of an easily accessible slot for providing information about manner of motion” (2007: 139). The availability of this ‘slot’ does not imply that it is used at all times, but “the semantic space of manner of motion in S[atellite-framed] languages becomes more saturated, and more finegrained distinctions come to be made” (Slobin 2004: 16). The use of MANNER and PATH in English and Spanish motion verbs cannot be seen as two opposites, since they are not equally important components. There is no ‘easily accessible slot’ for PATH in Spanish verbs that is less accessible in English; PATH is an obligatory component in a motion event and, according to Slobin (2004: 17), languages cannot be compared in terms of the accessibility of PATH. Instead, he states that “verb-framed languages [...] tend to commit the main verb slot to path verbs” (Slobin 2005: 8).
Slobin (1996b: 196) claims that the patterns of satellite-framing and verb-framing are quite pervasive in English and Spanish, with the exception of English Latinate motion verbs. The Latinate verbs naturally correspond more directly to Spanish motion verbs in form, though not in style. “Frawley [...] argues that the lexicalization of the manner of motion is common in colloquial English, though in formal speech speakers tend to use more path verbs such as ascend, descend, enter, cross, etc” (Navarro & Nicoladis 2005: 103, italics in original). Thus, a direct translation from a Spanish motion verb into an English Latinate verb may corrupt the style of the text.

Since English motion verbs are often very descriptive, they may be used to create a scenery throughout the text. Spanish writers do not have that same opportunity, which may be reflected in their style. “Spanish [...] often elaborates descriptions of setting, leaving paths to be inferred” (Slobin 1996b: 204). Navarro and Nicoladis also state that

regarding rhetorical style, [...] Spanish narratives are rich in ground information for setting up scenes. Many of these locative descriptions may even appear before the motion event is described. As a result, Spanish speakers omit redundant post-verbal grounds, yielding copious bare path verbs. (Navarro & Nicoladis 2005: 103, italics in original)

Even though English is obviously more detailed and elaborate with regards to manner, Spanish-speakers do not seem to be restrained by their limited access to manner-of-motion verbs. Slobin found that “in comparison with English-speakers, Spanish narrators use a smaller set of motion verbs; they mention fewer ground elements in individual clauses; and they describe fewer segments of a journey. Yet their narratives, over all, seem to ‘tell the same story’ as English accounts” (Slobin 1996b: 204). He further stresses the importance of looking beyond the isolated clause. “An examination of narrative data requires one to attend to the extended depiction of motion across clauses, and to go beyond the simple motion event” (Slobin 2006: 196).
3 Presentation, analysis and discussion

3.1 La Ciudad de las Bestias

A majority of the motion verbs found in La Ciudad de las Bestias and its translation show no difference in MANNER at all. However, a few sentences were found, where MANNER information has been added to the motion verb. One sentence contains examples of both: “[s]oñaba que un enorme pájaro negro se estrellaba contra la ventana con un fragor de vidrios destrozados, se introducía en la casa y se llevaba a su madre” (Allende 2002a: 1). The English translation reads: “[h]e had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother” (Allende 2002b: 1). ‘Se estrellaba contra’ has posed no problem to the translator, since manner is included in the Spanish verb, and it has been literally translated into ‘crashed against’. The Spanish motion verb ‘introducía’ however, says nothing about flying as in the English translation, simply that the bird made its way into the house. Similarly ‘llevaba’ does not imply carrying; it simply states that the bird took his mother away. If verbs not expressing MANNER had been used in the translation, the sentence would have sounded less alive, ‘had come into the house and taken his mother away’, or perhaps a little peculiar, ‘had entered the house and removed his mother’.

In another sentence, Allende has written that the storm had passed: “[l]a tormenta había pasado [...]” (Allende 2002a: 4), but in the translation, the manner of the passing has been included: “[t]he storm had blown over [...]” (Allende 2002b: 4). The English translation might give the reader a more physical sense of the storm itself, while the original text focuses on the fact that it is now over. The ‘windows of attention’ described by Talmy (2000) are not exactly on the same spot of this motion event. In the Spanish original, it is at the end of the event, whereas in the English translation, there is an additional ‘window’ in the middle of the event.

The English translation of “[e]l muchacho subió al avión [...]” is “[h]e boarded the plane” [...]. The literal meaning of the original phrase is ‘the boy went up in the plane’, but of course, that would not have been a possible translation. The translator has chosen a more specific verb, ‘board’, which includes MOTION, moving into the plane, and is specifically used for entering large vehicles, such as planes, trains and boats. Spanish equivalents do exist, such as ‘embarcar(se)/abordar’, but ‘subir’ is the word chosen by Allende. However, ‘board’ is probably the most natural choice of
“Alex salió de la cama sin perturbar a Poncho” (Allende 2002a: 2) has been rendered as “Alex got out of bed without disturbing Poncho” (Allende 2002b: 2). ‘Got out’ is quite a literal translation of ‘salió’. A different verb could have been chosen, but in this case ‘got out’ does not impoverish the translated sentence because of the lack of MANNER. Besides, the following phrase, ‘without disturbing Poncho’, indicates the MANNER.

