



**TYOLOGICAL VARIATION IN ENCODING THE MANNER OF MOTION
EVENT IN TRANSLATED VERSIONS OF ENGLISH AND TURKISH SHORT
STORIES**

*İngilizce ve Türkçe Kısa Öykü Çevirilerinde Devininim Eylemlerinin Tarz Anlatımı Bakımından
Dilbilimsel Tipolojik Değişkenliği*

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ABSTRACT

The aim of this study is to examine how speakers of typologically different languages, Turkish (a verb-framed language, V-language) and English (a satellite-framed language, S-language) express manner of motion events and how each language adapts itself to the demands of the other in translations with regard to the use of manner-of-motion verbs. In this respect, a total of 20 short stories (10 Turkish and 10 English) were selected to analyze. The effort was made to include the ones that are well suited for eliciting manner of motion verbs. For the identification of the motion verbs, Talmy's (1985) definition of motion events was taken into consideration. According to the results, English writers were found to express manner of motion in their texts at a higher rate with regard to both token and type frequency of manner-of-motion verbs. As far as the translation strategies were considered, it was found that Turkish and English writers mostly used literal translation. In order to adapt the characteristics of the target language, it was also found that translators used a variety of strategies indicating compensation for language requirements.

ÖZ

Bu çalışma, tipolojik olarak farklı sınıflandırılan Türkçe (fiil çerçeveli dil) ve İngilizce (uydu çerçeveli dil) dillerinde devininim eylemlerinin kullanımını sıklık ve çeşitlilik bakımından inceleyerek, her iki dilin karşılıklı çevirilerinde hedef dilin gerekliliğine nasıl uyarlandığını çevirmenlerin kullandıkları stratejilere bakarak tespit etmeyi amaçlamaktadır. Bu doğrultuda, 10 Türkçe ve 10 İngilizce olmak üzere toplam 20 kısa öykü devininim eylemlerinin kullanımı ve çevirileri bakımından incelenmek üzere seçilmiştir. Devininim eylemlerinin tarz anlatımlarını ortaya koyabilmek için çalışmanın amacına uygun olan eylemler dahil edilmeye çalışılmıştır. Bunun olabilmesi adına da, devininim eylemlerinin tespiti için Talmy'nin (1985) 'devininim eylemleri' tanımı dikkate alınmıştır. Bulgulara göre, İngiliz yazarların Türk yazarlara göre devininim eylemlerini metinlerinde hem sıklık hem de çeşitlilik bakımından daha yüksek oranda ifade ettikleri ortaya çıkmıştır. Hedef dilin özelliklerini uyarlamak için çevirmenlerin dil gereksinimlerinin karşılanmasına yönelik çeşitli stratejiler kullandıkları ve bu stratejilere bakıldığında ise en çok "birebir tercüme" kullandıkları tespit edilmiştir.

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1. Introduction

Earlier theoretical studies on the linguistic expression of movement in space have proposed that languages vary typologically in terms of how they verbalize the motion of the animate being through space (Özyürek, 2000). At the same time, however, studies demonstrate that variation in linguistic expression of motion event across languages can be explained by a limited set of underlying universal patterns (Talmy, 1985; 2000). Accordingly, languages that proposed to differ are categorized according to their preference to map “path of motion” in either a main verb (e.g. enter, descend) or an associated “satellite” (e.g. go in, go down). Talmy (1985) refers to these two categories as “verb-framed languages, V-languages” and “satellite-framed languages, S-languages”. These two categories also differ from one another in terms of encoding “manner of motion” (Slobin, 2003). Since “S-languages” prefer to indicate “path” by satellites (verb particles), the verb root is generally free for a manner verb (e.g. walk, rush, fly, up, down). However, V-languages tend to indicate “Path” through the main verb, leaving “Manner” to separate expressions only in those situations where attention to it is salient (e.g. enter/exit running) (Özçalışkan & Slobin, 2000). As a result of this, speakers of “V-languages” tend to omit manner information (Özçalışkan, 2003).

For example, imagine a simple motion event, such as ‘going out of the room’ (as in Figure 1, see below). Speakers possess various lexicalization options to parse this scene. They can choose a number of encodable parts, for instance; only path (he is exiting, he is going out), only manner (he is running), or both path and manner (he is running out).



Figure 1. A motion event image representing “going out of the room”

According to Talmy’s (1985) dichotomy, the preferred lexicalization patterns for the two language categories in verbalizing this scene will be such that “S-language” speakers will tend to express both path and manner (he is running out of the room), by conflating manner with the main verb and encoding path in the particle ‘out’. V-language speakers, however, will choose to indicate only path (he exits the room), leaving out the manner information. Nevertheless, in narrating scenes where manner is foregrounded, “V-language” speakers may prefer to express both path and manner, but generally in a path verb + subordinate manner verb construction (he exits the room running) (Özçalışkan & Slobin, 2000).

Empirical work has provided support for these typological differences, and clearly revealed that “S-languages” and “V-languages” differ from each other in terms of their characteristic expression of manner verbs in speaking or writing about motion events (Slobin, 1996, 1997, 2000; Özçalışkan & Slobin, 2000, 2003; Özçalışkan, 2004, 2012; Özyürek & Kita, 1999; Özyürek, 2000; Furman, Özyürek & Küntay, 2010). The present research, as an attempt in that direction, focuses on the manner of motion verbs and investigates the lexicalization patterns of two typologically contrastive languages (English, an “S-language” and Turkish, a “V-language”) by comparing Turkish and English short stories and their translated versions.

