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A BRIEF OVERVIEW OF THE MANNER-OF-MOTION VERBS IN "THE GRUFFALO" AND IN ITS ROMANIAN TRANSLATION

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In the last decades, multiple studied have devoted their attention to motion conceptualisation, Leonard Talmy's seminal work in typology having a great contribution to it. L. Talmy divided languages into verb-framed (VF) and satellite-framed (SF), depending on how they express Path, the "core schema" of a motion event [7]. The VFLs tend to encode Path in the verb and the Manner in a gerund, adverb or omit it, while SFL express Path of motion in a verb particle called satellite and the Manner of motion in the verb. The goal of the study is to analyse the way in which motion events identified in "The Gruffalo", a global best-selling phenomenon, were conveyed into Romanian, by examining the original story against the official and unofficial Romanian translations. The focus is on the linguistical means available in the Romanian language to express motion. All the Path and Manner verbs used in the story were explored, nevertheless, the emphasis was put on the Manner component and the techniques applied by translators to render it in Romanian.

Keywords: *English; Romanian; motion events; Path and Manner verbs; prototypical lexicalisation pattern; translation.*

Reading children's books leaves neither children nor adults indifferent and successful books often present an interplay between image and text, offering the readers a virtual setting to actively "participate" in the construction of the story. However, we shall consider the case of translated books and the role of the translator in rendering a product, that is, a text adapted into the target language. Accordingly, the process of translation can rearrange the original relationship between text and image and thus change the setting and the relationship that the child/reader established with the

story. Translators often highlight the difficulty of polishing the language enough to make it elegant as the original or translating convincingly, so that the words sound as though they were originally written in the language they're translated into, and they agree that some translations are more attentive, loving, and better, but what's gained in literary translation is that the book is accessible to a whole new audience [3].

In this article, we chose to analyse an example of a story with an intertwined text-image structure which is pleasant to ear and has research and didactic potential, namely, *The Gruffalo*, by Julia Donaldson (1999). This is one of the most famous contemporary books for children, in particular in the English world which was translated into Cornish in 2021 and the Cornish translation joins 105 other language versions of the story about a cunning mouse which tricks a series of larger animals before meeting the eponymous fearsome-looking tusked monster [2].

"Gruffalo" was used during the research conducted by Coventry University experts who focused on the opportunities to combine movement and storytelling activities to understand if this can boost pre-school children's key motor skills and language ability. M. Duncan, a professor part of the team stated that they chose "Gruffalo" as it was a very popular book with the age range 3-4, and "the storyline and the characters within it gives great scope for both movement and language activities. The story acts as 'mental anchor' for children taking part in the movement activities" [4]. The study – published in the *European Physical Education Review* – involved 74 pre-school children from three nurseries in the Midlands. The group of youngsters who took part in the combined movement and language sessions joined in activities involving fundamental movement skills – such as jumping, leaping, hopping, sliding, galloping, sipping, throwing and catching. These activities were based on the different characters in the book – a mouse, owl, fox, snake and Gruffalo. They also took part in sessions discussing the story which were designed to enhance their use of descriptive language regarding the characters, their movements and their emotions [1].

Thus, this is a book that children appreciate because of the story and because of the main character. It is full of stylistic devices that do not represent a difficulty in the process of cultural adaptation of the book. Although repetitive, the story narrates about a series of complex events and characters bearing human traits and qualities and ends on a happy

note. Judging by the translation, it complies with the source text (ST), although the style of the text is slightly different and the action in the target text (TT) is more dynamic and livelier (due to the choice of lexemes, a series of motion verbs (the Romanian translation seems to use comparable expressive manner of motion verbs, however, not always these would be the exact equivalents for the English manner of motion verbs, which has an impact on the readers of the two texts (original and translation) and due to the rhythm and rhymes (iambic and dactylic metrical foot in both texts) which makes it more memorable. The translation gained a lot from the fact that the translator is a writer as well and he perfectly conveyed the style of the author without any distortion, remaining faithful to his own language and his poetic individuality.

For the purposes of this study, 30 motion events were identified in the source text and compared against the examples from Florin Bican's Romanian official version[1] and the unofficial translation of the story made by Mirel Palada[2], a Romanian sociologist who is known to a part of the public for his work as a translator of poetry for children. Attention was paid to the type of verb used (Path or Manner), to the way the Manner information was encoded in the target text and which translation strategies were applied by both translators.

For instance, in the 30 examples in the ST that were selected, we found:

- manner-of-motion verbs (*to slide*);
- path verbs (*walk*);
- special structures (*to be going to*…);
- phrasal verbs (*to be off*);
- set expressions (*to take a stroll*).

The number of Path verbs predominates the narrative and it is not a classical case for an English language text, since English represents a manner-rich language, i.e., its speakers have the possibility to choose from a vast and expressive range of manner-of-motion verbs, the class of which is enriched due to conversion, self-contained motion verbs, verbs of sound emission and metaphors. Two possible reasons behind this choice could be suggested: either because the text is intended

[1] „Gruffalo", traducere de Florin Bican, editura Cartea Copiilor 2016, București, România.

