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## Expression of manner-of-motion verbs in translated versions of Turkish and English Short Stories: Implications for second language acquisition

### Türkçe ve İngilizce kısa öykülerin çeviri versiyonlarında devinim eylemlerinin ifade edilme biçimleri: ikinci dil edinimi için çıkarımlar

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#### ABSTRACT

Since language strongly determines thinking and interpretation; users of different languages are expected to view the world from different perspectives. In this respect, Talmy's typological classification of languages into two distinct categories as satellite-framed (S-framed) and verb-framed (V-framed) constitutes the basis for studies on motion events and, analyses of literary texts and their translations across different languages. Hence, this study explores how manner is distinctively encoded in change of location across the two typologically contrastive languages, English (a satellite-framed language) and Turkish (a verb-framed language) by comparing Turkish and English short stories and their translated versions. To this end, five short stories written in the 20<sup>th</sup> century were chosen randomly from Turkish and English each. Maximum word number for stories was restricted to 5 500, which is high above the 1000-word minimum length of a fiction to be named as a short story (Short story, 2011). Results of the study indicate that manner can easily be encoded in the main verb due to the saliency of manner component in English. English writers mostly express manner of motion in the main verb of a sentence or a clause and convey further elaboration on manner by adding satellites to the verb. However, since Turkish is a verb-framed language, Turkish writers do not have a chance to use a satellite in their descriptions of motion events. Educational implications of this study are related to satellites and phrasal verbs in English as they do not have their equivalents in Turkish. Since Turkish learners of English as a foreign language are predicted to lack in both recognition and production of satellites and phrasal verbs, contextualized input of manner verbs may provide information about the particles that verbs specifically take in English.

#### ÖZ

Dil, düşünmeyi ve yorumlamayı güçlü bir şekilde belirlediğinden; farklı dilleri kullananların dünyayı farklı açılardan görmeleri beklenir. Bu açıdan Talmy'nin dilleri uydu (tarz) yönelik

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ve eylem yönelik olmak üzere iki farklı kategoriye ayırması, devinim içeren olayların ve edebi metinlerin çözümlenmesi ve farklı dillere doğru çevrilebilmesi için temel oluşturur. Bu nedenle bu çalışma, Türkçe ve İngilizce kısa öyküleri ve bunların Türkçe çeviri versiyonlarını karşılaştırarak, tipolojik olarak karşıt iki dil olan İngilizce (uydu yönelik bir dil) ve Türkçe (eylem yönelik bir dil) arasında konum değişikliğinde üslubun nasıl ayırt edici bir şekilde kodlandığını araştırmaktadır. Bu amaçla 20. yüzyılda yazılmış beş Türkçe ve İngilizce öykü rastgele seçilmiştir. Hikâyeler için maksimum kelime sayısı 5500 ile sınırlandırılmıştır ki bu, kısa hikâye olarak adlandırılabilir bir kurgunun 1000 kelimelik minimum uzunluğunun üzerindedir (Öykü, 2011). Çalışmanın sonuçları, İngilizce'deki usul bileşeninin belirginliği nedeniyle, tarzın ana eyleme kolayca kodlanabileceğini göstermektedir. İngiliz yazarlar hareket tarzını çoğunlukla bir cümlenin veya tümcenin ana eyleminde ifade eder ve eyleme tarz ekleyerek daha fazla ayrıntı verir. Ancak Türkçe eylem yönelik bir dil olduğu için Türk yazarların hareket olaylarını betimlemelerinde tarz kullanma şansları yoktur. Bu çalışmanın eğitsel çıkarımları, Türkçe karşılıkları olmadığı için İngilizce tarz ve deyimseleylemler ile ilgilidir. Yabancı dil olarak İngilizce öğrenen Türklerin, tarz ve deyimseleylemleri hem tanıma hem de doğru kullanma konusunda eksikleri olduğu tahmin edildiğinden, bağlam içinde devinim eylemlerinin nasıl kullanıldığını görmek İngilizcede eylemlerin özel olarak aldıkları parçacıklar hakkında bilgi sağlayabilir.

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## INTRODUCTION

The notions of linguistic relativity and determinism take their origins from the notion of cultural relativity that emerged in anthropological studies in unwritten languages as a reaction to the denigrating attitude of 19th-century anthropology towards non-European languages (Kay and Kempton, 1984). Following the tradition of early anthropological studies by Boas and Sapir, Whorf developed the doctrine that language strongly determines thinking and interpretation; thus users of different languages are expected to view the world from different perspectives (Kay and Kempton, 1984; Slobin, 1996).

Slobin (1996) replaced this deterministic approach with his “thinking for speaking” hypothesis: “[t]he activity of thinking takes on a particular quality when it is employed in the activity of speaking. In the evanescent time of constructing utterances in discourse one fits one’s thoughts into available linguistic frames.” (p. 76). In order to look into how speakers fit their thoughts into online linguistic frames, Slobin (1996) suggests examining crosslinguistic differences in rhetorical style, temporal description and spatial description. Particularly in spatial description, encoding motion events is a crosslinguistically important semantic domain and it exhibits distinctive types of patterns to lexicalize change of location in a particular manner (Slobin, 2003). Spatial motion events are important in the way they shape our thinking about a range of everyday concepts to the expression of our basic experiences. They show wide variation in linguistic expressions across different languages. Earlier analyses of spatial motion in English and Turkish have demonstrated that both languages systematically use

motion in different ways to structure a wide range of abstract concepts (Özçalışkan 2002, 2003a, b).