2. Literature Review

Talmy (1985) was the first to analyze the lexicalization of motion events across different languages. He defines a motion event as a situation “containing movement or maintenance of a stationary location” (1985, p. 61) and describes the semantic structure of motion event as being composed of a framing event and a co-event (2000):

[Figure Motion Path Ground] Framing Event ← Relation [Event] Co-Event

“Framing event” can be analyzed into a set of four “internal components”; (I) “Figure: a moving object”, (II) “Ground: entity or entities with regard to which the figure moves”, (III) “Motion: the presence of activating

Typological variation in encoding the manner of motion event in translated versions of English and Turkish short stories process”, and (IV) “Path: the trajectory followed by the figure with regard to the ground entity” (Talmy, 2000, p.26). These can be seen in (1) below:

- (1) “*The boulder moved down the slope.*”
 Figure Motion Path Ground

Daller, Treffers-Daller & Furman, 2011

In addition to these internal components, a motion event can be expressed by “external co-event components” which is related to the framing event as its Manner or as its “Cause”. The co-event, encoding of which is optional, can take the form of the manner event that encodes the manner with which the motion is expressed (e.g. flying, marching) or the causation event that encodes the event originating the motion (e.g. putting, sweeping). These are illustrated in Figure 2, and (2)-(3):

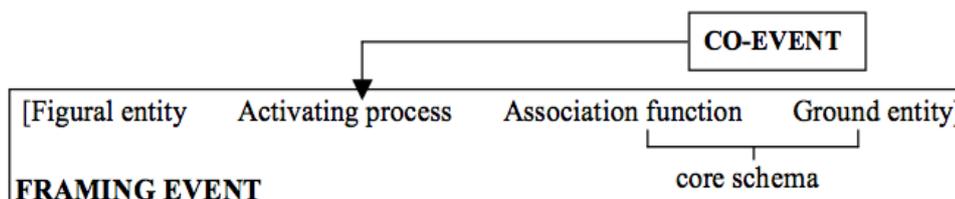


Figure 2. Framing event and co-event

A co-event integrating manner or cause may conflate with the “activating process”. For example, in (2) rolled down conflates the manner Co-event with the Framing event, and (3) blew off conflates the causal Co-event with the Framing event:

- (2) “*The ball rolled down the slope.*”
 Figure Motion + Manner Path Ground
- (3) “*The tissue blew off the table.*”
 Figure Motion + Cause Path Ground

Furman, 2012

In the examples of (2) and (3), the ball and the tissue play the role of the Figure and the slope and the table that of the Ground which in these instances also expresses source of movement. The particles down and off functions as the Path. The verbs roll and blew carry out the Motion component. Also, roll in (2) suggests information about the Manner of motion, and blew in (3) about the Cause of motion.

Talmy (1985, 1991, 2000) observed that different languages code motion events in systematically different ways in terms of lexical structures that are used to indicate information about Path. With respect to this, he proposed that languages can be grouped into two categories on the basis of where they characteristically map Path (Talmy, 1985). According to these two distinct lexicalization patterns, languages are categorized either as “Verb-framed languages” (V-languages) those that typically encode Path in the main verb (e.g., exit, ascend) or “Satellite-framed languages” (S-languages) those that do so in an associated “satellite” (particles, prefixes) (e.g., go out, go down). This grouping can be illustrated with Slobin’ s (2003, p.162) list in which Talmy’ s classification was used as a base (see Table 1):

Table 1. List of the Languages, Slobin, 2003, p.162

Satellite-framed languages (S-languages)	Verb-framed languages (V-languages)
Germanic: Dutch, English, German, Icelandic, Swedish, Yiddish	Romance: French, Galician, Italian, Portuguese, Spanish
Slavic: Polish, Russian, Serbo-Croatian, Ukrainian	Semitic: Moroccan, Arabic, Hebrew
Finno-Ugric: Finnish, Hungarian	Turkic: Turkish
Sibo-Tibetan: Mandarin Chinese	Japanese

In Satellite-Framed languages like English and German, “Path” tends to be not encoded in the verb root of the main verb. Instead, it is expressed by satellite element such as particles (e.g. in, up, out, on, across) that is in a sister relation to the verb root (e.g. go in/up/out/on/across). However, in Verb-Framed languages like

Turkish and Spanish, “Path” is characteristically indicated in the main verb with meanings such as gir- “enter”, çık- “exit”, çık- “ascend”, and in- “descend”. This contrast may be shown by example (4) from English and Turkish:

- | | | |
|-----|---------------------------------------|--|
| (1) | English Original | Turkish Translation |
| | “He ran <u>out</u> the kitchen door.” | “Mutfak kapısından koşarak <u>çık</u> tı.” |
| | “He walked <u>out</u> of her life.” | “Hayatından <u>çık</u> tı.” |

As illustrated in (1) while English uses locative particle (out) to express changes in location, Turkish typically employs separate verb (çıkıtı).

