



**CATHOLIC UNIVERSITY OF
SANTIAGO DE GUAYAQUIL**

**FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

**TITLE OF PAPER:
ANALYSIS OF THE BOOKS “WHITE FANG” AND “COLMILLO
BLANCO” IN AN ATTEMPT TO DETERMINE HOW MOTION
VERBS DIFFER IN ENGLISH AND SPANISH BASED ON
LEONARD TALMY’S APPROACH TO COGNITIVE
ANALYSIS OF MOTION VERBS**

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KOROBITSYNA, NATALIA, MSc.**

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CERTIFICATION

We certify that this research project was presented by **Jimmy Andrés Vélez Vera**, as partial fulfillment for the requirements for a **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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The Senior Project: **Analysis of the books “White Fang” and “Colmillo Blanco” in an attempt to determine how Motion Verbs differ in English and Spanish based on Leonard Talmy’s approach to Cognitive Analysis of Motion Verbs** prior to obtaining the **Bachelor of Arts Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties as regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is my full responsibility.

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Guayaquil, on the 16th day of March 2016

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Dedication

This Project is dedicated to my parents, Ingrid Vera Z. and Jimmy Vélez W., who have always supported me in every decision I have taken in my life.

To my grandma Elsa, who have accompanied me during my years of study and have always believe in me. You are also part of this achievement.

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Jimmy Andrés Vélez Vera

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ABSTRACT

Motion has always played a fundamental key in human behavior. It is relevant in our daily lives and in the way we interact with other individuals in our environment. It is also well-known that the linguistic expression of motion differs depending on the language.

The translation of Motion Verbs has been an issue in Literary Translation for many years. The way translators decide to render Motion Verbs from one language to another is of vital importance.

Leonard Talmy (1985, 1991, 2000) developed a study, in which he explained the characteristics and structure of a motion event in what he called “verb-framed language” (Spanish) and “satellite-framed language” (English). According to him, English, as a satellite-framed language, expresses the main component of motion (the Path or trajectory) in satellites or particles (e.g., *up, out, down*) or in prepositional phrases (e.g., *into/out* of the house), leaving the verb slot free to encode the Manner of motion. Spanish, on the other hand, as a verb-framed language, generally express the Path in the main verb and relegates the expression of Manner, which it is expressed by adjuncts (e.g. *entrar/salir corriendo*; in English, enter/exit running)

This Project describes and explains the characteristics of Motion Verbs in Spanish and English established by Talmy (1985, 1991, 2000) in order to help translators to convey these characteristics in a proper way. In addition, charts and histograms of some of the topics covered in this Project will help us understand Motion Verbs, their structure and how they are represented in Spanish and English.

The first part of this Project includes a brief description of other approaches in the field, as well as, a study made by Naigles, Eisenberg, Kako, Highter & McGraw (1998), which examined the differences on the way adult English and Spanish speakers produce static and dynamic Motion Events in their respective language.

The second part of it contains a well-detailed explanation (including examples) of each of the components of a Motion Verb established by Talmy (1985, 1991, 2000), a definition of the most relevant words included in the

Project and an exhaustive analysis of the translation of Motion Verbs from the book “White Fang” and its equivalent in Spanish, “Colmillo Blanco”.

Additionally, Translation Strategies particularly focusing on Path and Manner information, as well as, an analysis of the Linguistic Devices (Translation Techniques) used in the translation of “White Fang” into “Colmillo Blanco” has been included.

Key Words: Motion Verbs, Leonard Talmy, components of Motion Verbs, Translation Strategies, Linguistic Devices, White Fang, Colmillo Blanco.

1. INTRODUCTION

This Project has been developed after some considerations regarding the fact that translation problems emerge when languages differ semantically and syntactically. Notwithstanding Wolfgang Klein's statement (1986): "Any two language systems, no matter how different they are, have some features in common. For instance, they may employ the same categories; many of their words may have equivalents in the other language; some syntactic rules may be quite similar; and so on"; one particular problem, most translators have to deal with, at the moment of translating, is the use of Motion Verbs at the sentential level of text transfer.

There have been developed several approaches regarding the translation of Motion Verbs and their function. Dan Slobin (1996) pointed out the differences between Motion Verbs in Spanish and English regarding the expression of some elements such as "Path of Motion" and "Path of Manner". By comparing English Motion Verbs and their translation into Spanish in several novels, Slobin found out that English verbs incorporate Manner to their main meaning. Spanish verbs, on the other hand, tend to incorporate Path, expressing Manner with an additional complement.

Leonard Talmy (1985, 1991, 2000) focused more in the Motion Event. He established that the structure of a Motion Event is formed by six components. The four main components are: motion, figure (or trajector), ground (or landmark) and path (along which the object moves), and the two optional ones: manner (of the movement) and cause (of the movement).

William Frawley (1992) broadened Talmy's approach by adding two more components. He describes the structure of motion as displacement of an entity with eight semantic factors: theme, source, goal, path, site, cause, manner and conveyance. He looked at the way these factors are differentially encoded, especially regarding the universal conditions on their fusion into the verb of motion.

Zubizarreta & Oh (2007) developed an approach with a focus on structural generalizations. They argued that structural generalizations can

account for crosslinguistic generalizations of mapping and interpretation. Their argument was based on a well-detailed study of manner-of-motion verbs like *walk*, *crawl*, *fly*, which are particularly interesting because in some languages they can behave like accomplishments or activities. Zubizarreta & Oh (2007) showed that manner-of-motion verbs do not have the same variable behavior in all languages. They stated that differences between Germanic, Korean and Romance languages can be explained by independently motivated syntactic properties of functional categories in these languages.

1.1 Topic and Justification of the Topic

This Project is an attempt to develop an informed analysis of the different translation problems that some translators might face when they transfer Motion Verbs in literary texts from a Source Language to a Target Language.