Talmy’s (1991, 2000) typological classification of languages into two distinct categories as satellite-framed (S-framed) and verb-framed (V-framed) constitutes the basis for studies on motion events and, analyses of literary texts and their translations across different languages. Hence, this study explores how manner is distinctively encoded in change of location across the two typologically contrastive languages, English (a satellite-framed language) and Turkish (a verb-framed language) by comparing Turkish and English short stories and their translated versions.

## REVIEW OF LITERATURE

### THE RELATIONSHIP BETWEEN THOUGHT AND LANGUAGE

Languages differ from one another. As *thought and language* cannot be separated, each community has its own distinct world-view. In the 19th century, Wilhelm Von Humboldt maintained that every language has a characteristic world-view. This argument resulted in the doctrine of linguistic determinism and linguistic relativity and it is often associated with Benjamin Lee Whorf. Whorf (1956) emphasized that “Every language is a vast-pattern system, different from others...” To sum up, Humboldt and Whorf related *language to world-view or habitual thought*. (cited in Slobin, 1996).

Slobin replaced the terms *thought and language* with two other related terms: *thinking and speaking*. His aim was to draw attention to the mental processes that take place when

formulating an utterance in a particular language. Furthermore, he wanted to focus on the parts of utterances determined by the grammatical organization of the language.

### Thinking for Speaking

Thinking and speaking hypothesis claims that there is a specific kind of thinking that is intimately related to language and this thinking is carried out on-line in the process of speaking (Slobin, 1996).

The dynamic term *cognition* within the framework of linguistic expression is significant in the process of “thinking for speaking”. Slobin maintains in his research on narratives across different languages that “We encounter the contents of the mind in a special way when they are being accessed for use” (Slobin, 1987, p. 435).

The quote above indicates that the activity of thinking is of particular quality when it is employed in the activity of speaking. That is, people fit their thoughts into available linguistic forms when formulating utterances in a particular language. An utterance cannot be a direct reflection of objective reality and universal mental representations of a situation. Same situations can be described in different ways across different languages. Each language has a particular set of options for the grammatical encoding of features of objects and events. Thinking for speaking hypothesis involves picking from those features that fit the conceptualization of a particular event and that are readily encodable in the language (Slobin, 1987).

Psychologists like Pinker and Levelt have also noticed the online effects of language on thought processes. Pinker (1989, p. 360) writes that “...one’s language does determine how one must conceptualize reality when one has to talk about it”. Levelt (1989, p. 71) maintains that “Using a particular language requires the speaker to think of particular conceptual features”.

In the light of the quotations above, it can be argued from the SLA point of view that a learner has to attend to the semantic features that are readily encodable in the grammatical and lexical elements of a particular language to be able to learn and use that language.

## INVESTIGATION INTO THE “THINKING FOR SPEAKING” HYPOTHESIS

### I. Translation of texts in different languages

Speakers of different languages express the same events in different words. This is reflected on the translations of different texts. There is a large body of literature which shows that translations of the same text either adds or removes nuances in accordance with the characteristics of a specific language (Maslov, 1985; Nida, 1964; Snell-Hornby, 1988). One can compare the original and translated versions of two texts in order to find some evidence for the thinking for speaking proposal.

### II. Cognitive effects of linguistic diversity

Slobin (1996) investigated the possibility of linguistic diversity by asking children from different countries to tell stories about the same sequence of pictures. His aim was to see whether their stories differed consistently, in accordance with the language they spoke. He used the Picture Storybook, *Frog, where are you?* (Mayer, 1969). When comparing children’s description of the same scenes in different languages, he focused on the temporal and spatial relations. The languages of the children were English, German, Spanish, and Hebrew. Findings of the study showed that even preschool children give evidence of the language-specific patterns of thinking for speaking. This indicates that narrative style across different languages develop early during the childhood (Berman & Slobin, 1994).

In the light of this finding, Slobin suggested that different languages reflect different patterns of thinking for speaking, different organization of information and different degrees of attention to the particular details in linguistic expressions. He concluded that each language reflects a subjective orientation to the human experience and this orientation affects the ways of thinking when speaking.

## LEXICALIZATION PATTERNS OF MOTION EVENTS

Motion events have cross linguistically distinctive types of lexicalization patterns. Talmy (1985) defines a situation involving “movement or the maintenance of a stationary location alike as a ‘motion event’” (p. 60) and delineates six components of motion events:

Internal components:

Figure: the moving object

Ground: the object with respect to which the figure moves

Path: the course followed or site occupied by the figure

Motion: the presence per se in the event of motion or location

External components:

Manner: a subsidiary action or state that is manifested concurrently with the main action or state

Cause: the cause of the occurrence of the motion.

On the basis of this framework, Talmy proposes two types of languages whose motion events differ in packaging the abovementioned semantic components: satellite-framed and verb-framed. Satellite-framed languages (S-languages) display a large number of verbs which conflate motion and manner or motion and cause and path is encoded in a satellite (verb particle). Chinese, English and all branches of Indo-European except post-Latin Romance languages are given as examples of this type. In verb-framed languages (V-languages) like Spanish, verbs conflate motion and path, but manner and cause are articulated separately. Both languages have verbs of manner of motion; however, V-languages have fewer; therefore frequent use of manner-of-motion verbs by speakers of S-languages in oral and written discourse indicates their salience in S-languages like English. (Slobin, 2003).