In “[e]ntró por la puerta de la cocina” (Allende 2002a: 7) as well, no MANNER addition can be found in the translation: “[h]e went in through the kitchen door” (Allende 2002b: 7). ‘Went in’, with a satellite has been chosen though, as the Latinate ‘entered’ would have sounded too formal, as Navarro and Nicoladis (2005: 103) remark. For the translation of “[p]or fin la voz de su madre penetró en su mente [...]” (Allende 2002a: 8), however, an equivalent Latinate verb has been used: “[f]inally his mother’s voice penetrated Alex’s consciousness [...]” (Allende 2002b: 8). The reason for this choice of word is probably that penetrar and ‘penetrate’ are more similar in style than, for example, entrar and ‘enter’ “Iré con ella, por supuesto” (Allende 2002a: 12) has also been literally translated: “I will go with her, of course” (Allende 2002b: 12). In this case, MANNER is not important at all. The focus is on the fact that the person speaking will accompany the other person, not on how they are planning to travel, and there is no reason to use a manner verb in the translation.

“Ve a empacar tus cosas” (Allende 2002a: 14) translated as “[y]ou’d better go pack your things” (Allende 2002b: 14), is quite a literal translation, except for the fact that there is no ‘you’d better’ in the original. The translator might have added it to soften up the order a little. “Ahora anda a darle un beso a tu madre” (Allende 2002a: 14) – “[n]ow give your mother a kiss” (Allende 2002b: 14) must be considered a literal translation. Another example of where the translator has chosen not to add MANNER is: “[...] como esos chicos que entraron con metralletas en un colegio en Colorado y masacraron a sus compañeros” (Allende 2002a: 15), literally ‘like those kids who entered with machine guns in a school in Colorado and massacred their mates’. The translation reads “[...] like those kids who went into that school in Colorado and machine-gunned their classmates” (Allende 2002b: 15). The ‘MANNER slot’ could easily have been filled here, with a verb like ‘rushed’ or ‘stormed’ and added more drama to the event, but for some reason the absence of MANNER has been kept in this case.
The translation of “[l]a navaja hizo un arco en el aire, pasó rozando su frente y se clavó de punta en el suelo” (Allende 2002a: 8), can be seen as fairly literal, at least when considering the sentence as a whole: “The razor traced an arc through the air, brushed past Alex’s forehead, and landed point first in the floorboards” (Allende 2002b: 8). ‘Hizo un arco’ literally means ‘made an arc’, so MANNER has been added in the translation. ‘Make’ is not actually a motion verb at all, but in this case it is used to describe a motion event. The translation, ‘trace’, contains more of both MOTION and MANNER than the original. The English translation of ‘pasó rozando’ is a typical example of how MANNER and PATH are treated in verb-framed versus satellite-framed languages. ‘Pasó rozando’ literally means ‘passed brushing’, with PATH included in the verb. The translator has turned it around, and included MANNER in the verb, ‘brushed’, and added a satellite, ‘past’, for PATH. Separately, the words have not been translated literally, but when combined, the literal meaning has been kept. ‘Se clavó’ can be literally translated as ‘nailed itself’, so ‘landed’ actually contains less MANNER information than the original. However, ‘landed point first in the floorboards’ is likely to convey more or less exactly the same meaning as the original.

“Our family is going through a real crisis” (Allende 2002b: 14) is an almost literal translation of “[n]uestra familia está pasando por una crisis” (Allende 2002a: 14), as is the case with “[t]ruth was, the only thing he wanted was to go back to the kind of life he’d had a few months before [...]” (Allende 2002b: 15) – “[l]a verdad es que lo único que deseaba era volver a la vida de unos meses antes [...]” (Allende 2002a: 15). The conceivable Latinate equivalents, ‘passing’ and ‘return’ would have corrupted the style, and were not appropriate in these cases.

As Slobin (1996b: 200) points out, English-speakers tend to add locative details more often than Spanish-speakers. Expressions such as ‘fall down’ are often used, even though PATH is already included in the verb, and the satellite may seem superfluous. One example of this phenomenon can be found in “[l]a flauta fue la razón por la cual Alex debió salir durante el recreo del mediodía para ir a su casa” (Allende 2002a: 4) – “[t]he flute was the reason Alex had to leave during lunch to go back to the house” (Allende 2002b: 4). A literal translation of ‘salir’ would have been ‘go out’, but in this case the word used is ‘leave’. In the context, however, ‘leave’ keeps the literal meaning better than ‘go out’. This is not a question of MANNER, but rather of pragmatic constructions. There is no actual extra MANNER information in the translation of ‘ir’, ‘go’, but a satellite, ‘back’, has been added. This is presupposed in the original text, since Alex left the house earlier in the morning. It is also emphasized by the use of the personal pronoun su, ‘his’. Alex has to go to ‘his house’, not merely ‘the house’. “[...] se echó en medio de aquel naufragio [...]” (Allende
2002a: 9) is another phrase where a satellite has been added in the translation, which is not present in the original: “[...] he threw himself down in the midst of that devastation [...]” (Allende 2002b: 9-10). ‘Se echó’ simply means ‘he threw himself’, and ‘down’ is implicit. Similarly, “[d]e todos modos se le iba a caer el pelo a la mamá [...]” (Allende 2002a: 11) – “[m]om’s hair was going to fall out anyway [...]” (Allende 2002b: 12), has rendered a translation where an additional satellite is used. ‘Caer’ means ‘fall’, but in the translation the satellite ‘out’ has been added for stylistic reasons. ‘Mom’s hair was going to fall anyway’ would have sounded somewhat unnatural, as if mom’s hair would have fallen from an unspecified location, while in the Spanish original, it is implicit that it falls from her head after coming loose.