2.1. Manner Conflated in the Motion Verb

Talmy’s binary typology (2000) designates “Path” of motion as the core feature to frame the entire event at semantic level and suggests that languages characteristically map Path of motion into either in (V-languages) or outside (S-languages) the main verb in a clause. The difference across languages for the preference of mapping Path information has further consequences for the lexicalization of the motion event (Özçalışkan & Slobin, 2003; Özçalışkan, 2004). Because Path is encoded outside the main verb in S-languages “the verb is free to add nuances of “MANNER” without further elaboration” (Slobin, 2005, p.312) (e.g. rolled down the hill). The main verb slot can easily become available for a manner verb (e.g. roll /run/ down/ out) that conflates Manner and Motion in the verb root (Özyürek, 2000). This option, on the other hand, tends not to be available for the speakers of V-languages since “verb-framed languages tend to use the main verb to encode path, that is, this slot is generally reserved for path verbs and manner tends to be encoded as subordinated to the main verb (e.g. yuvarlanarak indi ‘descended rolling’)” (Özyürek, 2000). The expression of Manner, then, becomes easily codable linguistic option for S-languages speakers (Özçalışkan, 2004). By contrast, in most instances, the speakers of V-languages such as Turkish have to encode manner information either through subordinated manner verb constructions (e.g. enter by crawling) or various adjunct manner expressions (e.g. exit in a hurry/ abruptly) to conflate manner with motion (Özçalışkan, 2004). Therefore, as Slobin (2000, 2004) puts it, speakers of S-languages map the expression of manner into the main verb habitually and develop a richer lexicon of manner verbs while V-language speakers indicate manner less frequently and usually omit in the context where it is not salient. For example, while V-language speakers generally do not tend to say “an owl flies out of a hole in a tree/ oradan bir baykuş uçarak çıkıyor”, S-language speakers typically express it as a part of the main verb (Slobin, 2004), as illustrated below (see Table 2):

Table 2. Examples for Each Language Category, Slobin, 2004, p. 224

V-framed languages:	S-framed languages:
Spanish: <i>Sale un búho.</i> (= Exits an owl.)	English: An owl popped out.
French: <i>D'un trou de l'arbre sort un hibou.</i> (= From a hole of the tree exits an owl.)	German: ...weil da eine Eule plötzlich raus-flattert. (=... because there an owl suddenly out-flaps.)
Italian: <i>Da quest' albero esce un gufo.</i> (= From that tree exits an owl.)	Dutch: ...omdat een en uil uitlegt. (= ...because there an owl out-flies.)
Turkish: <i>Oradan bir baykuş çıkıyor.</i> (= From there an owl exits.)	Russian: <i>Tam vy-skocila sova.</i> (= There out-jumped owl.)
Hebrew: <i>Yaca mitox haxor yansuf.</i> (= Exits from inside the hole owl.)	Mandarin: <i>Fei-chū yī zhī māotouyīng.</i> (= Fly out one owl.)

2.2. Linguistic Differences in Manner of Motion Event Representations in English and Turkish

As stated above, Talmy (1985, 1991) has divided the world’s languages into two categories with regard to the way lexical and syntactic structures are encoded in semantic elements of motion events. According to this classification, Turkish belongs to the category of V-languages since it encodes Path of motion in a verb (e.g. gir-, çık-, in-) and English belongs to that of S-languages since it encodes Path of motion in a satellite, rather than the main verb (e.g. go in, out, across, up, down). Such a binary typology is perhaps a simplification, however; it is probably more appropriate “to rank languages on a cline of Manner salience” (Slobin, 2004,

Typological variation in encoding the manner of motion event in translated versions of English and Turkish short stories p.220). As far as the salience of Manner is considered, English and Turkish differ in the way they encode Manner of motion in addition to Path (Özçalışkan & Slobin, 2000). Since in English Path of motion is mapped onto outside of the main verb, Manner of motion can be encoded in the main verb (Slobin, 2000). As a result of this, English speakers can easily express both Path and Manner of motion within a one verbal clause (Slobin, 2000). By contrast, in Turkish, since the main verb is filled with Path, Manner tends to be likely expressed as subordinated to the main verb (e.g. *yuvarlanarak indi* ‘descended rolling’) (Özyürek & Kita, 1999). Therefore, Turkish speakers have to use two verbal clauses in order to encode both Manner and Path elements of the motion event (Özyürek & Kita, 1999) (see Figure 3).

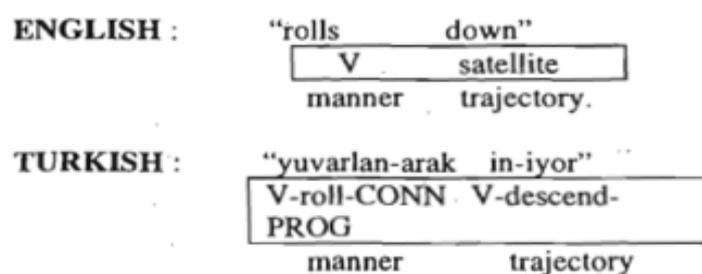


Figure 3. Differences in mapping of manner and path components of a motion event, Özyürek & Kita, 1999

As can be seen in the example, while speakers of English can easily conflate motion with manner in the main verb (rolling), speakers of Turkish typically rely on subordinated manner verb constructions (descended rolling) in order to express manner of motion. To indicate manner information, Turkish speakers use various kind of constructions such as adverbials (e.g. *entered in a hurry/ aceyle girdi*); ideophones (e.g. *fell down suddenly/ cumbadanak düştü*); and demonstratives (e.g. *flew by/ öyle bir uçtu ki*). Because of such an added processing load, as Slobin (2004) addresses, Turkish speakers tend to less likely use them, and therefore, “in most instances, manner information is not expressed at all” (Özçalışkan, 2004, p.75).