[2] http://turambarr.blogspot.com/p/grumpiloiul.html

for children who only start learning manner-of-motion verbs and the focus is, therefore, on Path verbs, or it is a situation when there is a deliberate avoidance of rendering the Manner through verbs. Since Manner is always available to speakers, sometimes, there are situations of oversaturation and hence, speakers try to identify possibilities to replace manner-of-motion verbs with deictic verbs (*come* and *go*): *He comes out the pipe* instead of *He rolls out the pipe* (which is much more appropriate for the English context) or with gestures: during a conversation, the verb describing the Manner is replaced with a gesture or, gestures simultaneously accompany the manner-of-motion verb. For example, when a speaker produces this utterance: *the ball was rolling*, they might draw imaginary circles with their hand or finger to describe the action of rolling while speaking.

In the target text, we have identified the following verbs:

- manner-of-motion verbs (*a se strecura*);
- path verbs (*a merge*);
- set expressions (*a o lua la picior*);
- other verbs *(a dispărea*)

Unlike English, Romanian has a smaller vocabulary of expressive manner-of-motion verbs and in addition, they cannot convey the same fine nuances that English manner-of motion verbs display. Some English verbs do not have Romanian equivalents and therefore Romanian uses analytical structures consisting of verbs such as *a ieși*, accompanied by adverbs showing the manner of movement (*zburând*). As we can see from Table 1, the Romanian corpus (both versions) mostly includes Path verbs with a few cases when Manner is rendered either in the verbs (*a fugi, a zbura, a se tupila, a se strecura*) or in the adverbs (*fugind, în zbor*). If we compare the two translations, we can notice that the unofficial one includes more manner-of-motion verbs compared to the official one. In the TT, there is a special type of motion verb – *a se ridica*. It is specific because it combines the Manner component with the Path component. So, it is an intermediate verb between manner-of-motion and path verbs. However, the Path is the dominant element and it expresses movement towards a Goal.

Table 1. Comparative Corpus

	English	Romanian (official)	Romanian (unofficial)
1.	*A mouse **took a stroll** through the deep dark wood*	*Un șoricel **mergea** prin codru-ntunecos.*	*Un șoarece mic **plecă** la plimbare […]*
2.	*Where **are you going to**, little brown mouse?*	*Un' te **duci**, șoarece brun?*	*Un' te **duci** tu, măi șoricelule măi?*
3.	***Come** and have lunch in my underground house.*	*Hai să iei prânzul la mine, sub pământ, unde am casă.*	*Hai mai bine cu mine-n vizuina mea de vulpoi […]*
4.	*It's terribly kind of you, Fox, but no – I'm going to have lunch with a Gruffalo.*	*[…] **Merg** să iau masa de prânz cu Gruffalo.*	*[…] **Mă duc** să iau prânzul cu un grumpiloi.*
5.	***I'm off**! Fox said.*	*Atunci, eu **o s-o întind**.*	*[…] Ooo ceee... Ooo ce-am mai **plecat**!*
6.	*Goodbye, little mouse, and away he **sped.***	*Rămas-bun, drag șoricel, i-a strigat vulpea **fugind**.*	*[…] și cât ai zice „vulpoi" era deja dispărut.*
7.	*On **went** the mouse through the deep dark wood.*	*Și **a mers** el mai departe prin cel codru-ntunecos.*	*Și uite-așa își continuă șoricelul a sa plimbare.*
8.	*Where **are you going to**, little brown mouse?*	*Un' te **duci**, șoarece brun?*	*Un' te **duci** tu, măi șoricelule măi?*
9.	***Come** and have tea in my treetop house.*	***Hai** la mine la un ceai, în copac, unde am casă.*	***Hai** mai bine cu mine în vârf de copac.*
10.	*It's terribly kind of you, Owl, but no – I'm going to have tea with a Gruffalo.*	*Mulțumesc, dar nu pot **să vin** acum, **merg** degrabă să-mi iau ceaiul cu Gruffalo.*	***Mă duc** să servesc ceaiul cu un grumpiloi.*
11.	*Goodbye, little mouse, and away Owl **flew**.*	*Rămas-bun, drag șoricel, i-a spus bufnița din zbor.*	*La revedere, șoricelule! Acuși **plec**, chiar acu'! Și fără tărăboi, în aer **se ridică** greoi*