This typological distinction has been found to have impact on native speakers' descriptions of motion events: "Whereas speakers of S-languages tend to devote relatively more narrative attention to the dynamics of movement along a path, speakers of V-languages tend to devote more attention to scene setting" (Cadierno and Lund, 2004, p. 143). In this respect, Slobin's study (1996) can be cited in which he compares English and Spanish children's narrations. Slobin notes that while Spanish and Hebrew children develop extended locative elaboration between the ages of five and nine, English and German children use compact phrases with verbs of motion and associated indications of path, but they do not make descriptions to set the scene.

The difference between S- and V-languages in terms of manner in motion verbs can be noticed in translation as well. English has more manner verbs than Spanish; thus 62% of English manner verbs in novels were translated with their Spanish equivalents, whereas 95% of original Spanish manner verbs were retained and translated into English. Furthermore, English translators change 100% of Spanish non-manner motion verbs into manner verbs (Slobin, 2003).

In a similar vein, Özçalışkan and Slobin (2003) compare written and oral narratives in English and Turkish and they find that English manner verbs far outnumber Turkish manner verbs; therefore Turkish speakers apply alternative lexical means like adverbials (e.g.: nominalized forms, converb conjunctions) and aspectual suffix *-iver* to denote manner.

Özçalışkan (2004) investigates whether the typological differences in literal motion events extended to the metaphorical uses, by comparing between English (S-language) and, Turkish (V-language). Her sample included randomly chosen examples of metaphorical motion events from 10 novels written in English and 10 novels written in Turkish. The novels included works of both contemporary and earlier writers. Effort was made to include novels that are rich in metaphorical motion events in both languages.

The two languages were compared in terms of the manner, path and ground components of metaphorical motion events. The total number of motion verbs was found to be 617 for the novels written in English and 643 for the novels in Turkish. Data showed a clear preference for manner verbs in English (*fly, spring, walk*), and path verbs in Turkish (*spread, fall, exit*). It was also found that novels in English contains three times as varied manner lexicon as the novels in Turkish (95 to 30 types). Compared to Turkish, English allows manner to be expressed with a single, finite, high-frequency lexical item such as a main verb, rather than a phrase or a nonfinite verb such as a subordinate clause (Slobin, 2004).

Analysis of metaphorical motion events in English and Turkish surprisingly indicated that novels in English contain significantly more examples of adverbial/adjectival structures that convey manner than novels in English. Similar results were reported for literal motion events in the comparison of English and Turkish. It was found that Turk-

ish speakers use manner adjuncts mostly with path verbs to add manner information as they cannot easily express them in the main verb. In contrast, English speakers use manner adjuncts to strengthen manner that has already been expressed by the verb itself. (Özçalışkan & Slobin 2001, 2003).

As for the expression of ground information in metaphorical motion events, both languages included ground elements at comparable rates (483 instances in English, 499 instances in Turkish). Both languages largely used only one ground element per motion verb. However, earlier work on literal motion suggested that English is more likely to attach multiple grounds to a single verb of motion than V-languages (Slobin, 1997).

## THE RELATIONSHIP BETWEEN LANGUAGE & THOUGHT AND MOTION EVENTS

Speakers of S- and V-languages attend in different ways to the components of motion events when producing or interpreting motion. Manner is an inherent part of motion along a path, and it is highly differentiated in S-languages. Manner is less salient, and the settings in which motion occurs are more important in V-languages. S-language speakers are used to making online decisions about the manner of motion events, because manner is a salient concept for S-language speakers, compared to V-language speakers.

### Motion Events in Writing

The degree of attention given to the manner of motion varies regularly in literary texts across S- and V-languages. For instance, S-language novels have greater type and token frequencies of manner of motion verbs, in comparison with V-language novels. Writers in V-languages benefit from the alternative ways of drawing attention to manner of motion through adverbs of manner, description of inner states and environmental settings. In other words, V-language writers use the above-stated additional means of providing information about the manner of movement. S-language writers, on the other hand, give their readers explicit and inferential information regarding the manner of motion (Özçalışkan & Slobin, 2000).

### Motion Events in Translation

Translators face challenges when dealing with manner of motion between two language types (S- and V-framed languages). For instance, in a sample of novels translated from English into Spanish, only 62% of the original English manner verbs were retained in the translated version, while 95 % of the original Spanish manner verbs were retained in the translations from Spanish to English (Slobin, 1996b). English translators from Spanish usually add more manner of motion into their translations in order to increase the vividness of their descriptions. Translations between English and Turkish are expected to demonstrate similar tendencies as in between English and Spanish texts, because

Spanish and Turkish show the same V-language features.

### Motion Events in Reading

S-language users are exposed to more elaborate and vivid descriptions of motion events. Therefore, their mental imagery for motion events contains more information about manners of motion and change of state, in comparison with V-language users.

Evidence from reading demonstrates the similar tendency for the use of motion events in newspapers written in different languages. Events reported in English and Dutch seem to be more active and dynamic than reports of the same events in French, Spanish, or Turkish. While English gives all changes and details of location with manner verbs, languages like French and Spanish (V-languages) only use path verbs, and they overall devote less attention to motion. (Slobin, 2003).