The comparison and contrast of texts is a valuable source of information for translators since it helps them to enrich their decision making process by providing them tools that will constitute a body of informed choices.

It is important to consider that, in view of the fact that translation is not regarded as a science; every attempt to build upon knowledge will represent a valid contribution to the field of translation.

On an article developed by Naigles, Eisenberg, Kako, Highter & McGraw (1998), the differences on encoding Motion Events in Spanish and English were examined in two studies, particularly focusing on the descriptions of adult English and Spanish speakers of static and dynamic Motion Events.

In the first study (Static Motion Events) they interviewed 12 native monolingual English speakers, with a mean age of 39 years; and 12 native bilingual Spanish speakers, with a mean age of 38 years. They showed 10 black-and-white line drawings to each of the speakers, who were interviewed separately in his or her native language, and asked them, "What is/are

he/she/they doing?" (in Spanish, "¿Qué está pasando/haciendo?"). Each of the speakers could only produce one sentence per picture; however, they were free to talk for as long as they liked. Eighty percent of the utterances produced by the speakers contained only one main verb. Naigles et al. (1998) classified these verbs into three categories: manner-conflating, path-conflating and other. Clearly, English speakers used primarily manner-conflating verbs. Across all pictures, they produced a mean of 9.08 manner verbs, 0.58 path verbs and 0.33 other verbs. In Spanish speakers, on the other hand, there was no overall preference for either of the categories. They produced a mean of 4.58 manner verbs, 3.83 path verbs and 1.59 other verbs. The mean number of manner-conflating, path-conflating and other verbs in both, English and Spanish speakers, are presented in a histogram (See Appendix 5).

After performing this first study, Naigles et al. (1998) confirmed many of the predictions previously made. Firstly, English speakers showed a tendency to use manner verbs rather than path verbs in describing Motion Events. The tendency showed by Spanish speakers was significantly different. The typological pattern used by them was less clear, as they used manner and path verbs in equal proportions overall. Secondly, regarding manner modifiers and "bare" verbs; that is, verbs that were utterance-final and had no locative collaboration. Spanish speakers, as predicted, produced more manner modifiers (30 utterances) and more "bare" verbs (31 utterances). English speakers, on the other hand, produced only 6 utterances with manner modifiers and 10 utterances with "bare" verbs. Finally, regarding verb types, the prediction was not upheld. Spanish speakers produced 28 verb types (16 manner verbs, 8 path verbs and 4 other verbs), while English speakers only 20 verb types (14 manner verbs, 4 path verbs and 2 other verbs). This might occur because it is possible that the fewer verb types produce by English speakers can be traced to the static nature of the pictures (perhaps the variations in manner of motion were not obvious for the speakers). According to researches, dynamic representations of Motion Events may be more likely to provoke a wide range of manner verbs.

In the second study (Dynamic Motion Events), Naigles et al. (1998) interviewed 11 native monolingual English speakers (7 females and 4 males), with a mean age of 22.8 years; and 11 native monolingual Spanish speakers (all males), with a mean age of 19.5 years. In this case, researchers used 12 color dynamic videos of common intransitive Motion Events instead of the drawings used in the first study. Each of the speakers was interviewed in his or her native language and were asked to answer to the question “What is he/she doing?/What is happening?” (in Spanish, “¿Qué está haciendo/pasando?”). After each video, the tape was paused so the speakers could respond to the question. Each of them were asked to produce only one sentence per picture; however, they were free to talk for as long as they liked.

As in the first study, most of the utterances produced by the speakers contained only one main verb (91% of them). Similarly, verbs were classified into three categories: manner-conflating, path-conflating and other. Once again, the verbs English speakers primarily used were manner-conflating ones. Across all videos, they produced a mean of 10.41 manner verbs, 0.77 path verbs and 0.63 other verbs. Spanish speakers, in this case, had an overall preference for path-conflating verbs. They produced a mean of 3.95 manner verbs, 7.91 path verbs and 0.14 other verbs. The mean number of manner-conflating, path-conflating and other verbs in both, English and Spanish speakers, are presented in a histogram (See Appendix 6).

As in the first study, the predictions showed that English speakers tend to use manner verbs rather than path verbs in describing Motion Events. Unlike study one, on this second study Spanish speakers’ tendency was to produce utterances by using path verbs. Regarding manner modifiers, English speakers produced a total of 82 utterances (31%) that contain a manner modifier. In contrast, Spanish speakers produced 145 utterances (55%) containing a manner modifier. In addition, they produced 15 statements that contain “bare” verbs, while English speakers produced no statements with a “bare” verb. Similarly, as in study one, English speakers are indeed much less likely to produce “bare” verbs than Spanish speakers.

Regarding verb types, on this study, English speakers produced 23 verb types (17 manner verbs, 4 path verbs and 1 other verb). This confirmed the prediction that dynamic representations provoke more manner verbs. Spanish speakers, on the other hand, produced 24 verb types (12 manner verbs, 10 path verbs and 2 other verbs). However, the verb types produced by Spanish speakers, contrary to the prediction, were not fewer than those produced by English speakers.

In conclusion, these studies showed that English and Spanish speakers differ in the ways of describing Motion Events. English speakers used more manner verbs and Spanish speakers more path verbs. In addition, English speakers, most of the time, express the manner of motion as part of the main verb, whereas Spanish speakers are more likely to express manner as a gerund, a prepositional phrase or an adverb. Finally, and not less important, Spanish speakers produced more responses using a “bare” verb than English speakers.