The distinction between V- and S-languages with respect to the expression of manner of motion verbs can be observed in translation, as well. In his study, Slobin (2003) demonstrated that 62% of English manner of motions verbs in novels were translated with their Spanish equivalents while 95% of original Spanish manner verbs were retained and translated into English. In addition, the study showed that English translators change 100% of Spanish non-manner motion verbs into manner verbs. In another study by Özçalışkan and Slobin (2003), the expression of Turkish and English manner verbs in written and oral narratives were compared. According to the results, it was revealed that English manner verbs far outnumber Turkish manner verbs and if the manner is not in the foreground of the predication, there is a tendency to not express the manner information in Turkish language. Furthermore, Turkish speakers were found to use alternative lexical means like adverbials (e.g. nominalized forms, *koşa koşa gitti* ‘go running running’; or converb construction, *ayaklarının ucuna basarak çıktı* ‘exited press-CONVERB on the ends of the feet’ [=tiptoeing]) and aspectual suffix *-iver* (e.g. *gir-iver* ‘enter-give’) to conflate manner into the main verb.

In her study, Özçalışkan (2004) compares English and Turkish written narratives by means of the use of manner, path and ground components of metaphorical motion events. The results showed a clear preference for manner verbs in English and path verbs in Turkish. It was also indicated in the results that novels in English employ three times as varied manner lexicon as the novels in Turkish. Furthermore, in English novels, manner verbs were found to be used as single, finite lexical item rather than a phrase or a nonfinite verb. With regard to the ground information in metaphorical motion events, English and Turkish were found to contain ground elements at comparable rates (483 to 499 instances, respectively).

The aforementioned studies provide clear evidence to demonstrate the typological dichotomy in encoding manner of motion between the two language groups. Based on Talmy’s (1985) binary distinction, the present study attempts to compare two typologically distinct languages (English, an S-language and Turkish, a V-language) with regard to their lexicalization patterns in encoding manner of motion. With this intention, this research investigates English and Turkish short stories and their translated versions. The aims of this study

are to contribute to this typological categorization by discussing new data in reference to manner of motion events, and therefore, provide additional findings to studies based on written narratives.

3. Methodology

3.1. Sample

The sample comes from 20 short stories, ten of which were originally written in English and ten in Turkish (see the list of short stories in Table 3 below). These stories were selected through purposive random sampling technique, targeting the 20th century short stories, which are well suited and rich for eliciting manner of motion verbs. For the identification of the motion verbs, Talmy's (1985, p.61) definition of motion events as a situation "containing movement or maintenance of a stationary location" was taken into account and also, lists of motion verb examples in Özçalışkan (2004); Özçalışkan and Slobin (2000, 2003); Slobin, (1996, 1997) and Uçar (2006) were examined to guide this research.

3.2. Data Collection Procedure

In order to find out how Turkish and English manner of verbs are dealt in their translated versions, all short stories written in Turkish were examined for their English translations and all short stories written in English were examined for their Turkish translations. The researcher randomly opened each short story ten times. Through each opening, the first five motion event instances were collected (thus resulting in 50 motion events from each short story) and coded manually for manner information. Translation strategies employed in this study were data-driven since literature lacks of empirical research comparing original and translated versions of manner verbs.

Table 3. The List of Turkish and English Short Stories Used in This Study

Turkish Short Stories	English Short Stories
Ayna by <i>Leyla Erbil</i> The Mirror	The Man Who was Almost a Man by <i>Richard Wright</i> Adam gibi Adam
Az gelişmişlik Eczanesi by <i>Nazlı Eray</i> The Underdevelopment Pharmacy	Painted Devils by <i>Fred Chappell</i> Boyalı Şeytanlar
Haritada Bir Nokta by <i>Sait Faik (a)</i> A Dot on the Map	A Gentleman's C by <i>Padgett Powell</i> Centilmen bir C Notu
Hişt, Hişt!... by <i>Sait Faik (b)</i> Psst, Psst!	Harmony by <i>Joy Williams</i> Uyum
Pencere by <i>Sevim Burak</i> The Window	That Evening Sun by <i>William Faulkner</i> O Akşam Güneşi
Sessizliğin İlk Sesi by <i>Adalet Ağaoğlu</i> The First Sound of Silence	The Middle Years by <i>Henry James</i> Orta Yaş
Sivriada Geceleri by <i>Sait Faik (c)</i> Sivriada Nights	The Things They Carried by <i>Tim O'Brien</i> Taşıdıkları Şey
Son Kuşlar by <i>Sait Faik (d)</i> Last Birds	Good Country People by <i>Flannery O'Connor (a)</i> Taşralı iyi İnsanlar
Stelyanos Hrisopulos Gemisi by <i>Sait Faik (e)</i> The Stelyanos Hrisopulos	The Yellow Wallpaper by <i>Charlotte Perkins Gilman</i> Sarı Duvar Kağıdı
Yemen' den Bir Yel Esti by <i>Erendiz Atasü</i> A Wind Blew From Yemen	A Good Man is Hard To Find by <i>Flannery O'Connor (b)</i> İyi İnsan Bulmak Zor
Total: 10	Total: 10