Slobin (2000) conducted a study to identify the differences in mental imagery of motion events between S- and V-language speakers. He gave English and Spanish native speakers texts to read from novels. Then, he asked the subjects to report mental imagery for the protagonist's manner of motion. Texts were from Spanish novels. Manner verbs were not used in the texts, however; the author had provided information to allow for inferences of manner. English subjects were given literal translations of the Spanish texts. Results of the study showed that almost all English subjects used more manner verbs and made more elaborate descriptions. In contrast, vast majority of the Spanish subjects reported little or almost no imagery of manner of motion. However; they had clear images of the physical surroundings of the setting.

## LITERARY TEXTS

### I. Narrative Strategies used in Literary Texts

Slobin (1996) examined novels written in English and Spanish in order to find differences between the narrative strategies of both languages in literary fiction. Findings of the study suggested that English authors make more frequent references to source and goal with verbs of motion and that they also provide more information about the manner of motion. While translations of English novels into Spanish omit the details of path and manner of motion, translations from Spanish to English preserve such information.

### II. Codability of Manner of Motion Events in Short Stories

Manner is expressed by the main verb and it is highly codable in English. In English, the manners such as 'go in', 'run in' are widely used. In verb-framed languages such as Turkish, however, manner is an adjunct. Adjuncts are the optional additions to a clause that is already complete.

S-languages have more types of manner verbs than do

V-languages and they habitually use manner verbs when expressing motion, and they have large lexicons with many distinctions of manner. In contrast, V-languages have smaller and less differentiated lexicons of manner. In S-languages, references to manner of motion are frequent and salient across genres and discourse. Thus, speakers of S-languages have richer mental concepts of manner of motion.

Previous studies, such as Özçalışkan, 2003 & 2004, investigated the manner of motion events in short paragraphs taken from the novels originally written in Turkish and English. Different from the above-mentioned studies, this study compares the manner of motion in the Turkish and English short stories to their translated versions in order to determine how the manner of motion verbs are handled in translation.

## METHOD

### Purpose of the Study

In this research manner-of-motion events in Turkish and English short stories and their translated versions are examined, then how Turkish manner verbs are translated into English and how English verbs are expressed in Turkish are explored. For this reason, the research question of this study is: How are Turkish and English manner-of-motion verbs handled in translation?

### Sampling

Five short stories written in the 20th century were chosen randomly from Turkish and English each. Maximum word number for stories was restricted to 5,500, which is high above the 1000-word minimum length of a fiction to be named as a short story (Short story, 2011).

Turkish stories:

Kağrı – Sabahattin Ali

İki Kişiyi Bir Hikaye – Sait Faik Abasıyanık

Yemen'den Bir Yel Esti – Erendiz Atasü

Reşo Ağa – Bekir Yıldız

Nasıl İntihar Ettim – Aziz Nesin

English stories:

The Wind Blows - Katherine Mansfield

Cat in the Rain - Ernest Hemingway

The Summer of the Beautiful White Horse - William Saroyan

The Rocking-Horse Winner - D.H. Lawrence

The Mower - H.E. Bates

Although it was first aimed to sample from stylistically similar authors in both Turkish and English, an English Language and Literature expert's view indicated that no author's style could be equivalent to another's especially when different texts from two different cultures are compared. Therefore, manner-of-motion verbs in this study cannot be thought to be independent of each author's writing style in addition to features of the languages the stories were originally written in.

While the verbs in the stories were scrutinized, Talmy's (1985) definition of motion verbs on the basis of "change of location" set the standard for classifying the verbs. In addition, numerous examples in Özçalışkan (2004) and Özçalışkan and Slobin (2003) eased the identification of manner verbs. Yet, due to the lack of studies comparing original and translated versions of manner verbs in literature, the categorization of translation strategies is data-driven.

## RESULTS

### I. Turkish-English Translation

Below are the lists of manner-of-motion events in Turkish stories:

**Manner-of-motion verbs in Turkish stories:** varmak, çekmek, fırlatmak, asılmak, konmak, dönmek, uçmak, kaçmak, yüzmek, basmak, atmak, dalmak, yakalamak, tutmak, sökmek, uğramak, koşmak, yola düzülme, dolanmak, dolaşmak, düşmek, gömülmek, dayamak, itmek, asılmak, kalkmak, sırtlamak, hoptlamak, yönelmek, binmek, girmek, boşalmak, yekilmek, aparmak, yıkmak, inmek, savurmak, kıvrılmak, atlamak, takılmak, sarsmak, geçmek, atılmak, kapmak, sıçramak, çekmek, yollanmak, esmek, çıkmak, vurmak, dökmek, sıyırmak, sığınmak, salmak, yağurmak, akmak, taşmak, batmak, uzaklaşmak, sallamak, dağılmak, geri çekilmek, yürümek, ilerlemek, yuvarlamak, sendelemek

**Turkish motion verbs indicating manner by means of derivational morphemes:**

**Verb + aspectual suffix -iver:** boşalivermek, aşivermek

**Verb + reciprocal suffix -iş:** uçuşmak, doluşmak

**Verbs in causative form:** döndürmek, (at) koşturmak, yöneltmek, hoptlatmak, uzatmak, uçurmak, doğrultmak

**Reflexive verbs:** yuvarlanmak, sürüklenmek, uzanmak, toplanmak

### Translation Strategies

**1) Literal translation:** The general tendency to translate manner verbs in both languages is through literal translation without adding any alternative lexical means to indicate manner. However, the discrepancy between two languages emerges in use of satellites.

a. Translated versions of Turkish manner verbs take verb particles:

Siyah bezi yakasından söktü, denize attı (S.Faik): He ripped the black ribbon off, threw it into the water.

