

# Making the Implicit Explicit for Successful Communication: Pragmatic Differences between English and Spanish Observable in the Translation of Verbs of Movement

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## ABSTRACT

This article considers the translation of verbs of movement within texts between English and Spanish in general and includes a closer study of the English motion and manner verbs in *The Fencing Master*, the English translation of Arturo Pérez-Reverte's novel *El maestro de esgrima*. This study was originally sparked off by the following observation: "Spanish translators omit manner information about half of the time, whereas English translators actually *add* manner to the Spanish original in almost a quarter of their translations". (Slobin, 1996/99: 212).

After considering relevant theoretical issues related to observations in early Translation Studies, studies within Pragmatics and finally within Cognitive Linguistics, I turn to the novel itself and focus on the differing methods employed for dealing with the verbs of movement in the translation of this novel and classify them. This article argues that Slobin's observation above can be modified as we conclude that it is for pragmatic reasons that the English translation explicitly states what is in fact implicit in the Spanish original.

## 1. Introduction

The following observation "Spanish translators omit manner information about half of the time, whereas English translators actually *add* manner to the Spanish original in almost a quarter of their translations" appears in an article entitled "Two Ways to Travel: Verbs of

Motion in English and Spanish" (Slobin, 1996/99: 212). Slobin, a psychologist specialising in child and second language acquisition, working within a theoretical framework proposed by Talmy, reached this conclusion after a random manual study of five English novels and five Spanish novels, followed by another study of four of the five English novels and three of the five Spanish novels and their respective translations. As we shall see in more detail in 2.2., English and German are classified according to Talmy as satellite-framed languages where information of the path of movement is included in the satellite, whereas in Spanish and French, verb-framed languages, that information is included in the verb itself. The English verb, on the other hand, frequently contains inherent information of manner.

Practising translators and researchers in translation have also observed and produced a significant amount of work on the cross-linguistic differences between these groups of languages and specific techniques have been suggested for solving the problems encountered. 'Transposition' and 'shift' are familiar techniques discussed in early work within translation methodology (see Vinay and Darbelnet, 1958/76, 1995; Catford, 1965/80; Vázquez Ayora, 1977; Newmark, 1981/86; 1988).

Observations such as the above belong to the realm of Linguistics and translation as language in use within specific contexts requires a more comprehensive framework. Translation studies have turned to various other related disciplines including cognitive psychology, communication studies, cultural studies, sociolinguistics, etc. in an attempt to clarify some of the processes behind the translation process recognising the restrictions of a purely linguistic focus and the need for an interdisciplinary approach. Pragmatics, as the study of speaker meaning, of contextual meaning, of how more gets communicated than is actually said, etc., and subsequent developments in Relevance Theory can, in my opinion, provide more adequate explanations for observations than those made from a purely linguist standpoint.

In this article, therefore, it is my intention to consider the results of a study of the translation of the verbs of motion in the original Spanish text *El maestro de esgrima* and the English translation *The Fencing Master* in the context of the above.

## 2. Theoretical background issues

### 2.1. Observations from early research in translation

If we review early publications on translation, we find numerous references to problems related to the translation of verbs of movement as is demonstrated as follows. In 1958 Vinay and Darbelnet included the following examples illustrating structures requiring the technique of interchange:

An old woman hobbled in from the back.

Une vieille femme arriva en boitant de l'arrière-boutique.

We jogged back in the short winter twilight.

Nous revînmes au petit trot dans le court crépuscule d'hiver. (...)  
He crawled to the other side of the road.  
Il gagna en rampant l'autre côté de la route.  
She tiptoed down the stairs.  
Elle descendit l'escalier sur la pointe des pieds (1995: 104).

Vinay and Darbelnet also state that in some cases the interchange is not complete as in the following example:

The horsemen rode into the yard.  
Les cavaliers sont entrés dans la cour (1995: 104).

They state that for the French it is perfectly obvious that the riders came on horseback. Similarly more examples are provided to indicate that in some cases the information provided in the English original can be considered redundant in French as in the following examples:

Un oiseau est entré dans la pièce.  
A bird flew into the room (1995: 105).