4. Results

4.1. Turkish-English Translation

Before finding out how Turkish and English manner of verbs are dealt in their translated versions, first of all, collected data were analyzed for the types of “Manner Verb” (V: Manner) constructions of the motion events. Findings for the motion verbs showed a clear typological division between two languages. The lists of manner-of-motion events in Turkish and English short stories are presented below (see Table 4 and Table 5):

Table 4. Manner-of-Motion Verbs in Turkish Short Stories

Manner-of-motion verbs in Turkish short stories	“yönelmek, binmek, girmek, boşalmak, inmek, savurmak, kıvrılmak, atlamak, takılmak, sarsmak, geçmek, atılmak, kapmak, sıçramak, çekmek, yollanmak, esmek, çıkmak, vurmak, dökmek, sıyırmak, yoğurmak, akmak, sendelemek, varmak, çekmek, fırlatmak, konmak, dönmek, uçmak, kaçmak, yüzmek, atmak, dalmak, yakalamak, tutmak, sökmek, uğramak, koşmak, yola düzülme, dolanmak, dolaşmak, düşmek, gömülmek, dayamak, itmek, asılmak, kalkmak, sırtlamak, hoplamak, taşmak, batmak, uzaklaşmak, sallamak, dağılmak, geri çekilmek, yürümek, ilerlemek, yuvarlamak” Reflexive verbs: yuvarlanmak, sürüklenmek, uzanmak Verb + aspectual suffix –iver: aşivermek Verb + reciprocal suffix –iş: uçuşmak, doluşmak
TOTAL:	65

As presented in Table 4, data analysis demonstrates that short stories that were written in Turkish contained 65 manner-of-motion verbs, of which 3 were reflexive verbs, 2 were in the form of “verb+ aspectual suffix –iver” verbs, and 1 appeared in the form of “verb+ aspectual suffix –iş”. As for the results of manner-of-motion verbs in English short stories, see Table 5 below:

Table 5. Manner-of-Motion Verbs in English Short Stories

Manner-of-motion verbs in English short stories	“reach, stride, fight, rock shake, flutter, spike, rattle, swing, beat, tuck, pull, snap, wear, slip, sting, lean, put, skim, stalk, stamp, slam, throw, follow, pat, send, bump, drive, steal, plunge, surge, fall, toss, urge, tiptoe, shrug, hurl, fidget, climb, wave, sway, slash, slide, speed, flay, ride, straddle, straighten, swing, twist, slip, shimmer, ripple, sidle, dance, pop, blow, carry, put, cut, pass, drip, crouch, bow, tap, jump, stuck, leap, trot, sit, get, kick, burst, race, rear” High-frequency: Verb+Satellite Go up, to, into, away Come back, round, down, over Walk up, down, along Rush up, down, to Fly out, up, above Run down, up, into, across, over
TOTAL:	97

The result of the analysis showed that short stories that were written in English contained 97 manner-of-motion verbs. This finding pointed out that the number of manner-of-motion verbs in short stories written in English was one and a half times more than in Turkish ones. Various instances from the sample are exemplified below in order to demonstrate the translation strategies where each language adapted itself to the demands of the other with respect to the use of manner-of-motion verbs.

4.2. Translation Strategies

The short stories were randomly opened ten times, and in each opening, the motion verbs were found and listed to reveal what translation strategies were used for the expression of the manner information, if any. The findings showed that the general tendency to translate manner verbs in English and Turkish is through literal translation without adding any alternative lexical means to describe manner. As for the use of duplications, both languages also show similarity by using this strategy as the second mostly used one. Although subordination comes as the third strategy for the translations from Turkish into English, adding extra motion verb following post-verb use appears as for the translations from English into Turkish. The other strategies (i.e. elimination, using converbs or aspectual suffixes, adding adverbs and sub-interpretation) were not much used, relatively (see Table 6). In the next section, example sentences were provided for each translation strategy.

Table 6. The Use of Translation Strategies for Manner of Motion Verbs in Turkish and English Short Stories

Turkish into English	Number	English into Turkish	Number
Literal translation	20	Literal translation	17
Duplications	12	Duplications	8
(a) Non-translations			
(b) Using converbs			
Subordination	6	Adding extra motion verb	8
(a) Coordination			
(b) Non-translation			
(c) Converb constructions			
Using second-tier manner verbs	5	Post-verb	4
Post-verbs	3	Elimination of manner	2
Elimination of motion verb	2	Converbs	2
		Adding adverbs	2
		Sub-interpretation	2
		Aspectual suffixes	1

4.2.1. How are Turkish Manner of Motion-Verbs Dealt in Their English Translated Versions?

a. Literal translation: Literal translation means translation without adding any alternative lexical means to indicate manner. Here are some examples from data:

“Bu sıra, beklenmedik biri – kocaman ürünü taşıyan bir adam geliyor sokağın başından – *koşarak* yetişiyor giriyor son dakikaya.” (S.Burak): “At that moment, an unexpected person a man carrying a gigantic tumor, appears at the bottom of the street, he comes *running* and enters the scene at the last minute.”

“Kocaman gırgır kayıkları sahile başvurlar, torik ve palamut adanın etrafında bütün gün *döner dolaşır*.” (S. Faik (e)): “Large motorboats would fish near the shores for the large bonito and short-finned tunny, which continually *circled* the island.”