Bir kadeh zehiri yuvarladım ve yere uzandım (A.Nesin): I gulped a peg of poison down my throat and lied down on the floor.

Kim çizmeyi çekerse, o yatarı Resho Ağayla (B.Yıldız): Whoever pulled his boots off, she was the one who slept with Resho Agha.

b. In addition, the manner verbs below were translated into phrasal verbs:

Kadın kağnısını koştı (S.Ali): She hitched up the oxen.

Balıkçı yem kesmek üzere bıçağını çıkarırken, yine halalandı. Gözden kayboluncaya kadar uçtu (S.Faik): As the fisherman pulled out his knife to cut up bait, it took off into the air and flew away till it was no longer in sight.

Ha vebalı olmuşsun, ha soyundan bir kız kaçmış (B.Yıldız): It's as though you were diseased; a girl from among the children of your family has run away.

**2) Subinterpretation:** Bassnett (2002) suggests this way as an alternative to literal translation in which contextual clues of the original text are interpreted by the translator to convey the closest meaning. This technique emerged as the second most frequent one in English translation of Turkish stories. However, this technique runs the risk of sacrificing the vividness of manner verbs in translation as exemplified below.

Bir cankurtaran arabasıyla zor hastaneye attılar (A.Nesin): Some God-fearing person arranged an ambulance and sent me to hospital.

Sokağa çıkılsa, herkes başını çevirir, kimse selam vermezdi. Kahvede oturulursa, çevre boşaliverirdi (B.Yıldız): If you take a walk, everybody'll stare at you, but no one will say hello. If you sit down in the coffeehouse, pretty soon you'll be the only one there.

Bir fotoğrafta siyirip atmışın çarşafı. Apak, dolgun gerdanını 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.

**3) Using second-tier manner verbs:** In this case, high-frequency Turkish manner verbs are translated into less-frequent but more descriptive, second-tier English manner verbs which enable making finer distinctions within particular domains of manner (Özçalışkan and Slobin, 2003).

Belki denizin dibinden bir canavar gelip kaptı (S.Faik): Maybe a dragon sneaked out of the water and bit the leg off.

Bunların üzerinde uçan ve kalkıp inerken güneşe rastlayınca yemyeşil parlayan sinekler onları eğlendiriyordu (S.Ali): They were interesting to watch. Flies would circle over them, land and take off, iridescent green, catching the sun.

Avludan içeri girdi (B.Yıldız): He strode from the courtyard into the house.

'Balkan' oldu, çifti çubuğu arkanıza bırakıp çıktınız Selanik'ten (E.Atasü): The "Balkan War" broke out... leaving everything behind, you fled from Salonika.

Furthermore, in some cases translators add extra manner-of-motion verbs to sentences depending on the context of the original story.

Gözünden bir damla yaş düştü berrak, keskin kokulu suya (S.Faik): A tear rolled down his cheeks and dropped into the limpid, pungent water.

Bu sıra odanın penceresinden "pat" diye, deveci içeri atladı (B.Yıldız): Seeing this the groom leapt through the window and landed with a thud.

**4) Subordination:** Subordinate clauses to indicate manner in Turkish short stories are quite frequent and they are handled in three different ways which are illustrated below

from the most frequent to the least:

a. Coordination instead of subordination:

Tozların içinde tekrar *ayağa kalkarak* koştu (S.Ali): She *got up* again, covered with dust, and ran.

Reşo Ağa, taze kazılmış mezara yaklaşmak istemeyen kızını kolundan *tutup* çekti (B.Yıldız): Resho Agha *took* the girl by the arm and dragged her toward the freshly dug grave.

b. Non-translation of subordinate clauses:

Yedi kanat vuruşta balıkçının tepesinden Hayırsızada'nın kıyılarında *uçup* kayboluyor (S.Faik): With seven flutters, it disappeared past the fisherman, towards the coast of Hayırsızadalar.

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.

c. Translating subordinate clauses into converb constructions:

Kağının kenarına *tutunarak* biraz daha yürüdü (S.Ali): She went on further a way, *holding* to her side of the cart

Atından *hışım la atlayıp* kapıyı çizmesinin burnuyla sarstı (B.Yıldız): *Throwing himself down* from his horse in a fury, he banged on the house door with the toe of his boot.

**5) Duplication:** Like subordinate clauses, duplications are frequent in Turkish stories as indicated earlier by Özçalışkan and Slobin (2003). However, the ways they are treated vary.

a. Using modicative adjuncts or adverbs:

*Kös kös* uzaklaşırđım (S.Faik): *With a lump in my heart*, I used to go away.

Kahvedekiler *yavaş yavaş* çıktılar (S.Ali): *Gradually*, the people came out of the café.

b. Non-translation:

*Ağır ağır* kendi bildiğine ilerliyordu (S.Ali): The cart continued on its way.