Birds obviously fly and therefore the manner information is not necessary. However, if the description is not the obvious or logical interpretation as in the above then the manner information will need to be supplied as they demonstrate with the following:

A bird hopped into the room.  
Un oiseau est entré dans la pièce en sautillant (1995:105).

Vinay and Darbelnet conclude the following:

(...) the interchange reveals a difference in the behaviour of the two languages. This cannot be avoided in the sentences we have analysed. The interchange remains incomplete and implicit in those cases where French does not feel the need to specify the mode of action (1995: 105).

Similar observations were made by Malblanc in 1968 in his publication *Stylistique comparée du français et de l'allemand* with reference to French and German. Vázquez-Ayora (1977: 81-82), quoting Malblanc on varying forms of language representation, differentiates between languages that are oriented towards the general or abstract, termed as 'intellect' oriented and others that are oriented towards sense or image based on specific, perceivable aspects, termed as 'reality' oriented. French and Spanish would be included in the first category, 'intellect oriented', which allow for a certain amount of individual interpretation by the receiver. English and German, on the other hand, would belong to the second category, 'reality oriented', where perceptive aspects are explicitly included in the written text.

With reference to transposition and in particular to the technique of interchange, Vázquez-Ayora states that this technique is required frequently for English verbs formed with a particle, where manner is included in the verb and movement or direction appears in the particle. In Spanish, on the other hand, it is the verb that contains the greatest semantic force and the action, as this is considered most important, and 'minor details' or manner information are left to adverbial phrases as we can appreciate in the following:

Transposición cruzada o quiasma. Esta clase de transposición concierne a las unidades dobles del inglés formadas por un verbo y su partícula. El funcionamiento de la transposición en equis explica porque en inglés la acción no está explicada por el 'verbo' sino por la 'partícula'. El verbo se limita a indicar la forma o 'modalidad de la acción'. En español, al contrario, el verbo comporta toda la fuerza sémica del acontecimiento y deja a cargo de sus locuciones adverbiales los pormenores o modo en que se realiza dicha acción. ... Cada lengua (...) disecta y simboliza a su manera la experiencia objetiva. Lo que el español considera como hecho principal es la acción y, por lo tanto, confía su manifestación a un elemento importante, el verbo. Ese mismo hecho en inglés no es sino un aspecto secundario de cuya manifestación se encarga la partícula (1997: 281-82).

Whether manner information is 'important', 'relevant' or 'minor' presumably depends on our forms of language representation, but Vázquez-Ayora offers an interesting observation when he remarks on the way that English offers images and sensations in a cinematic way: "El inglés (...) en la organización de la experiencia emula en forma cinemática el orden de las imágenes y de las sensaciones" (1977: 281-82), offering the following examples as illustration:

He elbowed his way through.  
Se abrió paso a empellones (1977: 282).

He tiptoed out.  
Salió de puntillas (c.f. Vinay and Darbelnet above) (1977: 283).

Moreover, he offers an example of translation from Spanish to English, where the English translation 'adds manner' and is taken, significantly, from one of the novels studied by Slobin in the study described in 2.2. of the present article:

As if an angel had flown across the skies of the country (G. Rabassa).  
Como si un ángel atravesara el cielo de la patria (G. García Márquez) (1997: 282).

Coinciding with Vinay and Darbelnet's observations on French and English and, in fact offering the same example, Vázquez-Ayora points out that Spanish texts will omit elements if they are already implicit:

The bird flew into the room.

El pájaro entró al cuarto.  
The ship sails into the harbor.  
El barco entra al puerto (Malblanc's example) (1977: 283).

In short, and returning to Malblanc's forms of language representation, French and Spanish would belong to the 'intellect oriented' group, which allow for a certain amount of individual interpretation by the receiver. On the other hand, English and German would belong to the second category, 'reality oriented', where perceptive aspects are included in the written text. This 'classification' of intellect oriented and reality oriented languages is obviously problematic and debatable, but it does reflect a differentiation of structures between certain languages observed between the 1950s and late 1970s.