A number of sentences containing motion events have been more or less rephrased in the English translation. “Salió de la cocina a grandes trancos” (Allende 2002a: 3) is one example. The translation reads: “[h]e rushed out of the kitchen” (Allende 2002b: 3). A literal translation would have been something like ‘he went out of the kitchen with big steps’. ‘Salió’ means ‘exited’, ‘went out’, but the translator has added MANNER: ‘rushed’. Then ‘a grandes trancos’, ‘with big steps’ has simply been deleted, as MANNER has already been included in the verb. A literal translation would have sounded clumsy in English, and ‘rushed’ expresses more or less the same thing as the original ‘salió a grandes trancos’.

The translation of “[...] enseguida se dio cuenta que el ruido provenía de la habitación de sus padres” (Allende 2002a: 7) reads “[...] then he realized that the sound was coming from his parents’ bedroom” (Allende 2002b: 7). The verb ‘provenía’ expresses that ‘the sound had its source in his parents’ bedroom’. The translator has used ‘was coming’ and the satellite ‘from’. The meaning is, however, more or less the same. In “John se aproximó a Alex para atender a la mano herida” (Allende 2002a: 11) – “John went over to Alex to check his injured hand” (Allende 2002b: 11), a literal translation of ‘aproximó’ would have been ‘approached’. The reason for choosing ‘went over’ is probably stylistic; the English ‘approached’ sounds more formal than the Spanish ‘aproximó’.

“Es preferible cortarlo de una vez que verlo caerse a puñados” (Allende 2002a: 11) has not been literally translated, although the meaning has been kept. A word-by-word translation would be ‘[i]t is preferable to cut it at once than to see it fall by the handful’, but the translator has preferred to use ‘come out’ in the place of ‘fall’: “It’s better to cut it all at once than watch it come out by the handful” (Allende 2002b: 12). In “[t]ú viajarás a Nueva York dentro de un par de días [...]” (Allende 2002a: 13), the translator has also chosen a different verb. A literal translation of the
sentence would have been ‘you will travel to New York in a couple of days’, but the translator has used ‘will be leaving’: “[y]ou’ll be leaving for New York in a couple of days [...]” (Allende 2002b: 13). However, no MANNER has been added in this example, and the reason for choosing a different verb is probably stylistic. ‘Travel’ may not be the exact stylistic equivalent to ‘viajar’, but slightly more formal. In “[n]o había que ir tan lejos, en su propia escuela había algunos tipos repelentes” (Allende 2002a: 15), the translator has not used a motion verb at all. A literal translation would have been something like ‘he didn’t have to go so far, in his own school there were some scary types’. However, the translation reads: “[h]e wouldn’t have to look too far in his own school to find some scary types” (Allende 2002b: 15). One could say that MANNER has been added and MOTION has been removed.

The translation of “[e]n esos días el único alivio era escapar, salir a correr por la playa [...]” (Allende 2002a: 2) is almost literal: “[o]n those days, the only relief was to escape, to run along the beach with Poncho [...]” (Allende 2002b: 2). ‘Escapar’ has been literally translated into ‘escape’. The original is a manner-of-motion verb used to describe an activity, which is one of the cases where Spanish manner-of-motion verbs can be used (Cifuentes Férez 2007: 118). Thus, it is literally translatable and has not caused the translator any problems. ‘Salir a correr’, however, literally means ‘go out to run’, but the translation is simply ‘run’. The omission does not change the actual meaning of the event, since it is unlikely that he runs on the beach inside his house and the earlier mentioning of ‘escape’ implies that he does go out, but the running itself is more in focus, or ‘windowed for attention’, in the English translation, while the Spanish text focuses on leaving the house to perform the activity of running.

“[...] se dirigió a la nevera en busca de un vaso de leche” (Allende 2002a: 7) has rendered the translation “[...] he went to the refrigerator to get a glass of milk” (Allende 2002b: 7). ‘Se dirigió’ literally means ‘he directed himself’, or ‘he turned to’, and the translator has chosen a somewhat less specific verb, but without adding any information about manner. The difference is merely that focus is on the starting point in the original text and on the destination in the translation. Since the path from where he is standing to the refrigerator is so short and insignificant, this nuance does not change the perception of the text very much for the English reader.
3.2 *Harry Potter and the Goblet of Fire*

Information about MANNER has been omitted in quite a few examples in the Spanish translation of *Harry Potter and the Goblet of Fire*. In “[a]ll Frank had to do was creep up to the big house while we was all sleeping [...]” (Rowling 2000: 8), – “*Frank no tuvo más que subir hasta la mansión mientras todos dormíamos [...]*” (Rowling 2001: 10), the creeping is not mentioned at all in the translation. Instead, ‘*subir*’, ‘go up’, has been used. In this case, however, the context makes quite clear that Frank is going up quietly, since everybody is sleeping, and the omission of the manner does not affect the meaning too much. MANNER has also been excluded in “[t]hey rode their bicycles over the lawns [...]” (Rowling 2000: 10). The translation simply states that ‘they passed with the bicycles’: “[...] **pasaban con las bicicletas por encima del césped [...]**” (Rowling 2001: 12). The omission does, however, not affect the meaning, since it is unusual to pass with bicycles in a different manner than riding them, and Spanish readers are likely to imagine the event in a way much similar to how it was intended in the original text.