12.	*On **went** the mouse through the deep dark wood.*	*Și **a mers** el mai departe prin cel codruntunecos.*	*Și uite-așa își continuă șoricelul a sa plimbare*
13.	*Where **are you going to**, little brown mouse?*	*Un' te **duci**, șoarece brun?*	*Un' te **duci** tu, măi șoricelule măi?*
14.	***Come** for a feast in my logpile house.*	***Hai** la mine, la ospăț, sub bușteni, unde am casă.*	***Hai** mai bine cu mine aici, sub buturugi.*
15.	*It's wonderfully good of you, Snake, but no – I'm having a feast with a Gruffalo.*	*Mulțumesc, dar nu pot **să vin** acum, căci voi **merge** la ospăț cu Gruffalo.*	*Mă **duc** la o petrecere cu un grumpiloi.*
16.	*It's time I **hid**.*	*Păi atunci, **fug** să **mascund**.*	*Eu **am luat-o** din loc!*
17.	*Goodbye, little mouse, and away Snake **slid**.*	*Rămas-bun, șoarece drag și **s-a tupilat** în prund.*	*La revedere, șșșșoarece dragă! Am o treabă presantă! Și cât ai zice „șarpe" era deja cu totul și cu totul în altă parte.*
18.	*Just **walk** behind me and soon you'll see, everyone is afraid of me.*	*N-ai decât **să mă urmezi** și ai să vezi ...*	*Ia, hai cu mine, **mergi** în spatele meu și o să-ți dai seama cum **tremură** toți cînd mă văd.*
19.	*You **go** ahead and I'll **follow** after.*	*Bine, **ia-o** înainte. **Vin** din urmă-ți, pe cărare.*	***Du-te** tu în față și **vin** și eu după tine.*
20.	*They **walked** and **walked** till the Gruffalo said, "I hear a hiss in the leaves ahead."*	*Cum **mergeau**, aud din față ca un șuier*	*Și **au mers** și **au mers** până grumpiloiul spuse cu voce înceată […]*
21.	*Why, Snake, hello!*	*Șarpe, **vino** chiar acum!*	*Hei șarpe, salut!*
22.	*Off he **slid** to his logpile house.*	*Și **s-a strecurat** târâș sub bușteni.*	*La revedere șoarece! Și-ntre buturugi **se făcu nevăzut**.*

23.	*They **walked** some more till the Gruffalo said, "I hear a hoot in the trees ahead."*	*Cum **mergeau** aud din față ca un vaier*	*Și-au mai **mers** și-au mai **mers** până când grumpiloiul rosti:*
24.	*Why, Owl, hello!*	*Buho, **vino** chiar acum*	*Hei, bufniță, salut!*
25.	*And off he **flew** to his treetop house.*	*Și **a dispărut** în zbor, în copac, la ea în casă.*	*Și drept în vârf de copac **zbură** imediat.*
26.	*They **walked** some more till the Gruffalo said, I can hear feet on the path ahead.*	*Cum **mergeau** aud din față pași în iarbă.*	*Și-au mai **mers** și-au mai **mers** până când grumpiloiul spuse:*
27.	*Why, Fox, hello!*	*Vulpeo, **vino** chiar acum!*	*Hei, vulpe, salut!*
28.	*And off he **ran** to his underground house.*	*Și **a dispărut** pe dată sub pământ, la ea în casă.*	*Și-n vizuina sa dispăru.*
29.	*Gruffalo crumble!*	*Să **mă bagi**, vrei, la cuptor?*	*Fulgi de grumpiloi cu ciocolată! se smiorcăi grumpiloiul nostru, pierit.*
30.	*And quick as the wind he **turned** and **fled**.*	***S-a întors** iute pe călcâie și **a luat-o la picior**.*	*Și repede ca vântul **se-ntoarse** și drept pe-aici **a fugit**.*

Examining the translation strategies, we identified cases when one or both Romanian translators would use a motion verb, while this is absent in the ST – *It's terribly kind of you, Fox, but no – I'm going to have lunch with a Gruffalo. [...] / **Merg** să iau masa de prânz cu Gruffalo. / [...] **Mă duc** să iau prânzul cu un grumpiloi*.

*Why, Fox, hello! / Vulpeo, **vino** chiar acum! / Hei, vulpe, salut!*

Another interesting case is the transformation of motion verbs (Path and Manner) from the ST into either a motion verb (Path) + set expression (Manner) or two motion verbs (Path and Manner) –

*And quick as the wind he **turned** and **fled**. / **S-a întors** iute pe călcâie și **a luat-o la picior**. / Și repede ca vântul **se-ntoarse** și drept pe-aici **a fugit**.*

Repetition of motion verbs in translation was identified in two cases, although the ST would convey the motion through a single verb, *to walk* – ***Și-au mai mers și-au mai mers / Și au mers și au mers***.

The following motion event – *It's time I* ***hid*** was rendered through two motion verbs in the first version – *Păi atunci,* ***fug să m-ascund*** and through a set expression in the second one **–** ***Eu*** *am luat-o* ***din loc!***

Conclusions.

So, what we have observed as a result of the analysis of the examples is the frequency of cases of encoding a single semantic element in the verb, both in English and in Romanian. In addition to the two major lexicalization patterns, both languages have micro-typing whereby most of the semantic elements of a movement event are encoded. Recent studies have shown that there is a link between constructions that convey the motion event and the lexical capacity of the language, i.e. the number of motion verbs available to speakers. A. M. Verkerk [7] demonstrated this based on a study of 20 Indo-European languages. Based on the assumption that SFLs have a richer lexicon of manner-of-motion verbs compared to VFLs, the latter have a richer vocabulary of verbs expressing the Path compared to SFLs. However, in his studies, S. Ozsalışkan [5, p. 85] mentions that both types of languages should have a similar number of verbs expressing Phrase, since such a vocabulary „does not provide too many options for detailed descriptions".

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