2. PROBLEM

2.1 Statement of the Problem

According to the typology established by Talmy (1985, 1991, 2000), Spanish is a verb-framed language, in which the path of motion is usually encoded in the verb, for example *entrar* or *salir*. English, on the other hand, is a satellite-framed language, which lexicalizes the path outside the verb and, at the same time, leaves the verb slot to express manner of motion, for example *go up* or *go into/out*. These differences in lexicalization patterns have an impact on the narrative styles of these languages, and pose several problems when translating narrative texts from English to Spanish.

First of all, it is important to mention that English possesses a richer and more expressive manner verb lexicon than Spanish, whose manner verbs are quite general in meaning compared to those of English. For this reason, English narratives show a higher number of manner verb types than Spanish narratives. Additionally, English narratives are much more dynamic than Spanish ones. They focus on the dynamic aspects of the Motion Event, i.e., on the way characters move and on the trajectories they follow. Spanish narratives, on the contrary, offer more details about the static aspects of the scene, that is, they contain more information on changes of location and endstates, and the reader is left to infer from the context not only the manner-of-motion but also some of the trajectories followed by characters.

In accordance with Slobin (1996), these crosslinguistic differences in the expression of Motion Events have consequences for the way we process language; they reflect different patterns of thinking-for-speaking. The language we speak shapes the way we think about the world when we are using language and, thus, our language has prevalent effects on selective attention for particular Motion Event characteristics.

Slobin (1996) initially focuses on the translation between English and Spanish novels, and examines the translation techniques followed for the translation of Manner and Path of motion. In general, it was observed that English texts lose more in the translation process than Spanish texts.

With respect to manner information, when translating from English into Spanish, only half of the original English manner information was maintained in the Spanish Target Text. In translations from Spanish to English, on the other hand, most of the original Spanish manner information was kept.

Moreover, English translators generally added manner descriptions that were not present in the original Spanish text. The following example taken from Slobin (1997) illustrates this information.

SPANISH ORIGINAL: [...] luego de diez minutos de asfixia y empujones, llegamos al pasillo de la entrada [...] (*after ten minutes of asphyxiation and pushes, (we) arrived at the entryway*)

ENGLISH TRANSLATION: [...] after ten minutes of nearly being smothered or crushed to death, we finally fought our way to the exit [...]

Similarly, the greater diversity of manner verbs in English poses further problems for Spanish translators. When translating atelic Motion Events (i.e. no boundary crossing is predicated) they have to decide to express the manner information conveyed in the English original narrative text. If they choose to do so, Spanish translators tend to compensate lexical gaps by adding adjuncts of diverse nature. Nevertheless, when the Manner is the default or expected way of moving, Spanish translators use neutral verbs since Manner can be easily inferred. The following is a good example of it.

ENGLISH: A bird flew out of the cage

SPANISH: Un pájaro escapó de la jaula (*A bird escaped from the cage*)

With regard to path information, English translations were faithful to the original Spanish text in most cases, and even in some cases, additional path information was included. In contrast, when translating from English to

Spanish, the Spanish target text kept only three thirds of the path descriptions found in the English Source Text.

The difficulty of expressing several trajectories with a single Motion Verb in Spanish poses, undoubtedly, additional problems to Spanish translators, who decide to include a path verb for each one of the trajectories expressed by English satellites and prepositional phrases. The following example from Slobin (1996) illustrates this information.

ENGLISH ORIGINAL: Then I, too, went down the steep twisting path through the dark woods to the beach below.

SPANISH TRANSLATION: También yo tomé entonces el pendiente y tortuoso sendero que, atravesando la arboleda oscura, bajaba a la playa (*Then I, too, took the steep and twisting path that, traversing the dark woods, descended to the beach*)

Furthermore, it should be kept in mind that typologies reflect tendencies rather than absolute differences among languages; hence, both languages have path-conflating and manner-conflating verbs in addition to other verbs which encode other semantic information pertaining to the Motion Event, as noted by Talmy and others.

When asked to render literary works, translators' awareness of the aforementioned information is a key factor for a successful transfer of a given Source Text into its Target Text. Also, it is important to take into consideration Juliane House's Translation Quality Assessment in which she refers to covert and overt translations. An overt translation is a TT that does not purport to be an original. In House's definition (1997) 'an overt translation is one in which the addressees of the translation text are quite "overtly" not being directly addressed'. On the other hand, a covert translation 'is a translation which enjoys the status of an original source text in the target culture'. The ST is not linked particularly to the ST culture or audience; both ST and TT address their respective receivers directly, which poses the second key factor for literary rendering: the fact that the translation must strive to achieve TL flow of the text; i.e., cohesion and coherence as seen from a native speaker's point of view.

2.2 Research Questions

- What are Motion Verbs in Spanish and in English?
- Why is it important to distinguish the difference between Motion Verbs in Spanish and English when translating narrative texts?
- What are satellite-framed languages?
- What are verb-framed languages?
- What would be the best solution in order to avoid problems regarding Motion Verbs at the moment of translating a text?

2.3 General and Specific Objectives

2.3.1 General Objective

- To establish the differences in the Motion Verbs shown in Spanish and English to help translators' awareness of such problems at the moment of translating a text through the design of a comparative table in which these differences are shown.

2.3.2 Specific Objectives

- To spot and analyze the differences in the Motion Verbs shown in Spanish and English when translating narrative texts in order to render texts in a way that it would sound more like a covert translation rather than an overt one.
- To provide information to people who might carry out research in this area in the future and in that way help them be aware of these problems.

3. CONCEPTUAL FRAMEWORK

3.1 Motion Verbs

A Motion Verb is a linguistic element, in which its semantic features imply, besides transitivity or intransitivity, “[...] the trajection of an object, called *Figure*, and its movement following a trajectory, the *Path*, with respect to another reference object, called *Ground*”. (Talmy, 1985)

Motion Verbs are, unlike another kind of verbs, a problematic verb class for research on the relation between syntax and semantics since they do not seem to behave syntactically as a coherent semantic class. Across languages, it is noticed that the syntactic subjects of some Motion Verbs have some properties in common with the direct objects of transitive verbs. This means that they act as Patients or Themes. Subjects of other Motion Verbs, on the contrary, act as Agents.