The translation of “[t]he boys had broken into the house again [...]” (Rowling 2000: 11) does also involve an exclusion of MANNER: “[...] **los niños habían vuelto a entrar en la Mansión de los Ryddle [...]**” (Rowling 2001: 13). ‘*Entrar*’ simply means ‘go into’, and the breaking in is lost. This does affect the meaning of the isolated motion event somewhat, but the translator has solved the problem by translating ‘the house’ as ‘the Riddles’ residence’. This choice emphasizes the fact that the house does not belong to those who went into it which implies that they went into it without permission. Thus, the translated motion verb itself is not very specific, but if one looks beyond the isolated clause, as Slobin (2006: 196) recommends, the Spanish translation nevertheless tells the same story as the English original (also noted by Slobin, 1996b: 204).

The translation of “[h]e put down the kettle at once, hurried back upstairs as fast as his bad leg would allow [...]” (Rowling 2000: 11) reads “[*]si que dejó la tetera y volvió a subir la escalera tan rápido como le permitía la pierna mala [...]” (Rowling 2001: 13). ‘**Put down**’ is not quite equivalent to the original. ‘*Dejó*’ means ‘(he) left’, and does not necessarily imply that Frank, who is the person performing the motion event, touches the kettle at all. It could just as well be standing on the stove or the table, whereafter he walks away from it. However, this interpretation would only have been possible if the sentence had been completely isolated. In this case, the context informs the reader of the fact that Frank was filling the kettle with water just before he left it. Thus, he was
holding it and put it down as he left it. ‘Volvió a subir’ can be understood like ‘he went up again’. The hurrying has been lost, but the following phrase, ‘as fast as his bad leg would allow’ implies that there is a relative speed in his motion.

“[… at this very moment wizards are pouring into the country from all over the world […]]” (Rowling 2000: 13) is quite a figurative depiction, and the translators have not managed to keep the exact meaning: “[…] en este mismo momento están llegando al país magos provenientes del mundo entero […]” (Rowling 2001: 15). The translation of ‘are pouring into the country’ – ‘están llegando al país’, simply states that they ‘are arriving in the country’. The basic meaning of the motion event is more or less the same, but the translators have not been able to convey the image of the numerous wizards pouring into the country quite as in the original. Reading the sentence in Spanish does not exclude the possibility of the wizards coming into the country in a pouring-like manner, but several other interpretations are also possible; they could be coming one by one or arriving all at once at the same airport.

In “He […] scrambled out of bed, crossed the room […]” (Rowling 2000: 20) – “[…] se levantó de la cama; cruzó el dormitorio […]” (Rowling 2001: 22), MANNER has been omitted in the translation of ‘scrambled out of bed’; it simply states that ‘he rose from the bed’. ‘Crossed’ provides no problem, however, and it has been literally translated. In the translation of “[… at the moment when Voldemort’s chair had swung around […]” (Rowling 2000: 21) – “[… en el momento en que la butaca giró [...]” (Rowling 2001: 23), MANNER has also been lost. The translation states that Voldemort’s chair turned around, not that it swung around. The original is undoubtedly more specifically descriptive. The turning of the chair may be perceived as in the original text, but it could just as well have turned around in a slow, squeaking way; it is left to the imagination of the reader. The translation of “Harry walked over to this book […]” (Rowling 2000: 21) – “Harry fue hasta el libro [...]” (Rowling 2001: 23), states that Harry went to the book, not that he walked. ‘Harry fue caminando hasta el libro’, ‘Harry went walking to the book’, would have sounded ridiculous, as MANNER would have been exaggeratedly emphasized, when it is actually not of much importance in the context.

In quite a few of the translated sentences, there is no difference regarding MANNER. A Latinate motion verb, like ‘enter’, in the English original makes a literal translation possible. No explanation of MANNER is necessary: “[…] a maid had entered the drawing room to find all three Riddles dead” (Rowling 2000: 7) – “[…] la criada había entrado en la sala y había hallado muertos a los tres
‘Turned’ is also a motion verb where MANNER is not specified, and a literal translation is easily made: “[o]n the landing Frank turned right [...]” (Rowling 2000: 11) – “[e]n el rellano, Frank torció a la derecha [...]” (Rowling 2001: 13). “Move me closer to the fire, Wormtail” (Rowling 2000: 12) is not a problem either: “[a]cércame más al fuego, Colagusano” (Rowling 2001: 14). The only difference is that the meaning of ‘move’ and ‘closer’ are more naturally expressed with a directional motion verb in Spanish, ‘acercar’.

“Frank turned his right ear towards the door [...]” (Rowling 2000: 12) – “Frank volvió hacia la puerta su oreja derecha [...]” (Rowling 2001: 14), shows no difference in MANNER, since there is none in the original. In “[s]omething was slithering towards him [...]” (Rowling 2000: 17), however, the motion verb does express MANNER, and it has been kept in the translation: “[a]lgo se arrastraba hacia él [...]” (Rowling 20001: 19). The reason that it is possible to use a manner-of-motion verb is that there is no boundary crossing in the sentence. Something was slithering towards him, but it did not reach him. The same is true in “[...] breathing hard as though he had been running” (Rowling 2000: 20) – “[...] jadeando como si hubiera estado corriendo” (Rowling 2001: 22). As Cifuentes Férez (2007: 118) states, when the FIGURE does not change location or cross a boundary, a manner-of-motion verb can be used in Spanish.

‘Fall’ and ‘move’ do not express MANNER, and are easily translated into Spanish: “Harry had watched him fall to the ground” (Rowling 2000: 21) – “Harry lo había visto caer al suelo” (Rowling 2001: 23), and “[t]he pictures in the book were all moving” (Rowling 2000: 21) – “[t]odas las fotos del libro se movían” (Rowling 2001: 23). Besides, in the last sentence, the FIGURE does not change location, so even if a manner verb had been used in the original text, it could have been literally translated.