“İçi yosun tutmuş havuzdan bir kurbağa *sıçradı*.” (A. Ağaoğlu): “A frog *jumped out* of the moss-covered pond.”

b. Duplication: “Duplication” is consisting of or existing in two corresponding or identical parts or examples of the manner of motion verbs. The duplicated manner of motion verbs in Turkish were found in their English translations as either un-translated or in a non-finite verb form that serves to express adverbial subordination (converb). Here are the examples:

i. Non-translation:

“Sonar kuşların üşüştüğü ağaca doğru *yavaş yavaş* yürürlerdi.” (S.Faik (d)): “Then they would tiptoe to the tree where the birds gathered.”

“Şapkasını *çıkarpı çıkarıp* sallıyor.” (S. Burak): “He keeps *taking his hat off* and waving.”

ii. Using converbs:

“Ne diye miralay baban *gür bıyıklarını yukarı bura bura, kılıcını şakırdata şakırdata* hep Arap ellerinde dolandı durdu.” (E.Atasü): “Why did your colonel father, *twirling his bushy moustache upward and clanking his sword*, wander into the land of Arabs.”

“Bey kızı anan neden Bağdat yollarında kan *kusa kusa* öldü gitti.” (E.Atasü): “Why did your noble mother waste away on the roads of Baghdad, *vomiting blood*.”

c. Subordination: One clause is subordinate to the other clause if it depends on it. The dependent one in a clause is called a “subordinate clause” and the independent clause is called “the main clause”. When we examined the English translations of Turkish short stories, it was seen that the subordinated clauses were either translated in the form of coordination or by converting them into converb constructions, or they were not translated at all. See the examples from the sample below:

i. Coordination instead of subordination:

“Binlerce ayak *olup kaçıyorlar*.” (S.Burak): “They become thousands of feet *and run away*.”

ii. Non-translation of subordinate clauses:

“Kabuğunun içine büzülen bir deniz hayvanı gibi, *çekildikçe* çekildin, *kapandıkça* kapandın, *ufaldıkça* ufaldın ve öldün.” (E.Atasü): “Like a mollusk withdrawing into its shell, you too, withdrew, shut yourself in, shrank and died.”

iii. Translating subordinate clauses into converb constructions:

“Onun kollarında *vals yaparak* buralara dek geldim.” (L.Erbil): “I came all the way up here *waltzing* in his arms.”

d. Sub-interpretation: It means the use of an alternative interpretation to the literal translation in order to convey the meaning. See the given examples from the sample below:

“Bir fotoğrafta *siyurup atmıştın* çarşafı. Apak, dolgun gerdanımı gösteren bir elbise giymiştin de öyle poz vermiştin.” (E.Atasü): “In one photo you *weren’t wearing* the charshaf. You posed in a dress showing the creamy flesh of your bosom.”

e. Using second-tier manner verbs: As originally suggested by Slobin (1997), the manner verb lexicon can be classified into two parts: (1) a first tier of more general or neutral verbs and (2) a second tier of more specific and expressive verbs. Satellite-framed languages (i.e. English) have abundant second tier manner verb lexicons, while the first tier manner verbs should be more or less the same set in both non-satellite-framed (i.e. Turkish) and satellite-framed languages. Since Turkish is a non-satellite-framed language that is not extensive in having more specific and expressive second tier manner verbs, it has been observed that in the English translations of the short stories written in Turkish, the translators adapted the characteristics of the target language, English, and translated the first tier verbs as second tier verbs. See the examples below:

“Balkan’ oldu, çifti çubuğu arkanıza bırakıp *çiktınız* Selanik’ten.” (E.Atasü): “The ‘Balkan War’ broke out... leaving everything behind, you *fled* from Salonika.”

f. Post-verbs: In short stories written in Turkish, it was observed that the post verb “durmak” indicating “keeping on doing something” was not literally translated, but changed into a motion verb. See the examples below:

“Pencere, kapı önlerine, duvar diplerine *çikip duruyorlar*.” (A.Ağaoğlu): “They *stood* at their windows, in front of their doors and against the walls.”

“*Gezdin durdun* Anadolu’da.” (E.Atasü) “You *wandered* to Anatolia.”

“*Gezdin durdun* kara trenle.” (E. Atasü): “You *travelled* all over on the black train.”

g. Elimination of motion verb: It was also found that the use of motion verbs in Turkish short stories were eliminated. Here is an example:

“Bakışlarındaki sevinç camı kolayca *aşip geçiyor*, o camı kolayca delip birbirine ulaşıyor.” (A. Ağaoğlu): “They looked at each other through the window of the bus and their eyes filled with timid happiness.”

4.2.2. How are English Manner of Motion Verbs Dealt in Their Turkish Translated Versions?

a. Literal translation:

“Zaman zaman duvara yaslanır ve kafasını bir o yana bir bu yana *çevirirdi*.” (F. O’Conner (a)) “Occasionally she would stand against the wall and *roll* her head from side to side.”

“Ormana doğru yol alarak çayıra *indiler*.” (F. O’Conner (a)) “They *went down* into the pasture toward the woods.”

“Delikanlı çantanın ağzını kapattı ve valizi kapıldığı gibi delikten *aşağı fırlattı* ve arkasından kendisi de aşağı indi.” (F. O’Conner (a)) “He slammed the lid shut and *snatched up* the valise and swung it down the hole and then stepped through himself”

“Delikanlı ayak başparmaklarının üzerinde yaylanarak kızın yanına hafif adımlarla yürüyordu.” (F. O’Conner (a)): “The boy walked lightly by her side, bouncing on his toes.”