3.2 Translation of Motion Verbs

Translation of Motion Verbs is not an easy task to perform due to the particular features they include in both, Spanish and English, “[...] Spanish tends to express in the main verb the trajectory the object has followed in the movement. Spanish will have an inventory of these verbs which will usually be the head of directed motion sentences. English, on the other hand, will encode in the verb the manner or the cause of the movement. The inventory of these verbs in English is quite large. Typically, the verbs encoding cause will correspond to the transitive use of the verb, if there is one” (Vide, 1984)

All this means that it will be easier to compile a number of paths in one clause in English, since these are expressed by non-verbal satellites. This compilation will not be natural in Spanish.

3.3 Source Language and Target Language

The Source Language is the language that serves as the reference for the translation. In other words, it is the language in which the text to be translated is written. “[...] while the Source Language is on occasion the translator’s native language, it is more usual for translation to take place out of a language which has been acquired. It should also be pointed out that the Source Language involved in a particular act of translation is not necessarily the language in which the work was originally written, as ST (Source Text) may itself be a translation from another source language” (Shuttleworth, 1997)

The Target Language is the language in which the text to be translated will be rendered into. In other words, it is the language to which the translator transfers a text. “[...] it is usually the translator’s native language, although there are exceptions to this. For example, some countries favour the practice whereby interpreters work from their native language, and in many contexts this practice is also used for written translation, although it is not generally considered to be an ideal arrangement” (Shuttleworth, 1997)

3.4 Source Text and Target Text

The Source Text is the text that will be the basis for the translation and from which a translation will be made. “[...] the Source Text is not simply a linguistic entity, as it enters into networks of relationships of not only a linguistic, but also a textual and cultural nature.” (Shuttleworth, 1997)

The Target Text is the text that is the result of a translation taking in consideration some factors regarding culture and context. “[...] the

Target Text is derived from its posited Source Text in accordance with a particular translation strategy” (Shuttleworth, 1997)

3.5 Overt Translation and Covert Translation

An Overt Translation is a translation in which the translator renders the text in a way that it does not resemble the original text; that is, to create a translation without conveying the message and the same cultural features of the Source Text. “[...] A direct match of the original function of the Source Text is not possible either because the Source Text is being tied to a specific (non-repeatable) historic event in the source language community or because of the unique status (as a fictional text) that a given Source Text has in the source culture” (House, 1997)

A Covert Translation is a translation in which the translator attempts to re-create an accurate equivalent to the original text; that is, to create a translation with the same cultural features of the Source Text. “[...] In a Covert Translation, the translator has to place a cultural filter between Source Text and Target Text; he has to, as it were, view Source Text through the glasses of a target culture member” (House, 1997)

4. METHODOLOGICAL APPROACH

The Methodological Approach chosen for the development of this project is a Contrastive Analysis supported by linguistic considerations regarding the characteristics of English verbs and Spanish verbs. A Contrastive Analysis is the systematic study of a pair of languages with a view to identifying their structural differences and similarities.

The main idea of a Contrastive Analysis, according to Lando (1957), is that it is possible to determine the areas of difficulty a particular foreign language will present for native speakers of another language by systematically comparing the two languages and cultures. He added that in the case where the two languages and cultures are similar, learning difficulties will not be expected. Similarly, in the case where they are different, then learning difficulties are to be expected. The greater the difference is; the greater degree of expected difficulty will be.

Considering Lando's statements, a Contrastive Analysis will allow the identification of possible sources of mismatch between ST and TT, which is the basis of this research work.

4.1 Research Instruments

For the development of this proposal a checklist will be required (See Appendix 1) so as to determine the Semantic characteristics of a series of verbs that appear in the texts "*White Fang*" and "*Colmillo Blanco*" proposed

for the analysis. Once the analysis has been performed, the results will be presented in two tables (Appendixes 2 & 3), in which, the Contrastive Analysis will be evidenced by means of the Motion Verbs found in the aforementioned literary works.

As it is shown in the Comparative Analysis Checklist (See Appendix 1), both languages contain all or most of the components of the structure of a Motion Event. But in the case of Spanish, when it comes to the Path, it is expressed within the verb itself, while in English it appears as an additional element with positive Semantic value on the right of the verb, sometimes separated by other words or right next to the verb.

4.2 Findings

After having performed the analysis of the books proposed for the project, the objective was reached, considering the theoretical background presented herein, and the chart designed for this purpose. The most relevant findings regarding the study of Motion Verbs include the following list that has been prepared considering semantic elements for a brief comparison. Once examples of Motion Verbs have been found in the texts "*White Fang*" and "*Colmillo Blanco*", it is important to analyze and compare these findings in order to establish possible translation problems that the translator might have faced. These findings in the ST (English) as well as in the TT (Spanish) have been divided in order to get to have a clearer explanation of the study of Motion Verbs. For the development of this project, Motion Verbs have been divided in actions performed by animate and inanimate subjects; then from these two, there is a sub-division that includes those Motion Verbs involving the legs and those involving the hands.