## 2.2. Observations from research within Cognitive Linguistics.

It is in the late 1980s that we again find references to the differentiation of structures between certain groups of languages and a more scientific and comprehensive explanation for Malblanc's terms of 'intellect oriented' and 'reality oriented'. According to studies within Cognitive Linguistics, Spanish and the other Romance languages, Semitic languages and Japanese are verb-framed languages whereas English and other Indo-European (Romance excepted), Finno-Ugric languages and Chinese are satellite-framed (Talmy, 1985,1991, quoted in Slobin, 1996/99: 195). Research carried out particularly within second language acquisition studies and bilingualism certainly reflects the impact and consequences of the above classification (Odlin, 1989). Analysis of language produced by early learners of English whose first language is verb-framed does reveal transfer of structural patterns that are typical of their first language. Similarly, investigation into native English speakers learning French and other Romance and verb-framed languages reflects the satellite-framed influence of English. Equally supportive are the results of work done with bilinguals at the early stages of language acquisition.

Slobin (1996/99: 195-233), working within Talmy's theoretical framework, offers a study including firstly the results of motion events in elicited narratives in both English and Spanish (Berman and Slobin, 1994) using the wordless, picture story *Frog, Where Are You* (Mayer, 1969), secondly a random manual study of ten twentieth century novels, five English and five Spanish, and thirdly a manual study of four of the five English novels and three of the five Spanish novels and their respective translations, focussing on the translation of verbs of movement<sup>1</sup>. Consequently, he concludes that, in English, as was reflected in the sentences previously quoted in 2.1., information of the path of movement is included in the satellite, whereas, in Spanish, that information is included in the verb itself. The English verb, however, frequently also contains inherent information of manner, as we shall see in 3.2.2. Based on work on the elicited narratives, novels and the translations, he forwards the conclusion quoted at the beginning of this article: "Spanish translators omit manner about half of the time, whereas English translators actually *add* manner to the Spanish original in almost a quarter of their translations" (Slobin, 1996/99: 212).

### 2.3. Observations from studies in Pragmatics.

In the previous sections we have dealt with the differences in the two groups of languages from a purely linguistic point of view. Translation, involving interpretation of the source text and reformulation in the target language, is an extremely complex process as it works not only on a purely linguistic level but also on an inter/intracultural and an inter/intratextual level related to contextualisation, accepted discourse structuring, reader expectations, intentionality, etc., etc., concepts belonging to the realm of Pragmatics.

With reference to Grice's co-operative principles and maxims of 1975, (see Levinson, 83/87: 101-02; Kempson, 1977/86: 69; and Sperber and Wilson, 1986/88: 33-34), while recognising them as norms for achieving effective communication in a specific culture, presuming that communicators wish to cooperate actively, I would remark that many problems arise in translation due, not only to cross-linguistic issues, but also culture-defined conventions regarding pragmatics. This is particularly so in the case of the Maxim of Quantity, Maxim of Relation/Relevance<sup>2</sup> and the Maxim of Manner as questions of informativeness, relevance, obscurity, ambiguity, briefness, orderliness may vary significantly from one culture to another. This is also true of Sperber and Wilson's principle of relevance (see 1986/88: 161-62) which they claim is much more explicit than Grice's cooperative principle and maxims, assuming that communication involves a lesser degree of cooperation than he did. They conclude:

For us, the only purpose that a genuine communicator and a willing audience necessarily have in common is to achieve successful communication: that is, to have the communicator's informative intention recognised by an audience (...)

Achieving optimal relevance, then, is less demanding than obeying the Gricean maxims. In particular, it is possible to be optimally relevant without being as 'informative as is required' (1986/88: 161-62).

However the main difference, according to them, between Grice's approach and theirs is that '[t]he principle of relevance is intended to explain ostensive communication as a whole, both explicit and implicit' (1986/88: 162-63).

Furthermore, and this, in my opinion, is fundamental to our consideration of the situation of the translator, they differentiate between internal language and external language and emphasise the role of 'abstract mental structures':

It is clear that humans have an internal language rich enough for ostensive-inferential communication. They also have external languages such as Swahili or English, which are, of course, used for communication. (...) The fact is that human external languages do not encode the kind of information that humans are interested in communicating. Linguistically encoded semantic representations are abstract mental structures which must be inferentially enriched before they can be taken to represent anything of interest (1986/88: 174).