“Hiç güçlük çekmeden fırlayıp çıktı.” (H.James): “Bounded without difficulty up the rougher part of the cliff.”

“O dolaşan kadınlardan o kadar çok var ki ve o kadar hızlı yer değiştiriyorlar ki.” (C.P.Gilman): “There are so many of those creeping woman and they creep so fast.”

“Süpürgeliğin kenarından bütün odayı dolaşiyor.” (C.P.Gilman): “A streak that runs round the room.”

“Ata bindiğimde bile.” (C.P.Gilman): “Even I go to ride.”

“Evin her tarafında geziniyor sanki. O koku yemek odasında uçuşuyor. oturma odasında hırsız gibi dolaşiyor.” (C.P.Gilman): “It creeps all over the house. I find it hovering in the dining room, skulking in the parlor.”

b. Duplications:

“Joy annesi kahvaltı ederken uyanırdı ve lambır lambur banyoya gider kapıyı çarpardı.” (F. O’Conner (a)): “Joy would get up while her mother was eating and lumber into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door.”

“Dencombe, paket elinde yürüyerek oteli sağında bıraktı ve kayalığın korunaklı bir köşesinde daha önce görmüş olduğu bir sıraya doğru ağır ağır çıkmaya başladı.” (H.James): “The sociable country postman, passing through the garden, had just given him a small parcel, which he took out with him, leaving the hotel to the right and creeping to a convenient bench that he knew of, a safe recess in the cliff.”

“Konuşmadan kumsal boyunca yavaş yavaş yürüyorlardı.” (H.James): “Stragglng and seemingly silent, he could see move slowly together along the sands.”

“Sonra ağır ağır başı düştü, kaburgaları son bir güçle inip kalkmaya başladı.” (R.Wright) “Then her head sank, slowly. Her ribs swelled with a mighty heave.”

c. Adding extra motion verb:

“Bütün bir haftanın kirli çamaşırını şimdi sabırsız ve sinir bozucu elektrikli klaksonlar arkasında hayalet gibi uçuyor, lastikle asfaltın çıkardığı ve ipek yırtılmasını andıran bir ses uzaklaştıkça uzaklaşıyor. dahası eskiden olduğu gibi şimdi de beyazların çamaşırlarını götüren zenci kadınlar bile, çamaşırını otomobile alıp, otomobile getiriyor.” (W. Faulkner): “The soiled wearing of a whole week now flees apparition-like behind alert and irritable electric horns, with a long diminishing noise of rubber and asphalt like a tearing of silk, and even the Negro women who still take in white peoples' washing after the old custom, fetch and deliver it in automobiles.”

“Dışarıda diğer insanlar gibi olmak zorundayım ama dışarıda her şey sarı yerine yeşil. Fakat burada eğer istersem yerde usulca sürünebiliyorum.” (C.P.Gilman): “For outside you have to creep on the floor, and everything is green instead of yellow.”

“Fırlatıp attım.” (F.Wright): “Ah threwed it erway.”

“Ben, uçuyorum, uzay yolculuğuna çıkıyorum, gidiyorum!” (T.O’Brien): “I’m goofed, I’m on a space cruise, I’m gone!—”

d. Post-verb:

“Bailey başını okuduğu şeyden kaldırmadı, büyükanne de etrafta dolanıp durdu ve sonra çocukların annesine döndü.” (F. O’Conner (b)): “Bailey didn't look up from his reading so she wheeled around then and faced the children's mother”

“Sert yastığımı duyumsayarak yatağında döndü durdu.” (R. Wright): “He tossed on his bed, feeling his hard pillow.”

e. Elimination of manner:

“Alçak gönüllü yardımcı da onun bu uzak duruşundan umutları kırılarak boynu bükük, başka bir yöne doğru uzaklaştı.” (H.James): “The humble dependant, discouraged by his remoteness, wandered, with a martyred droop of the head, in another direction.”

f. Converbs:

“Uşağı parmak uçlarına basarak girip çıkıyordu, olup bitenden sonra pek akıllanmış görünüyordu.” (H.James): “His servant was in and out on tiptoe, looking very wise after the fact.”

g. Adding adverbs: Adding adverbs was observed as a translation strategy in the Turkish translations of motion verbs in short stories written in English. Here is an example:

“Kalın kitapçığı kolunun altına sıkıştırdı ve acele acele yürümeye başladı.” (R.Wright): “He tucked the thick catalogue under his arm and hurried.”

h. Sub-interpretation:

a.) Coordination instead of subordination

“Onun için gardiyan gürültüyü duyup yukarı koşunca, Nancy’i pencereden aşağı çırlıçiplak sallanır bulmuş, karnı da küçük bir balon gibi hafif şişmiş.” (W. Faulkner): “So the jailer heard the noise and ran up there and found Nancy hanging from the window, stark naked.”

i. Aspectual suffixes: The use of aspectual suffix (-iver) was observed in the Turkish translations of motion verbs in short stories written in English. Here is an example:

“Şu kapının arkasından bir şey fırlayıverseydi.” (W. Faulkner): “I bet if something was to jump out from behind that gate, Jason would holler.”