Talmy (1985, 1991, 2000) establishes a three-way typology according to how the meaning of the verb encodes a Motion Event. He does this typology in terms of, what he calls, *lexicalization patterns*. According to him, some languages lexicalize in the verb the manner or cause of motion, other languages lexicalize the path, and a few of them lexicalize the figure or object that moves. Firstly, in the "Manner-type Languages", the verb expresses the

fact of motion as well as its manner or its cause. Chinese and all branches of Indo-European languages (except Roman) are part of this type. English is the perfect example of this type of languages. Some sentence examples of this type of languages are: “The rock *rolled down* the hill”, “I *blew* the ant *off* my plate” and “I *twisted* the cork *out* of the bottle”. Attempting to translate these sentences into Spanish will show that Spanish does not express them as English does. Secondly, “Path-type Languages” combine in the meaning of the verb the motion and the path. Semitic, Polynesian and Romance languages are part of this type. The perfect example of this type is Spanish language. Some sentence examples of this type of languages are: “La botella entró a la cueva” (the bottle floated into the cave), “La botella cruzó el canal” (the bottle floated across the canal), “El globo subió por la chimenea” (The balloon floated up the chimney). The normal translation of these sentences into English would appear with the verb *float* using different prepositions, showing the different lexicalization patterns of the two languages. The manner of motion in Spanish (to float) is omitted in most occasions because it is irrelevant since it is the default manner of movement of a bottle or a balloon in those contexts. Finally, the third major type of *lexicalization* is when the verb expresses Motion along with the Figure.

This type of pattern is more likely to appear in Navajo and in most northern Hokan languages like for example Atsugewi, which is a polysynthetic language of northern California. This language has a whole series of verbs that express different kinds of objects or materials moving. For example, the equivalents in Atsugewi for the verbs *to rain* and *to spit*. The first verb would refer to *rain* moving and the second one to causing *spit* to move. Some sentence examples of this language, translated into English, are: “It *rained* in through the bedroom window” and “I *spat* into the cuspidor”.

In the typology established by Talmy (1985, 1991, 2000), English verbal roots of Motion Verbs include the “manner of motion” but not the “path of motion”, which is marked by particles, such as: up, off, away, on and so on. Spanish, on the other hand, usually includes the “path of motion”, which is marked within the verb itself and not by particles like in English.

This typology along with the classification will be combined in order to explain the main differences between Motion Verbs in Spanish and English in the aforementioned texts. Before explaining the differences between Motion Verbs in Spanish and English, it is important to analyze each of the components of Motion Verbs included in Talmy's typology, starting by the Motion, which is basically the verb in a sentence. For example, in the sentence "The bottle moved into the cove", the Motion is represented by the word "*moved*" or in "Henry saltó de entre las mantas", the Motion is represented by the word "*saltó*", which is the past tense of the verb "saltar". The second basic component of Motion Verbs is the Figure, which is the trajector or, in other words, the subject of the sentence. Like in the case of "Henry leaped out of the blankets", where the Figure is represented by a person (Henry); however, it can be also represented by an object like in the case of the Spanish sentence "La pelota se cayó de la mesa", in which the Figure is represented by "*La pelota*" (The ball).

The third component, the Path, is the one that makes the difference between Motion Verbs in Spanish and English and also the one that might cause trouble to translators since it is expressed in different ways in Spanish and in English. By a particle like in the case of "I took out six fish", in which the Path is represented not only by the verb "*took*" (Past tense of take) but also by the particle "*out*", which indicates that something is taken in a direction away from the inside. However, the Path in Spanish is represented within the verb, like in the case of "Seis eran los pescados que yo saqué", in which "*saqué*" (Past tense of sacar) is already indicating the trajectory in which the object is moving. The fourth component is the Ground or the object to which the first object (Figure) is moved towards by following a trajectory (Path); like in the case of the English sentence "The bottle moved into the cove", in which the Ground is represented by "*the cove*" or in the Spanish sentence "El agua corre por la pared", in which the Ground is represented by "*la pared*". The last two components, Manner and Cause, are optional; however, they can often be found in Spanish as well as in English like in the following examples: "The kid jumped quickly off the road", in which the

Manner is represented by the word “*quickly*” or in “The napkin moved off the table from the wind blowing on it”, in which the Cause is represented by “*from the wind blowing on it*”. Some examples of Manner and Cause in Spanish include the following “Mi abuela entró lentamente a la casa”, in which the Manner is represented by the word “*lentamente*” or in “Tumbé el árbol serruchandolo a hachazos”, in which the Cause is represented by “*serruchandolo a hachazos*”. Now that all the components of the Motion Verbs have been explained with their respective examples, the differences between Motion Verbs in Spanish and English in the texts “*White Fang*” and “*Colmillo Blanco*” will be analyzed. As stated before, for this project, Motion Verbs have been divided in actions performed by animate subjects, which refers to those that have an independent movement, like in “Henry leaped out of the blankets”; and performed by inanimate subjects, which refers to those that move thanks to an external force on it, like in “The napkin moved off the table from the wind blowing on it”. From this division, the sub-division of Motion Verbs involving the legs and Motion Verbs involving the hands was generated for the analysis of the differences between the texts in Spanish and in English. These differences will be shown in four examples: two from Motion Verbs involving the legs and two from those involving the hands.

First of all, from the Motion Verbs that involve the legs we can analyze the following:

SOURCE TEXT (ST): I saw the other one **run off** across the snow

TARGET TEXT (TT): Yo vi al otro **huir** a través de la nieve

In this example, as explained before, it can be noticed in the Source Text that the PATH in the sentence is being expressed not only by the verb but also by the particle “off”, which indicates that the FIGURE performing the action does not only run but also escapes from the GROUND (in this case across the snow). In the Target Text, the same idea is being expressed but in this case only by the use of the verb “huir”.

Another example of Motion Verbs involving the legs includes:

ST: He saw Beauty Smith **go away**

TT: Vió como Hermoso Smith **se marchaba**

In this example, once again, it can be noticed that in the Source Text the path is being expressed by a particle, in this case “away”, which indicates that the FIGURE is leaving certain place with a PATH that keeps it far from the GROUND. In the Target text, the same idea from the Source Text is expressed by the use of the verb “marchar”, just that in this case, it is necessary to make use of the particle “se”, which does not actually play an important role regarding Motion Verbs, but an important role for the Target Language itself.