In one of the moving pictures, the following motion event is described: “[m]en in bright orange robes were zooming in and out of sight on broomsticks [...]” (Rowling 2000: 21). The translation reads: “[h]ombres vestidos con túnicas de color naranja brillante y montados en escobas voladoras entraban y salían de la foto a toda velocidad [...]” (Rowling 2001: 23). The literal meaning of the translation is something like ‘men dressed in bright orange robes and sitting on flying broomsticks entered and exited the photo in full speed’. It is impossible to zoom in and out of the picture in Spanish, because that is a boundary-crossing event. Instead, the translators have chosen to express the motion in and out with two verbs, ‘entraban’, ‘entered’ and ‘salían’, ‘exited’. The zooming has been expressed with an additional clause, ‘a toda velocidad’, ‘at full speed’. Thus, the lost
MANNER has been restored in a sense. However, the original is still more specific than the translation. In the Spanish text, it is not clear whether the men on broomsticks fly out of the book into the real world or if they stay in the book, but fly outside the borders of the picture where they cannot be seen. The reason for omitting this detail is probably that the sentence would have become too lengthy if all the original information had been included. The translated sentence is already much longer than the original one.

A typical example of how motion verbs are used differently in English and Spanish is found in the following example: “[t]he maid had run screaming down the hill and into the village [...]” (Rowling 2000: 7), translated as “[l]a mujer había bajado corriendo y gritando por la colina hasta llegar a la aldea [...]” (Rowling 2001: 9). The manner of motion is included in the English verb, ‘run’, while a satellite, ‘down’, expresses direction. In the Spanish text, the verb used is ‘bajar’, that is ‘to move downwards’. The running has not been excluded by the translators, but it has been expressed in an additional clause and has quite elegantly been combined with the screaming, so that the expression ‘bajando y gritando’ ‘running and screaming’ forms an entity. The Spanish translation comprises an additional motion verb, ‘llegar’, ‘arrive’, since manner-of-motion verbs can only be used when the FIGURE does not change location or cross a boundary (Cifuentes Fêrez 2007: 118). While the English running and screaming continue all the way into the village, the Spanish equivalent goes on only as far as to the border of the village, where it changes into arriving.

The translation of “[h]e would creep out of the house [...]” (Rowling 2000: 16) reads “[s]aldría sigilosamente de la casa [...]” (Rowling 2001: 18). Since MANNER is important in this case and not explained in any way by the context, an adverb has been used: ‘he would go out creepingly from the house’. In “Frank [...] limped over the threshold” (Rowling 2000: 18), MANNER has been kept by the use of a gerund construction: “[...] éste [...] pasó el umbral cojeando” (Rowling 2001: 20); ‘he passed the threshold limping’.

A few sentences have been rephrased to express the same meaning as in the original. In the following example, there is an additional motion verb in the Spanish translation: “[t]hey were rewarded for leaving their firesides when the Riddles’ cook arrived dramatically in their midst [...]” (Rowling 2000: 8). The Spanish version reads: “[p]ara ello habían dejado el calor de sus hogares, pero se vieron recompensados con la llegada de la cocinera de los Ryddle, que entró en la taberna con un golpe de efecto [...]” (Rowling 2001: 10). More or less literally, the translation means: ‘For that they had left the warmth of their hearths, but they saw themselves compensated with the arrival
of the Riddles’ cook, who entered the pub with a thrust of effect’. ‘Leaving’ is not a problem. It has been literally translated, even though a different tense construction has been chosen. The Latinate original verb ‘arrived’ has not been literally translated as might have been expected. Instead, the motion verb has been made into a noun, ‘la llegada’, ‘the arrival’. In the next phrase, the arrival has been emphasized by the directional motion verb ‘entró’, ‘went into’. Without this rephrasing, the Spanish sentence would probably have been too complicated. The translators’ have managed to make the sentence convey an image very close to the original, even though they have restructured it completely.

“Frank was nearing his seventy-seventh birthday now, very deaf, his bad leg stiffer than ever, but could be seen pottering around the flowerbeds in fine weather, even though the weeds were starting to creep up on him” (Rowling 2000: 10) has rendered the following translation: “[a] punto de cumplir los sesenta y siete años, Frank estaba bastante sordo y su pierna rígida se había vuelto más rígida que nunca, pero todavía, cuando hacía buen tiempo, se lo veía entre los macizos de flores haciendo un poco de esto y un poco de aquello, si bien la mala hierba le iba ganando la partida” (Rowling 2001: 12). ‘Was nearing’ has been rephrased into ‘a punto de cumplir’, ‘at the point of turning’. There is no MANNER in the original verb, and the meaning is essentially the same in the translation. In the original text, however, Frank is moving towards the age of seventy-seven, while in the translation he is located somewhere right before turning seventy-seven. This could be seen as an example of the tendency in the English language to ‘window for attention’ (as described, for example, by Talmy 2000) the movement itself, while in Spanish the windows are more likely to be found at the starting point and/or the destination. ‘Pottering around’ is difficult to translate into Spanish. In this case, the translators have chosen not to disregard any details in the expression, the consequence being a somewhat lengthy phrase: ‘he was seen amongst the flowerbeds doing a little of this and a little of that’. ‘Creep up’ is also a problem, and the translators have tried to keep the sense of the event by adapting it to a less subtle expression: ‘le iba ganando la partida’, ‘it was winning the game over him’.