Related to the previous sections 2.1., 2.2. and also to the preceding references to a pragmatic approach to language, I believe it is significant to consider the following quote from Sperber and Wilson, referring to cognitive environments and mutual manifestness:

All humans live in the same physical world. We are all engaged in lifetime's enterprise of deriving information from this common environment and constructing the best possible mental representation of it. We do not all construct the same representation because of differences in our narrower physical environments on the one hand, and in our cognitive abilities on the other. Perceptual abilities vary in effectiveness from one individual to another. Inferential abilities also vary, and not just in effectiveness. People speak different languages, they have mastered different concepts; as a result, they can construct different representations and make different inferences (1986/88: 38).

We shall quote Sperber and Wilson just once more before considering all this in the light of the translator. With reference to verbal communication, they state the following:

We see verbal communication as involving a speaker producing an utterance as a public interpretation of one of her thoughts, and the hearer constructing a mental interpretation of this utterance, and hence of the original thought (1986/88: 230).

Turning now to the case in hand, translation, we find that all the above is applicable and relevant. The translator presumably works within Grice's co-operative principle and maxims, Sperber and Wilson's concepts of successful communication and optimal relevance, taking into account the difficulties imposed by the limitations of external languages and recognising that although we all live in the same physical world, we may construct different representations and make different inferences. The translator also needs to be able to recognise relevant information from irrelevant in the context of the translation to be able to achieve effective communication with the target audience. The novel is contextualised in the sense that the translator has in his/her head mental images of the original involving various types of schemata: text-specific schemata, related to the text itself in combination with background knowledge of the content area of the text, enabling him/her to construct a fictional world and to process narrative flashbacks, etc. character and location-specific schemata (or 'character constructs' or 'location constructs', terms preferred by Emmot, 1994: 157), which enable us to conceive fictional characters or locations within the text. All this then has to be reformulated in the target language text taking into account the triggering of possibly differing culture-specific schemata, limitations imposed by the 'external language' or target linguistic code itself, and, moreover, questions related to the conventions of the target language and its culture belonging to the realm of Pragmatics.

It is not so surprising therefore to learn that Gutt, working with Wilson, turned to Relevance Theory with the expectation that it would provide him with a framework from which to develop a general theory of translation and has claimed that Relevance Theory alone is adequate (2000: vii).

Regarding relevance, Gutt quotes the following from Beekman and Callow:

In every text that one may want to translate, there will be information which is *implicit*; that is, it is not stated in an *explicit* form in the text itself. Some information, or meaning, is left *implicit* because of the structure of the source language; some because it has already been included elsewhere in the text, and some because of shared information in the communication situation. However, the *implicit* information is part of the meaning which is to be communicated by the translation, because it is part of the meaning intended to be understood by the original writer (Beekman and Callow, 1974: 38, italics as in original, quoted in Gutt 2000: 83).

Gutt 2000: 85 points out the necessity to differentiate between surface structure, i.e. grammatical, lexical and phonological structures and deep structure consisting of propositions, e.g. speech acts and interpositional relations. He quotes Larsen (1984: 26):

Behind the *surface structure* is the *deep structure*, the meaning. It is this *meaning* that serves as the base for translation into another language (Larsen, 1984: 26, italics as in original, in Gutt 2000: 233).

One question Gutt finds lacking in Larson and also in Beekman and Callow is a factor essential for communication and especially for 'ease of comprehension', namely, the provision of adequate contextual effects. If the reader is not satisfied with the translated text in hand, he / she will put down the text and communication stops. Gutt refers to another Bible translation specialist Wayne T. Dye and employs his term 'Principle of Personal Relevance' (2000: 96).

In the Postscript of his publication, added for the second edition of 2000, Gutt summarises the translation process as follows:

This means, in effect, that the translator produces a target language expression that seems suitable, then — in his/her mind — imagines processing that expression in the originally intended context, and compares the resulting interpretation to that of the original. If satisfied with the resemblance achieved, s/he will accept the target language expression; otherwise, s/he will attempt to improve resemblance by changing the properties of the target expression (Gutt 2000: 233).

He stresses therefore that "the focus of relevance-theory based translation is on the comparison of interpretations, not on the reproduction of words, linguistic constructions, or textual features" (2000: 233).

My aim in the remainder of this article is to consider the results of a manual study of the techniques used to deal with the verbs in text translated from Spanish into English with a view to analysing the results in the light of the above.