Secondly, from the Motion Verbs that involve the hands we can analyze the following:

ST: I **took out** six fish

TT: Seis eran los pescados que yo **saqué**

In this example, it can be noticed that the PATH, in the Source Text, is being expressed by the verb “took” along with the particle “out”, which indicates that, in the case of this sentence, six fish are taken in a direction away from the inside of a place, which can be either the sea or the ocean or even a lake. In the Target Text, this same idea is being expressed by the verb “saqué” (Past tense of sacar), which without having a particle (like in the Source Text) can be clearly understood since the verb itself carries the PATH within it.

Another example of Motion Verbs involving the hands includes:

ST: He **took** the meat **away** from him

TT: **Alejó** la carne de él

In the case of this example, it is noticed that in the Source Text, the PATH is expressed by the verb “took” along with the particle “away”, which indicates that the FIGURE is leaving certain place which a PATH that keeps it far from the GROUND. In the Target Text, on the other hand, that idea is represented only by the use of the verb “alejó” (Past tense of alejar), in which the PATH is being carried within the verb.

4.2.1 Translation of Motion Verbs

Regarding the translation of Motion Verbs, one of the greatest difficulties that translators have to face during this process is that they have to find the best way to adapt the characteristics of the source language to those of the target language while keeping the content of the original text as accurate and fluent as possible so the target text will not sound odd.

For those translating from English to Spanish, their main problem will be to adjust Manner and Path description, especially regarding to its abundance and expressiveness. For those translating from Spanish to English, it will be the opposite. Slobin (1996) has argued that in cases when the translator is working from a verb-framed language (Spanish) into a satellite-framed language (English), they tend to omit any type of motion information.

According to him, this might happen due to the fact that verb-framed languages contain a less expressive and small manner of motion verb lexicon. Even in some cases, translators replace the manner of motion verb for a path verb. In order to avoid these problems, Slobin (1996) proposes two different techniques: the first one is the omission of some components of the path; the second one is that, in case all path information is kept, then the introduction of a new Motion Verb (usually a path verb) would be needed.

In some other cases, Slobin (1996) remarks that it is possible for the translator to keep the target text faithful to the original, but it will all depend on the “narrative weight” (as he calls it) given by the translator to the semantic components at each occasion. For this reason, he suggests that there are some translations in which information related to the manner of motion is kept, and it is either expressed by a separate expression or by a verb conflating manner and motion. The same applies to the path component. In some cases, the translators omit path information because it is neither important nor necessary for the narration. Similarly, in other cases, the translator decides to keep all the components related to the path but, at the same time, he/she must find a way to solve the possible language lexical

or morphosyntactic restraints such as the inclusion of a new verb. Ibarretxe (2003) summarized the aforementioned techniques in two tables (See Appendix 4).

In conclusion, according to Slobin (1996), Spanish translators tend to omit path and manner information when it can be easily recovered from the context and it is not relevant enough to be included in the text. Spanish translators' task is harder of that for English translators, since Spanish ones have to select the amount of path and manner information that will be expressed so not to slow down the pace of narration. English translators, on the other hand, seem to have an easier task as in English language it is syntactically possible to gather both path and manner information and elaborated trajectories within a single clause. This might be the reason why English translators often even include some path and manner information which does not appear in the original Spanish text.

Based on the tables made by Ibarretxe (2003), the following examples related to the books "White Fang" and its equivalent in Spanish, "Colmillo Blanco", will illustrate this information in more detail.

* Strategy Manner 1:

SOURCE LANGUAGE (SL): White Fang had observed closely the chicken-yards and the habits of the chickens. In the night-time, after they had gone to roost, he **climbed down** the tree.

TARGET LANGUAGE (TL): Colmillo Blanco había observado de cerca el patio de los pollos y los hábitos de éstos. Al caer la noche, después de que habían ido a dormir, él se **bajó** del árbol.

In this case, the translator substitutes the verb "climb down" with the path verb "bajar" (to descend) and, in that way, he/she omits manner information. This occurs, according to Slobin (1996), because in most verb-framed languages there is not an equivalent verb for "climb down" therefore most translators tend to substitute this verb with a path verb.

* Strategy Manner 2:

SL: **Trotting** along in his silent way to investigate a new tepee which had been erected on the edge of the village.

TL: **Irrumpiendo** a su manera silenciosa para inspeccionar un nuevo tipi que había sido erigido en el borde de la aldea.

In this case, the translator substitutes the verb “trot” with a manner verb “irrumpir” (to burst) with a different kind of manner information.

* Strategy Manner 3:

SL: She was thrilling to a desire that urged her to **go forward** to be closer to that fire.

TL: Ella estaba conmovida por un deseo que la instó a **avanzar** para estar más cerca de ese fuego.

In this case, the translator substitutes the manner of the Motion Verb for a path verb (“avanzar”). According to Naigles et al. (1998), this tendency of substituting the manner of a Motion Verb for a path verb is quite natural and common in Spanish and English.

* Strategy Path 1:

SL: Beauty Smith **walked away** leaving the dogs behind. White Fang followed him **running off** across the snow.

TL: Hermoso Smith **se alejó** dejando a los perros detrás. Colmillo Blanco **lo siguió** a través de la nieve.

In this case, the omission of the verb “running off” might occur when the translator decides that the verb “seguir” (to follow) is perfectly conveying the message from the source language and there is no need to add another verb.

* Strategy Path 2:

SL: Beauty Smith still wandered on, out of the little valley, over its edge, and **down** the slopes.

TL: Hermoso Smith continuó caminando, fuera del pequeño valle, por el borde, y **bajando** luego las pendientes.

In this case, the translator inserts the path verb “bajar” (to go down/descend) in order to convey the directivity of the English particle “down”.