Ne olursa olsun bıçak koynumda *sevine sevine* eve gelirken iki polis üstüme atıldı (A.Nesin): Nevertheless, I held the knife in my armpit started walking towards my house when two police stopped me.

c. 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*

d. Using verb phrase:

Balık ağının üzerine uzanmaya giderdi *söylene söylene* (S.Faik): Father *used to grumble* and head for our chicken coop where he would sleep on the fishin' nets.

**6) Coordination:** Coordinate clauses are fewer than subordinate clauses in describing manner of motion events. They are translated into English with alternative means of manner:

*Estin geçtin* bre Fitnat hanım (E.Atasü): You *passed* from this world *like a breeze*.

Başucunda iki sinek *dolaşüyor, vınlıyordu* (S.Ali): Two or three flies were *buzzing around* her head.

Şimdi *döner gelir* (S.Faik): He'll *be back* in a minute.

**7) Postverbs:** "durmak" indicating "keeping on doing something" (Demir, 1998) is used in Atasü's story and translated as manner verbs.

*Gezdin durdun* Anadolu'da: You wandered to Anatolia.

*Gezdin durdun* kara trenle: You travelled all over on the black train.

## II. English-Turkish Translation

Below are the lists of manner-of-motion events in English stories:

**Manner-of-motion verbs in English stories:** shake, flutter, spike, rattle, swing, lollop, fly, run, beat, tuck, pull, bend, twist, stamp, go, snap, wear, slip, sting, lean, put, come, walk, lift, reach, dance, pop, blow, stride, fight, rock, thump, skim, rush, carry, put, cut, pass, drip, crouch, bow, tap, jump, stuck, leap, trot, sit, get, kick, burst, race, rear, 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

### Phrasal Verbs

come up, pull up, get up, sit up

### High-frequency Verb+ Satellite

Below are the list of verbs that were repeated with the following satellites more than once.

*Go up, to, into, away, across, along, on, up, round, off*

*Come back, round, down, over*

*Walk up, down, along*

*Rush up, down, to*

*Fly out, up, above*

*Run down, up, into, across, over*

*Get down, off, up*

*Leap out, into, onto, up, to, over*

*Lean on, over*

*Jump on, out*

*Ride down, across, towards, up*

*Swing from, down, against*

### First-tier and second-tier verbs

*Walk, tiptoe, straddle, stride:* yürümek

*Flay, plunge, swing, urge, ride:* sallanmak

## Translation Strategies

### 1) Literal Translation

The carts *swinging from side to side*... (K.Mansfield): *Arabalar bir yandan bir yana sallanarak*...

...so long as you don't *send me away*... (D.H.Lawrence): *...beni buradan göndermezsen*...

...*swinging the scythe slowly and methodically* (H.E.Bates):...*tirpanını ağır ve muntazam hareketlerle sallıyordu*.

My cousin Mourad *came running down the road*. (W.Soroyan): Kuzenim Mourad *koşarak geldi*.

While the literal translations were mostly acceptable, some of them resulted in artificial direct translations from English to Turkish as in the examples below:

...*her hair blows across her mouth*, (K.Mansfield): *saçları ağızlarına doğru esiyor...*

The sea *broke in a long line in the rain* and *slipped back down the beach to come up and break again in a long line in the rain*. (E.Hemingway): *Deniz, yağmurda uzun dalgalar halinde plaja doğru kaydıktan sonra, tekrar geri çekiliyordu*.

## 2) Subordination

... *bends and twists them*... (K.Mansfield): onları *eğip büküyor*.

...*stamping* her foot and *swearing*. ... (K.Mansfield): ayağını *yere vurup küfrediyor*.

She'll *wear* her old tam and *slip out the back way* (K.Mansfield): Eski başlığını *giyip arkadan sıvışacak*.

...*he would sit on his big rocking-horse, charging madly into space* (D.H.Lawrence): ...Paul oyuncak atın üstünde *oturup deli gibi sallanıyordu*.

...*he climbed down and stood in front of his rocking-horse*... (D.H.Lawrence): *Paul atından inip, önünde duruyor*.

*The farmer went away*... (W.Soroyan): *Çiftçi çekip gitti*...

...she *rushed to gather him up*. (D.H.Lawrence): ...*kadın, oğlunu kucaklayıp kaldırmak için koştu*.

## 3) Elimination of Manner Verbs

...*burst into a fury of speed* (W.Soroyan): *öfkeli bir şekilde hızla ileri doğru koşmaya başladı*.

*I leaped to the back of the horse* (W.Soroyan): *Ata bindim*.

## 4) Elimination of Manner

*I leaped up onto the horse behind my cousin Mourad*. (W.Soroyan): ...atın üstündeki kuzenim Mourad'ın *arkasına* bindim.

...the horse *began to trot*. (W.Soroyan): ...at *koşmaya başladı*.

...when Paul's mother and father *drove up to their house*. (D.H.Lawrence): ...*eve vardıklarında*...

The boy *rode up to her*... (H.E.Bates): Çocuk *kadına doğru ilerleyip*...

The heat *shimmered* ... (H.E.Bates): *güneş ışınları toprağın üzerinde titreyiyor*...

## 5) Converbs

...*tiptoed into the room* (D.H.Lawrence): ...*Ayaklarının ucuna basarak odaya girdi*.