In “[...] it amused them to see him limping across the garden [...]” (Rowling 2000: 10) – “[...] les divertía verlo por el jardín cojeando [...]” (Rowling 2001: 13), the translation does not express exactly the same thing as the original text. Literally, the translation means ‘it amused them to see him in/around the garden, limping’. In other words, Frank is not seen moving from one side of the garden to the other in the Spanish translation, he is only seen in the garden, where he is limping around. Such a construction allows him to limp without crossing any boundaries, and the direction
is not of a great importance in this case. In the next limping example, “[h]e got up and limped downstairs into the kitchen [...]” (Rowling 2000: 10), the translators have not left out any details, but the sentence has been constructed quite differently: “[s]e levantó y bajó cojeando por la escalera hasta la cocina [...]” (Rowling 2001: 13). He ‘went down limping’ instead of ‘limped downstairs’. Also, in the original text, he limped all the way into the kitchen, whereas no boundaries are crossed in the translation. He went down ‘hasta la cocina’, until he reached the kitchen, but not into it.

In two of the sentences, information about MANNER has actually been added in the Spanish translation: “Frank had not entered it for many years [...]” (Rowling 2000: 11) – “[a] pesar de que hacía años que Frank no pisaba en ella [...]” (Rowling 2001: 13). The translation means, word by word, ‘even though it was years that Frank did not step in(side) it’. A more literal meaning of the translated sentence would perhaps be ‘even though Frank had not set his foot in it for several years’. The reason for choosing ‘pisaba’, ‘stepped’, instead of ‘entraba’ is probably stylistic. ‘Enter’ sounds somewhat formal and grand in English compared to the Spanish ‘entrar’, and ‘pisar’ might convey a similar sense. However, the choice of this verb containing MANNER deprives the sentence of PATH information. The translation of “[h]is walking stick fell to the floor with a clatter” (Rowling 2000: 19) is “[e]l cayado se le resbaló al suelo con un estrépito” (Rowling 2001: 21). ‘Resbaló’ means ‘slipped’, and the suddenness of the motion makes it a punctual act, and it is also a vertical boundary crossing situation such as the example given by Feist et al (2007: 138): ‘throw oneself in the pool’. In these cases, manner-of-motion verbs can be used in boundary crossing situations.
3.3 Discussion

The different approaches to MANNER in Spanish and English can make translation challenging. Pascual Aransáez (1999: 338) points out that the different use of MANNER in motion verbs in English and Spanish respectively, poses serious problems to Spanish translators. Translating an English text into Spanish and trying to stay true to the original may lead to lengthy sentences or loss of descriptiveness. The Spanish translator often has to choose between following the original as closely as possible or making the narration sound natural in Spanish, but the concept of ‘naturality’ can be very troublesome and subjective (Font 2008). When translating from Spanish into English, the problem is the opposite; even though the translated text follows the original in meaning, the lack of manner-of-motion verbs may affect the style and make the text sound poor. When it comes to motion verbs, translating from Spanish into English may perhaps be considered easier than translating from English into Spanish. Motion verbs with no MANNER information do exist within the English language as well, and there are usually no grammatical obstacles for using them. The translator can choose a verb like ‘go’ or ‘exit’ and thus follow the original strictly, even though the result may sound a little scanty and bare. A Spanish translator, on the other hand, often needs to go further from the original. He or she can either choose to omit MANNER or to preserve it in an adverbial clause, which usually gives it more narrative weight than in the original (Slobin 1996b: 213).

As mentioned in the background, certain methods are better for describing certain features in languages, and the standpoint of the analyst can influence the result of a comparison (see, for example, James, 1992: 64 and Slobin, 2006:2). In this essay, focus is very much on MANNER and when it is present and when it is lost, which may have the effect that English comes across as a richer and more nuanced language than Spanish. MANNER is treated as a value that can be either gained or lost. However, the use of MANNER in motion verbs is an isolated part of a text, and does not give a full picture of the richness of a language. Texts written in Spanish are adapted to the way motion verbs are used in Spanish. They tend to have more elaborate background descriptions, while English texts rely more on their descriptive motion verbs and create a scenery throughout the text. The risk for lengthiness in Spanish texts only becomes a problem in the translation process, not within the language itself.
3.3.1 La Ciudad de las Bestias

Most of the sentences analysed from the translation of La Ciudad de las Bestias did not contain additional MANNER information. Directional motion verbs have usually been translated equivalently, by the use of a motion verb without MANNER information and a satellite. The ‘easily accessible slot’ for MANNER that exists in the English language (Feist et al. 2007: 139) has not been used as much as might have been expected. In some cases, the motion verb is only a way to perform another action, such as in ‘go pack your things’ and ‘go give your mother a kiss’, and there is no contextual reason to add MANNER information. In other cases, however, it might have made sense to make use of the ‘slot’. ‘Salió de la cama’, for example, could have been translated as ‘sneaked out of bed’, but the translator has chosen the simple ‘got out of bed’. Even though the MANNER is indicated in an additional clause, ‘without disturbing Poncho’, a manner-of-motion verb would not have overloaded the English sentence. If the original text had been in English, it might have been constructed differently, using a motion verb where MANNER is included: ‘he slipped/sneaked out of bed’, but the Spanish construction works perfectly well in English. Another example of where the ‘slot’ could have been used is ‘entraron con metralletas en un colegio’, ‘went in with machine guns in a school’. The translator could easily have added MANNER information by choosing a verb such as ‘rushed’ or ‘stormed’, which might have enriched the sentence, but she has chosen to use ‘went in’ and stay true to the original.