5. Discussion

The analysis of the short stories by native speakers of the two languages showed a strong typological difference in the encoding of manner of motion. Two main conclusions can be drawn from the data used in the current study. First of all, when manner of motion within all data were analyzed according to token and type frequency of manner-of-motion verbs, it appeared that English writers encoded manner of motion at a high rate in contrast with Turkish writers (97 to 65, respectively). Additionally, when compared with Turkish writers, English writers also used a much richer lexicon of manner verbs, which is in line with Özçalışkan’s (2004) findings. Secondly, the findings indicated that there is also a difference between two languages in terms of the use of alternative lexical means. Accordingly, while English writers use alternative lexical means to enrich the manner that has already expressed in the main verb, Turkish writers use them to add manner information, thus compensating for the relative difficulty of encoding both path and manner in verbal constructions (e.g. *hırsız gibi dolaşiyor*, *hayalet gibi uçuyor*). As previous studies have demonstrated (Özçalışkan & Slobin, 2000; Özçalışkan, 2004), in Turkish, since the verb encoded the information regarding the source, goal and path, the manner information is generally given through associated grammatical constructions (e.g. *vals yaparak geldi*). In line with this, the findings of this study suggested that English writers typically indicated manner of motion in the main verb (e.g. *his servant was in and out on tiptoe*) and when they used extra manner of motion verbs, it was generally due to elaborating the manner that already encoded in the main verb (e.g. *sink slowly*, *creep so fast*). On the other hand, Turkish writers used the main verb slot to indicate path information and leave the manner outside of the verb root. The manner information, therefore, was given through the additional use of lexical items. That is, derivational morphemes and alternative lexical means such as subordination (e.g. *parmak uçlarına basarak çıktı*), duplication (e.g. *yavaş yavaş yürürlerdi*), and post-verbs (e.g. *çıkıp durdu*) were employed. Relying on this finding, Talmy (1985, 2000) can be referenced in that Turkish as a V-framed language reserves path in the main verb and thus, encode manner through the use of subordinate manner elements (e.g. *koşarak yetişiyor*). Also, as Özçalışkan and Slobin (2003) put forward, the inflectional morphology of Turkish offered relatively easy, but somewhat constrained option of encoding manner on the verb through aspectual suffixes attached to the motion verb root. Accordingly, a purely directional verb such as *gir* ‘enter’ with an aspectual suffix ‘-iver’ ‘give’ (*gir-iver* ‘enter-give’) expresses manner information (suddenness) along with path. However, this aspectual suffix is very limited in its use, only adding a nuance of “suddenness” to whatever verb it is attached to. In the findings of this study, it was also shown that this aspectual suffix is very limited in its use in translated versions (only one example of use as *-fırlayıverseydi*). As far as the translation strategies were considered, it was found that Turkish and English writers mostly used literal translation. In the texts translated from Turkish into English, it was found that manner of motion verbs were mostly enriched through the insertion of particles. As for the translated texts from English to Turkish, any of them appeared unnatural. That is, although it was highly probable to observe that translations from English to Turkish would reveal loss of meaning because of the lack of various kinds of manner verbs and satellites, any such instance was noticed during the data analysis process. Next, regarding the translation strategies, it was also observed that subordinate clauses were translated as coordination in Turkish texts. Finally, our data showed that Turkish texts contained many duplications and post-verbs, however, in their translation versions, they were eliminated, and rather expressed as adverbials. It may be due to the fact that English speakers would most

likely say “She ran out the office door” rather than “She exited the office door, running”, although this was grammatical, as well.

6. Conclusions

All in all, relying on these results, the findings of this study could suggest that English writers, when compared to Turkish writers, were found to express manner of motion in their texts at a higher rate with regard to both token and type frequency of manner-of-motion verbs, which is in line with Özçalışkan’s study (2004). Hence, as also Özçalışkan (2004, 2005) put it, the data showed that the codability of semantic dimension has an impact on its expression in two languages. That is “the degree of codability of a semantic dimension in a lexical item (i.e., motion verb) has a spillover effect on the choice of other lexical items in a sentence, suggesting the conceptual salience of this dimension for its speakers. This effect is observable in both the literal and the metaphorical uses of the lexicon” (Özçalışkan, 2005, p. 207).

The methodological implication for this research is that these differences between two types of languages may cause learnability problems when Turkish speakers are learning English as a foreign language. Previous studies revealed that languages like Spanish, which behaves similarly as Turkish do transfer properties of their L1, Spanish, when learning the directional goals in L2 English (Bautista Maldonado, Pacheco Balam, & Ferrer Méndez, 2021). To trigger the learning of that parameter of variation between Turkish and English, tasks with a variety of input showing the conflation pattern of English can be practiced through translated versions of texts in classroom environments.

For sure, in order to attribute the differences between S- and V- languages in encoding of motion events to their correlation with lexicalization patterns, one needs to test these predictions in other languages. So, further studies can elaborate on how speakers of typologically different languages express motion events by collecting data from different languages other than English and Turkish, as well. In this study, only written narratives were examined. Further studies can also expand the topic by addressing oral narratives and questioning whether typological differences among languages give support to the idea that there might also be differences in the conceptualization of motion events among speakers’ on-line speaking and gestural patterns that describe a motion event. Finally, this study has looked at only the use of manner of motion events. It is also possible to analyze path or ground representations of typologically different languages and show difference from the written and oral narratives or oral gestures of a speaker who speaks a language which does not conflate ground and path components commonly.

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