...the hotel owner *bowed to* her... (E.Hemingway): *eğilerek selam verdi*.

She *went on up* the stairs. (E.Hemingway): *Merdivenleri çıkararak*...

...*I ran over to my cousin Mourad's house*. (W.Soroyan): ...*ben de koşarak kuzenim Mourad'lara gittim*.

...*went across the field toward the irrigation ditch*. (W.Soroyan): ...*tarladan geçerek sulama hendeğine doğru gitti*.

*The man woke with a start*. (H.E.Bates): *Adam sıçrayarak uyandı*.

Leaves *flutter past* the window... (K.Mansfield): Pencerenin önünden *çırpınarak* yapraklar geçiyor.

...two Chinamen *lollop along*... (K.Mansfield): *İki Çinli, sallanarak gidiyorlar*.

## 6) Duplications

...*rocking like two old drunkards*. (K.Mansfield): *iki yaşlı sarhoş gibi sallana sallana*.

The carts *rattle by*,... (K.Mansfield): Arabalar *tıkır tıkır* geçiyorlar.

she *cuts through the waves*,... (K.Mansfield): *dalgaları yara yara*...

*in big round whirls the dust comes stinging*,... (K.Mansfield): *bata bata geliyor* toz,...

...*came sidling up to her*: (H.E.Bates): ...*yan yan yürüyerek kadına yaklaştı*.

...*swung it against her skirt*. (H.E.Bates): ...*eteğinin üzerinde sallaya sallaya yürüdü*.

...*very slowly she turned away*... (H.E.Bates): ...*ağır ağır dönüp*...

...a big tortoiseshell cat *pressed tight against her*... (E.Hemingway): Kucağındaki *sıkı sıkı sarıldığı* kaplumbağa kabuğu rengindeki kedi...

## 7) Adding Adverbs

...woke me up *by tapping on* the window of my room. (W.Soroyan): ...odamın penceresine *hafifçe vurarak* beni uyandırdı.

*My cousin Mourad raced the horse across a field of dry grass to an irrigation ditch*,... (W.Soroyan): Kuzenim Mourad, atı kuru çim tarlasının içinden sulama hendeğine doğru *var gücüyle* koşturdu...

...*stole to the bedside* (D.H.Lawrence): ...*sessizce* yatağa yaklaştı.

...*she stole upstairs to her son's room*. (D.H.Lawrence): ...*sessizce* yukarı çıktı.

*still-swaying rocking-horse* (D.H.Lawrence): *İleri geri sallanan* oyuncak at...

## 8) Subinterpretation

She *leans on it ever so little*,... (K.Mansfield): *Bu omza yaslanıyor usulca*

Suddenly the door opens and *in pops* Marie Swainson... (K.Mansfield): Marie Swainson, *kapıdan başını uzatıyor*.

*I leaped into my clothes*. (W.Soroyan): *Son sürat giyindim*.

The wind is so strong that they have to *fight their way through it*. (K.Mansfield): *Rüzgar öyle güçlü ki, yol alabilmek için onunla boğuşmak zorunda kalıyorlar*.

...*she slipped into his embrace like a snake*. (H.E.Bates): ...*bir yılan gibi kıvrılarak kendisini adamın kollarına bıraktı*.

## 9) Adding extra motion verb

Leaves *flutter past* the window, *up* and *away*. (K.Mansfield): Pencerenin önünden *çırpınarak* yapraklar *geçiyor, yükselerek, uzaklara doğru*.

A white dog on three legs *yelps past* the gate. (K.Mansfield): Beyaz bir köpek üç ayak üstünde, acı acı havlayarak bahçe kapısının önünden *geçiyor*.



And her heart beats so hard she feels it must *lift her blouse up and down*. (K.Mansfield)

Yüreği öyle hızlı çarpıyor ki, *bluzunu bir şişirip bir söndürüyor olmalı, diye düşünüyor*.

She leans on it ever so little, *her cheek against the springy tweed*. (K.Mansfield): Bu omza yaslanıyor usulca, *yanağı dalayan tüvide sürtünüyor*.

#### 10) Post Verb

...*something plunging to and fro*. (D.H.Lawrence): ...*bir öne bir arkaya sallanıp duran bir şey*...

*He tossed*... (D.H.Lawrence): ...*yatakta çırpınıp duruyordu*.

The crotchets and quavers are *dancing up and down* the stave... (K.Mansfield): Kroşlarla sekizlikler *bir yukarı zıplayıp duruyorlar*.

#### 11) Using second-tier manner verbs

*The poor kitty out trying to keep dry under a table*. (E.Hemingway): *Zavallı kedicik yağmurda ıslanmamak için bir masanın altına sığınmaya çalışıyor*.

#### 12) Aspectual suffixes

*But in the afternoon Uncle Oscar appeared*. (D.H.Lawrence) *Öğleden sonra Oscar Dayı çıkageldi*.

...*lit her up*, as she stood, blonde, in her dress of pale green and crystal, in the doorway. (D.H.Lawrence): ...*kapıda açık yeşil parlak elbisesi içinde duran sarışın kadını aydınlatıverdi*.