* Strategy Path 3:

SL: He was **wandering through** the valley, **chasing away** other creatures, recognizing the territory before the long journey.

TL: Él **vagaba** por el valle, **ahuyentando** a las demás criaturas, reconociendo el territorio antes del largo viaje.

In this case, the translator does not omit any path information and conveys it exactly as it was in the source language. According to Slobin (1996), this will depend on the “narrative weight” that the translator decides to give to each of the semantic components at each occasion.

4.2.2 Linguistic Devices

Before the Linguistic Devices found in the book are explained, it should be remembered the importance they have in the translation of literary books. Linguistic Devices (i.e. Translation Techniques) are not supposed to be good or bad; they are supposed to be efficient. Their functionality needs to impact the key elements of a Target Text such as purpose, method, genre, type, etc. (Newmark, 1988).

According to Molina & Hurtado (2002), Linguistic Devices allowed us to describe the actual steps taken by the translators in each textual micro-unit and obtain clear data about the general methodological option chosen.

Most studies regarding Linguistic Devices do not seem to fit in with the dynamic nature of translation equivalence. If we, as translators, are to preserve the dynamic dimension of translation, there is a need to make a clear distinction between the definition of a device and its evaluation in context. A Linguistic Device is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. If a device is evaluated out of context as justified, unjustified or erroneous, this denies the functional and

dynamic nature of translation. A Linguistic Device can only be judged meaningfully when it is evaluated within a particular context.

Regarding the Linguistic Devices used to render the Source Text ("White Fang") into the Target Language (Spanish), it is important to remark that the translation was performed by native Spanish speakers, who tend not to use foreign expressions when translating written or oral texts.

Considering this, the following were the devices used by the translator:

4.2.2.1 Exoticism: A minimal adaptation, which contains constant reminders of the exotic source culture and its cultural strangeness. (Hervey, Higgins, & Haywood, 1995). The exoticisms found in the Target Text are the names of some of the characters (including humans and animals) and also the name of some cities. Some of the names are written in English, and others in languages used by Indians in the territory of Yukon, Canada. They were taken to the Target Text exactly as they were written in the Source Text. Examples of exoticism are: Tim Keenan, Weedon Scott, Jim Hall, Dawson, Klondike, Collie, Beth, Lip-Lip, Kiche, Mit-sah, Baseek, Kloo-kooch and Cherokee.

4.2.2.2 Cultural Adaptation: The wholesale transplanting of the entire setting of the ST, resulting in the text being completely reinvented in an indigenous target culture setting. (Hervey, Higgins, & Haywood, 1995) Cultural Adaptations were not easy to found in the text; however, the only example found is a good representation of what a Cultural Transplantation is.

The example found is: "Playing Cribbage", which was translated as "Jugando cartas". Cribbage, also known as Crib, is a card game traditionally played by two players, with variations from 3 to 6 players in some cases, and which has its origin in England. Clearly, the translator could not translate this term just as "Cribbage" because then there would be a loss. Instead, the translator chose to "adapt" the term into the Target Culture and translate it as "cartas".

4.2.2.3 Calque (Loan Translation): An expression that consists of TL words and respects TL syntax, but is unidiomatic in the TL because it is

modelled on the structure of a SL expression. (Hervey, Higgins, & Haywood, 1995)

Similar to Cultural Adaption, Calque was not easy to found in the text. The only example of Calque found in the text is: “Beauty Smith”, which was translated as “Hermoso Smith”. In this case, the expression was “modelled” according to the grammatical structures of the Source Language.

4.2.2.4 Compensation by Splitting: It may be resorted to, if the context allows, where there is no single TL word that covers the same range of meaning as a given ST word. (Hervey, Higgins, & Haywood, 1995). This is easy to found in a text translated from English to Spanish, since Spanish Language’s structure is more complex and speakers tend to use more words to say things. These are some examples found in the text:

Source Text:

“Dark spruce forest frowned on either side the frozen waterway” **(10 words)**

Target Text:

“A un lado y a otro del helado cauce de erguía un oscuro bosque de abetos de ceñudo aspecto” **(19 words)**

Source Text:

“Down the frozen waterway toiled a string of wolfish dogs” **(10 words)**

Target Text:

“Por la pendiente del helado cauce bajaba penosamente una hilera de perros que parecían más bien lobos” **(17 words)**

Source Text:

“But at front and rear, unawed and indomitable, toiled the two men who were not yet dead” **(17 words)**

Target Text:

“Pero allí, al frente de la zaga, como escolta, audaces, indomables, caminaban

trabajosamente los dos hombres que no habían muerto aún” **(21 words)**

4.2.2.5 Compensation by Merging: To condense ST features carried over a relatively long stretch of text (say, a complex phrase or a compound

word) into a relatively short stretch of the TT (say, a simple phrase or a single word) (Hervey, Higgins, & Haywood, 1995). Unlike Compensation by Splitting, Compensation by Merging is more unusual to find in a text translated from English to Spanish; however, when looking at the text in more detail it is possible to find some examples. These are some examples found in the text:

Source Text:

“Their bristly fur was rimed with frost” **(7 words)**

Target Text:

“La escarcha cubría un hirsuto pelaje” **(6 words)**

Source Text:

“In a surge of sudden fear” **(6 words)**

Target Text:

“Presencia de repentino terror” **(4 words)**

Source Text:

“It’s a blame misfortune to be out of ammunition” **(9 words)**

Target Text:

“Qué desgracia que tengamos tan pocas municiones” **(7 words)**

4.2.2.6 Compensation in Place: It consists in making up for the loss of a particular effect found at a given place in the ST by creating a corresponding effect at an earlier or later place in the TT. (Hervey, Higgins, & Haywood, 1995)

This kind of Compensation is probably the hardest to find in a translated text because sometimes the effect given in the Target Text does not appear in the same page (or paragraph) as the Source Text effect does. Some of the examples found in the text include:

Source Text - Page 5:

“In advance of the dogs, on wide snowshoes, toiled **a man**”

Source Text - Page 5 (next two sentences):

“At the rear of the sled toiled **a second man**. On the sled, in the box, lay **a third man** whose toil was over”

Target Text - Page 3:

“Delante de los perros, calzando anchos y blandos zapatos de pelo para la nieve,
avanzaba trabajosamente **un hombre**”

Target Text - Page 3 (next two sentences):

“Detrás del trineo iba **otro**. Dentro, en la caja, iba **un tercero** para quien todo esfuerzo había ya terminado”

In this case, “a second man” and “a third man” are probably too redundant, so the translator decides to render them as “otro” and “un tercero”, which have the same meaning but another kind of effect.