A few examples of the habit of English-speakers to add locative details (see Slobin 1996b: 200) were found in the translation of La Ciudad de las Bestias. In ‘[s]e echó’, ‘he threw himself’, a satellite has been added and rendered the phrase ‘he threw himself down’. ‘Caer’, ‘fall’ has become ‘fall out’, and ‘ir’, ‘go’ has become ‘go back’. However, there are good stylistic reasons for all of these additions; they just reflect a tendency within the English language.

Few Latinate verbs were found in the translation of La Ciudad de las Bestias. The only examples are ‘penetró’, translated as ‘penetrated’ and ‘escapar’, translated as ‘escape’. Both of these verbs are fairly equivalent in meaning as well as style, unlike, for example, ‘entrar’, ‘enter’, where the English ‘enter’ is much more formal in style than the Spanish ‘entrar’. Verbs + satellites such as ‘go in’ and ‘fly in’ have been used instead of ‘enter’, ‘go over to’ instead of ‘approach’ and ‘go to’ instead of ‘direct oneself’. All of these choices have probably been made for stylistic reasons, and do not convey a loss of any kind of information.

In a few sentences, MANNER has been added to the motion verb. In most of the cases, the addition
has been made out of necessity; the sentences would simply have been incorrect, or in any case very peculiar, if a manner-of-motion verb had not been used. “[F]lown into the house and carried off his mother” (Allende 2002b: 1) is one example. Neutral motion verbs are used in the original, since they designate the normal manner of movement of the bird (see Slobin, 2006: 9). In English, however, the birds’ normal manner of movement is usually specified; they fly. ‘Gone into the house’ would consequently not have been a good option, and ‘entered the house’ would have sounded too formal. ‘Come into the house’ would have been possible, but since it is a dramatic event with great importance for the protagonist, ‘flown’ is probably the most appropriate choice. ‘Taken away’ could perhaps have been used instead of ‘carried off’, but the emphasizing of MANNER conveys a clearer picture to the English reader, who is perhaps not as used to imagining MANNER details as the Spanish reader. ‘La tormenta había pasado’ could have been translated as ‘the storm had passed’, but the translator has chosen ‘blown over’, perhaps to add some liveliness or to make it sound less formal. The nuances in this example, as well as in the previous one, are very subtle, and the natural flow of the language benefits from the additional information.

In the translation of one of the motion verbs found in La Ciudad de las Bestias, MANNER has actually been removed. ‘Se clavó’ can be literally translated as ‘nailed itself’, but it has been translated as ‘landed’. However, the context is likely to give the reader of the translated text the same idea as was intended in the original.

3.3.2 Harry Potter and the Goblet of Fire

In quite a few of the translated sentences analysed from Harry Potter and the Goblet of Fire, MANNER has been omitted. In most cases, the context provides enough information that the reader of the translated text is likely to understand it almost identically as a reader of the original text. ‘Creep up’ has become ‘subir’, ‘go up’, but the following clause, ‘while we was all sleeping’, implies that the going up was performed quietly. ‘Rode their bicycles over’ has been translated as ‘passed with their bicycles’, but riding a bicycle is the natural way of moving it forward, and it does not need to be specified in Spanish. The translators rely on the readers’ previous knowledge of how to ride a bicycle.

In ‘Harry walked to the book’, the walking has been lost, and the translation simply states that Harry ‘went to the book’. The context makes clear that Harry is in the same room as the book, and that he would have relocated himself to its position in any other way than walking is highly
improbable. If MANNER had been included in the translated sentence, too much focus would have been on the walking.

In some cases, where MANNER is particularly important, an additional clause of some sort, such as a gerund or an adverb, has been added. ‘The maid had run screaming down the hill’ could not have been translated as ‘the maid had gone screaming down the hill’ and kept the same meaning. Consequently, the running has been added as a gerund after the directional motion verb: ‘the maid had gone down running and screaming’. ‘Limped over the threshold’ has been constructed in a similar way: ‘passed the threshold limping’. An adverb has also been used when MANNER cannot be disregarded, namely ‘saldría sigilosamente’, ‘he would go out creepingly’ for ‘he would creep out’.

The different use of MANNER in English and Spanish does cause severe problems for translators, as Pascual Aransáez (1999: 338) confirms. ‘Wizards are pouring into the country’ is one example where nuances have been lost in the translation, due to the use of a directional motion verb without MANNER information: ‘están llegando al país’, ‘they are coming to the country’. Thus, some describing details have been lost, even though the basic meaning has been kept.

One particularly tricky example in *Harry Potter and the Goblet of Fire* is ‘were zooming in and out of sight on broomsticks’. ‘Zooming in and out’ has to be constructed with two directional motion verbs, ‘entrar’ and ‘salir’, ‘enter’ and ‘exit’. MANNER has to be added by an additional clause, ‘a toda velocidad’, ‘at full speed’. Then, ‘of sight’ should have been added, but the translators have chosen to exclude this information, which makes the sentence somewhat more vague than the original. It is not clear whether the men were zooming in and out of the picture in two dimensions, beyond its borders, where they were invisible, or if they zoomed out into reality and back into the book again. This detail has been backgrounded by exclusion, or ‘gapped’ (see Ungerer & Schmid, 2006: 224) in the translation, while it is foregrounded in the original. To have it foregrounded in the translation, at least one additional clause would have been needed, and the sentence would have become lengthy and difficult to read.