### 3. Study of the verbs of motion in *The Fencing Master*, the English translation of *El maestro de esgrima*

#### 3.1. Introductory remarks

Without access to corpora, both comparable corpus and parallel corpus, I realise that this study is extremely limited. However, certain problems that have appeared reflect the difficulties involved when attempting a study related to texts, their translations and their translators, and the numerous variables involved such as availability of translations and originals, translators' differing techniques, publishers' requirements, etc. I initially selected three English translations of novels written by contemporary Spanish authors recommended in the Good Book Guide<sup>3</sup> as novels targeted at a general reading public. I selected two novels written by Pérez-Reverte as they are pseudo-historical novels, full of intrigue, action and movement, and therefore, provide numerous examples of verbs of movement. I chose the novel by Antonio Muñoz as it had been translated by Sonia Soto, who was also the translator of one of the Pérez Reverte novels. Both these translators, Margaret Jull Costa and Sonia Soto, translate from verb-framed languages to English, a satellite-framed language: the former from Spanish and Portuguese and the latter from Spanish, French and Russian. The problems I encountered after selecting the three translated novels are as follows. Firstly, due to the time lapse between *El invierno en Lisboa* (1987) and the English translation of 1999, the Spanish original was out of print. Secondly, after initiating a manual study of *La piel del tambor* and Sonia Soto's translation *The Seville Communion*, I encountered great difficulty in locating and classifying the examples of translation of verbs of movement due to the translator's extensive use of omission, reorganisation and modulation, as we can see in the following:

Celestino Peregil jumped out before the car had quite come to a halt and held the door open for his boss (*The Seville Communion*, 1998/99: 49).

Aún no se había detenido del todo cuando Celestino Peregil ya estaba de pie en el bordillo de la acera, manteniendo abierta la portezuela para que bajara su jefe (*La piel del tambor*, 1995/98: 94).

This particular example seems to me to clearly illustrate Gutt's description of the process involved in translation mentioned at the end of 2.3.: although the point of view is different, the scene we visualise is basically the same. However, this translator's techniques make the study originally planned particularly difficult to carry out. For these reasons, I have limited the study to *The Fencing Master*, the English translation done by Margaret Jull Costa of *El maestro de esgrima*.

A more specific reason for selecting *The Fencing Master* (1999/2000) for my study is the reference to the 'cinematic quality' of the English version, commented in the following review:

Enthusiasts will immediately recognise the neat historical setting and deft telling of his latest intellectual yarn (...) the pleasure lies in the almost cinematic quality of the pacing and the descriptions which will mean that you will want to reach the book's nearly perfect ending in a single sitting Omer Ali, *Time Out* (1999/2000: frontispiece).

This immediately brings to mind Vazquez-Ayora's observation (1977: 281-82), included in 2.1. of the present article, on the way that English offers images in a cinematic way. Is it possible that the translator does succeed in producing, not only an acceptable English version, but also a particularly effective text? Is the 'cinematic quality of the pacing and descriptions' also in the Spanish original? Does the translator 'actually *add* manner to the Spanish original'? In my opinion, there are several interesting hypotheses related to these questions. Firstly, we can consider Slobin's conclusion, based on translations done before 1985, and question whether present-day professional translators into English do actually add manner to texts to conform to target readers' expectations (for linguistic reasons or possibly reflecting the politics of domestication), and, if so, what techniques are used. On the other hand, we may find texts translated into English from Spanish where there is a lack of manner information and can consider whether this affects the reader's perception of the acceptability of the English (reflecting the politics of foreignisation). At this point, it is also important to note that another possibility is for the translator to avoid lexis involving satellite forms and deliberately select lexis of Latinate origin. Latinate cognates will however result in language that is stylistically more formal and thus possibly inappropriate for the genre. Finally, although this lays beyond the scope of the present article, it may be possible to establish a relationship between these two tendencies and the apparent quality or acceptability of a translation.

### 3.2. Findings related to the verbs of motion and manner

The procedure followed for the preparation of the corpus involved a close reading of the English text selecting verbs of motion which include manner information. The second stage involved identifying the equivalent in the original Spanish text. Finally, I proceeded to organise and classify the corpus in two main groups: firstly, examples where manner information appears in the English and is also explicitly expressed in the Spanish; secondly, examples where manner information appears in the English but is not explicitly stated in the Spanish. Hence, the English translation does apparently include perceptive aspects within the main verb which might be considered as the addition of manner information.