Source Text - Page 9:

“**Henry** acknowledged receipt of the information with a grunt that slid into a snore as he drifted back into sleep”

Source Text - Page 9 (next sentence):

“In the morning it was **Henry** who awoke first and routed his companion out of bed”

Target Text - Page 7:

“**Henry** se limitó a manifestar con otro gruñido que quedaba enterado, y al momento, vencido de nuevo por el sueño, roncaba ya”

Target Text - Page 7 (next sentence):

“Quien primero se despertó a la mañana siguiente fue **él**, que llamó a su compañero para que se levantara”

In this case, similarly as the example before, repeating the name “Henry” might be too redundant for the Target Text. The translator replaced it for the pronoun “él”, with the same meaning but different effect.

The Linguistic Devices used in the translation of “White Fang” are summarized in four tables (See Appendixes 7 & 8).

5. CONCLUSIONS

In conclusion, it is important for a translator when translating a narrative text, whether it is from English to Spanish or vice versa, to recognize and distinguish the differences between Motion Verbs in both languages. The more a translator understands how these languages represent Motion Verbs, the more he/she will know how to deal with them in the future.

Additionally, it is important for a translator to acknowledge that, when it comes to a narrative text, Spanish and English are totally different. The way sentences are presented in Spanish varies significantly from English, especially due to its expressiveness.

This Project was primarily concerned with the semantics of English and Spanish Motion Verbs from a contrastive point of view based on the

theory of lexicalization patterns established by Leonard Talmy (1985, 1991, 2000). It was intended to contribute to the crosslinguistic research on Motion Events by analyzing a substantial part of Motion Verb lexicons in English and Spanish.

Over the last two decades, Talmy's work has engendered extensive research and debate in the literature on Motion Verbs descriptions. Linguistic research on the expression of motion has documented habitual ways of speaking and writing about motion, which has been used as a foundation for further investigations of how children acquire these language-specific semantic patterns, on the effects of these patterns in language processing, and on whether the effects have an influence on non-linguistic cognition.

Despite this research, research on Motion Verbs has frequently disregarded the fact that Motion Verbs might also encode other sorts of semantic information in their verbs roots apart from Path of motion and Manner of motion, and that other minor lexicalization patterns might occur as well.

The information presented in this Project showed that the way we, as translators, decide to render a Motion Verb in a narrative text, will play a key role at the moment of conveying the message that appears in the original text.

After been working on this Project for the last 6 months, I could have noticed that hardly any of the works I used as reference has carried out an in-depth analysis of the semantics of Motion Verb lexicons of both, verb-framed and satellite-framed languages apart from those Motion Verbs which were found in literary works or those that were elicited orally. I consider that there is a need for a deeper analysis on this area due to the importance it has in Literary Translation.

I believe and hope that this information will help people who might carry out research on this area in the future. In addition, it will help forthcoming translators to be aware of these problems in order to find the best solution when they are dealing with Motion Verbs.

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7. APPENDIXES



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Yo, Vélez Vera Jimmy Andrés, con C.C: # 1309451316 autor/a del trabajo de titulación: Analysis of the books “White Fang” and “Colmillo Blanco” in an attempt to determine how Motion Verbs differ in English and Spanish based on Leonard Talmy’s approach to Cognitive Analysis of Motion Verbs previo a la obtención del título de **LICENCIADO EN LENGUA INGLESA CON MENCIÓN EN TRADUCCIÓN** en la Universidad Católica de Santiago de Guayaquil.

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TÍTULO Y SUBTÍTULO:	Analysis of the books "White Fang" and "Colmillo Blanco" in an attempt to determine how Motion Verbs differ in English and Spanish based on Leonard Talmy's approach to Cognitive Analysis of Motion Verbs		
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PALABRAS CLAVES/ KEYWORDS:	MOTION VERBS, LEONARD TALMY, COMPONENTS OF MOTION VERBS, TRANSLATION STRATEGIES, LINGUISTIC DEVICES		
RESUMEN/ABSTRACT (150-250 palabras):	<p>The Project describes and explains the characteristics of Motion Verbs in Spanish and English established by Talmy (1985, 1991, 2000) in order to help translators to convey these characteristics in a proper way.</p> <p>The first part of the Project includes a brief description of other approaches in the field, as well as, a study made by Naigles, Eisenberg, Kako, Highter & McGraw (1998), which examined the differences on the way adult English and Spanish speakers produce static and dynamic Motion Events in their respective language.</p> <p>The second part of it contains a well-detailed explanation (including examples) of each of the components of a Motion Verb established by Talmy (1985, 1991, 2000), a definition of the most relevant words included in the Project and an exhaustive analysis of the translation of Motion Verbs from the book "White Fang" and its equivalent in Spanish, "Colmillo Blanco".</p> <p>Additionally, Translation Strategies particularly focusing on Path and Manner information, as well as, an analysis of the Linguistic Devices (Translation Techniques) used in the translation of "White Fang" into "Colmillo Blanco" has been included.</p>		
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