‘Pottering around’ is another expression which has become lengthy in the translation. There is no corresponding verb in Spanish, so the translators have had to rephrase it into ‘amongst the flowerbeds doing a little of this and a little of that’. In some cases, Spanish certainly seems to require long and complicated sentences. Of course, the translators could have omitted the pottering,
and been contented with ‘amongst the flowerbeds’. Most readers would probably be able to imagine the pottering as a part of being amongst the flowerbeds.

When no boundary crossing is involved, or when the motion verb describes an activity, equivalent manner-of-motion verbs have been used in the translation. One example is ‘something was slithering towards him’, and another one is ‘as though he had been running’. With these kinds of expressions, the use of MANNER represents no difficulties for the translators, and the sentences have been literally translated.

The English ‘enter’ and the Spanish ‘entrar’ may not be equivalent in style, but in one sentence found, ‘entered’ has actually been translated as ‘entrado’: ‘a maid had entered the living room’, ‘la criada había entrado en la sala’. The reason might be that the maid finds dead people in the living room, which makes the entering it somewhat subordinate, and consequently the style of the verb less important. In another sentence, ‘entered’ has been translated as ‘pisaba’, ‘stepped on’, ‘set foot on’, probably to achieve a similar level of formality as in the original. This is one of the examples where MANNER has actually been added in the Spanish translation. The other one is ‘his walking stick fell to the floor’, where the translation informs the reader of how it fell: it slipped. It is a punctual act and a vertical boundary crossing (Feist et al. 2001: 21), which means that a manner-of-motion verb is possible in Spanish, but there is no obvious reason for the translators’ choice of this word.
4 Summary and conclusion

The aim of this essay was to compare motion verbs translated from Spanish into English and from English into Spanish, to see how MANNER and to some extent PATH are generally treated by translators. The specific questions were: When is MANNER/PATH information omitted or added? Is it done more frequently from one language to the other? How would the examined sentences have been constructed if the information was not omitted or added, and how would it have affected the style of the text? Are English motion events generally more elaborately depicted? Does the Spanish translation become lengthier because of the fact that description of manner requires more words?

The findings suggest that the Spanish translators generally omit MANNER when it is not of great importance in the context and when grammatical strains threaten to complicate the structure of the sentence. In some cases, details and nuances are not specified, but constitute one possible interpretation of the event. In the example ‘wizards are pouring into the country’. MANNER is a small detail in the context, and the translators have preferred to keep the sentence grammatically simple, rather than by any means available keep this nuance, and the translated text does not exclude the possibility that the wizards come into the country in a pouring-like manner. When MANNER is foregrounded in the English text, and not only casually mentioned, it is normally included in the translation in one way or another; by an extra clause or an adverb, or sometimes by rephrasing. One example is ‘pottering around’, where the translators have made sure that no details are lost by using an elaborate construction with a large number of words: ‘entre los macizos de flores haciendo un poco de esto y un poco de aquello’, ‘amongst the flowerbeds doing a little of this and a little of that’.

The English translator similarly seems to try to follow the original as closely as possible, and does not generally add MANNER to the text simply because her language allows it. In the phrases analysed in this essay, MANNER has only been added when necessary for linguistic correctness or for stylistic purposes. For example, a bird’s usual manner of motion is flying in English, whereas in Spanish, the flying is presupposed and does not need to be mentioned. Omitting MANNER in the English translation of such a phrase would simply not be correct. For similar reasons it would be incorrect to mention MANNER in the Spanish translation of a phrase such as ‘Harry walked over to his book’, when the book is in the same room and it is unlikely that he would go over to it in any
other way than walking, or in ‘they rode their bicycles’.

Surprisingly, two examples were found where MANNER had been added in the Spanish translation; ‘pisaba’, ‘stepped on/set foot in’ for ‘entered’, and ‘resbaló’, ‘slipped’ for ‘fell’. There was also one example from the English translation where MANNER had been omitted; ‘landed’ for ‘se clavó’, ‘nailed itself’. Overall, however, the Spanish translation seemed to differ more from the original than the English one. MANNER has been lost in more cases in the Spanish translation than it has been added in the English one, and when kept, it has often required an extra clause or a lengthy explanation. Thus, as for the question of whether the Spanish translation of the text is lengthier than the original, the answer must be yes. In some cases a few words in the original have rendered long clauses in the translation, but not to the extent that the readability is affected.

Some research suggests that motion events are more elaborately depicted in English than in Spanish, but that Spanish texts contain more elaborate background depictions (see, for example Slobin 1996b and Navarro & Nicoladis 2005). Background depictions have not been studied in this essay, but the motion events found in Harry Potter and the Goblet of Fire did contain more MANNER information than the ones in La Ciudad de las Bestias, and may thus be regarded as more elaborate.

Motion verbs are continuously being studied by linguists, regarding numerous aspects and languages. It is an area that will probably never be fully surveyed. A more extensive study than this essay would, naturally, provide a fuller picture of how motion verbs are generally translated. It would be interesting to study other genres, for example poetry, where the possibility to add extra clauses may be limited. Future research could also include other language pairs, or even compare motion verbs from several languages. Locatedness is an aspect of motion that has not been treated in this essay, and could be a topic for further research. The use of MANNER in other verbs than motion verbs, for example in verbs describing speech and thought, is also an interesting field for comparative studies.
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