## DISCUSSION

Upon listing manner verbs in English and Turkish, the most striking difference between two languages in terms of variety of these verbs comes out. While 87 manner verbs in English were identified, 68 verbs in Turkish were found, which is in line with Özçalışkan and Slobin's (2003) findings. In addition to this variety, when high-frequency motion verbs are combined with satellites they also denote manner of motion in English. Thus, manner can easily be encoded in the main verb due to the saliency of manner component in English. English writers mostly express manner of motion in the main verb of a sentence or a clause and convey further elaboration on manner by adding satellites to the verb. However, since Turkish is a verb-framed language, Turkish writers do not have a chance to use a satellite in their descriptions of motion events; as a result, they focus more on the mental images of the motion event setting rather than the manner of motion. In other words, speakers of V-framed languages like Turkish conceptualize the domain of manner in a more constrained fashion due to the effects of linguistic structure on cognitive processes (Slobin, 2000). In order to compensate for these constraints, derivational morphemes and alternative lexical means such as subordination, duplication and postverbs come into play.

With regard to translation, the most frequent strategy was found as literal translation. In the texts translated from Turkish to English, it was observed that manner verbs were elaborated by translators through satellites and phrasal

verbs. Therefore, all the translated sentences sounded natural. In contrast, the texts translated from English to Turkish displayed artificial examples. Due to the lack of satellites and variety of manner verbs in Turkish, translators tried to fit the wider lexicon of English manner verbs into the narrower lexicon of Turkish manner verbs. Montrul (2001) suggested that English as an S-framed language is the superset of V-framed languages like Spanish. In a similar vein, Turkish as a V-framed language constitutes the subset of English in terms of manner verbs. Consequently, artificial sentences emerging during translation from English to Turkish display the difficulty of descending from a superset to a subset.

The second most frequent translation strategy was found subinterpretation. Particularly, in the translation of W. Saroyan's story, as the translator herself stated that when manner verbs like leap out, leap into, leap up, leap to created problems, subinterpretation served as a method for overcoming the difficulties in the translation process (Saritaş, 1995). The use of subinterpretation strategy in translation from Turkish to English and vice versa made a stark contrast: While in translation from English to Turkish, the translators demonstrated their creativity, in translation from Turkish to English translators' subinterpretation led to a total loss of the meaning of manner.

Thirdly, the strategy of using more descriptive, second-tier manner verbs was observed in translation from Turkish to English more than translation from English to Turkish. This is thought to be a result of the richer lexicon of English manner verbs in comparison to Turkish lexicon. As the English source texts already cover elaborate manners of motion, second-tier manner verbs in Turkish target texts are very few in number. In contrast, manner of motion in Turkish source texts are elaborated in English by using second-tier manner verbs or by adding further manner verbs. On the other hand, elimination of manner was used as a strategy only in translation from English to Turkish. As Slobin (2003) put forth, English manner verbs were reduced in translation into Spanish, which is a V-framed language like Turkish. Thus, the elimination of manner verbs in Turkish target texts is in line with Slobin.

Subordination, a common sentential feature of Turkish texts, was frequently translated as coordination; whereas in original English texts, which show a higher rate of coordination, coordinate clauses were converted into subordinate clauses.

Finally, since duplications and the postverb "durmak" are peculiar to Turkish, they cannot be translated literally into English. Therefore, English manner verbs for postverbs were used and alternative lexical strategies of adverbs, adjuncts and converbs were employed for duplications. However, in translation from English to Turkish, as most English manner verbs do not have Turkish equivalents, postverbs and duplications compensate for this constraint and denote the manner involved in English motion verbs.

## CONCLUSION

The most significant pedagogical implication for this study arises from the superset-subset relationship between English and Turkish in terms of manner-of-motion verbs. An English learner of Turkish as a foreign language can be expected to elaborate on manner with a limited number of Turkish verbs, but this might result in sentences sounding artificial in Turkish as shown above in the analysis of short story translations. Conversely, a Turkish learner of English as a foreign language cannot be anticipated to initially process second-tier manner verbs (e.g. trot, straddle, tiptoe, stride, etc.). Instead, they may overgeneralize first-tier manner verbs (e.g. walk) to contexts which require second-tier manner verbs. In order to prevent overgeneralization, negative evidence can be included in instructional procedures. These cases were also hypothesized by Cadierno and Lund (2004) as well in terms of Danish as an S-framed and Spanish as a V-framed language which have the superset-subset relationship similar to the relationship between English and Turkish.

Another implication is related to satellites and phrasal verbs in English as they do not have their equivalents in Turkish. Thus, Turkish learners of English as a foreign language are predicted to lack in both recognition and production of satellites and phrasal verbs. As Firth (1957) suggests “You shall know a word by the company it keeps” (cited in Church and Hanks, 1990, p. 76), contextualized input of manner verbs may provide information about the particles that verbs specifically take in English. English learners of Turkish, on the other hand, are predicted to recognize Turkish postpositions as verb satellites in English and tend to replace the former with the latter independent of the context. In this respect, negative evidence in instructional process can be helpful for English learners of Turkish to tackle with this difficulty.

Future research may focus on more stories in both languages, which may increase the reliability of qualitative analyses. In addition, analyzing how manner verbs in the same story were handled by different translators can offer an in-depth insight into different interpretations of manner-of-motion verbs. Such kind of an analysis can bring support to the idea that there is no one absolute way of translating. This can be the underlying principle of ELT translation courses in which different interpretations should also be acceptable.

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