#### 3.2.1. Verbs of motion including explicit manner information in both *The Fencing Master* and *El maestro de esgrima*

We can observe explicit information regarding manner in both languages in the following examples:

... and strode off down the gallery (p.2)

... y se puso a recorrer a grandes pasos la galería (p.18)

She swung round (p.27)

Ella se volvió con brusquedad (p.50)

As we can see from the above, the transposition technique of interchange is employed, the manner information appearing within the verb in English and through an adverbial phrase in Spanish. As Talmy observed, direction information is inherent in the verb in Spanish, the verb-framed language, and expressed in the satellite in English.

We can also include at this point some examples where the English follows the Spanish structure more closely but reveals the fact that the translator has deliberately avoided the use of Latinate vocabulary to avoid changing the register of the text:

She nodded obediently. (p.85)

Asintió, obediente. (p.121)

Antonio Carreño nodded gravely, (p.70)

Asintió gravemente Antonio Carreño, (p.103)

3.2.2. Verbs of motion including explicit manner information in *The Fencing Master* not explicitly expressed in *El maestro de esgrima*.

I located various specific verbs of motion in English and then discovered that in the Spanish original more general words appeared, especially 'mover' (move) and 'pasar' (pass), as we can observe in the following:

Jaime Astarloa shuffled his feet uneasily (p.49).

Jaime Astarloa movió los pies, inquieto (p.76).

he shook his head and pressed his lips together (p.81).

movió la cabeza y apretó los labios (p.115).

He shook his head, discouraged (p.132).

Movió la cabeza, desalentado (p.182).

A waterseller came down the street (p.11).

Un aguador pasó por la calle, (p.29).

He stroked the place on his arm (p.85).

Se pasó los dedos por el brazo (p.121).

A cat walked along the window sill (p.88).

Un gato pasó por el alféizar (p.124).

These sentences exemplify the arguments forwarded by Vinay and Darbelnet, Malblanc and Vazquez Ayora discussed in 2.1., in the sense that the Spanish does not express the obvious interpretation for the verbs 'mover' and 'pasar' whereas the English version is more specific

and openly explicit due to both linguistic factors regarding collocation and pragmatic aspects related to informativeness, relevance, reader expectations, etc.

Other similar examples include the following:

She was standing before him (p.73).

Estaba frente a él (p.106).

She stood there, next to the window (p.89).

Se quedó allí, inmóvil junto a la ventana (p. 126).

In these cases, we can say that from the Spanish point of view, English states the obvious or, in other words, provides 'irrelevant' or 'redundant' information.

The following examples, however, introduce further elements of specification in English, related to verbs of movement including inherent information of manner:

He paced about the house all day like a caged lion (p.94).

Anduvo por casa el resto de la jornada como un león enjaulado (p.133).

They strolled beneath the willows (p. 104).

Salieron ambos bajo los sauces (p. 145).

He was too old to go scampering off into hiding like a rabbit (p.179).

Ya era demasiado viejo para ir a esconderse como un gazapo (p.236).

We can also include at this point the following example where the Latin cognate is deliberately avoided for its excessively formal effect. The English term is again more specific than the Spanish:

He staggered away, bumping into the furniture (p. 205).

Retrocedió el viejo maestro tropezando con los muebles de la habitación (p. 267).

English verbs of movement including manner appear frequently, as we have seen in the examples above — stride, shuffle, pace, stroll, stagger, all related to the core word 'walk', where we could also include others e.g. strut, stalk, amble, meander, wander, hop, hobble, limp, etc. Similarly, for animals, we have seen 'scamper' above, other possible words related to the movement of animals include e.g. scurry, bolt, dart, scuttle, slither, slide, slink, etc. Manner information, therefore, is explicitly conveyed within the verb and immediately activates visual images involving both movement and manner, providing the 'cinematic effect' previously observed by Vázquez-Ayora and in the book review. If we now consider how this manner information can be conveyed in Spanish, we find we need to use adverbial phrases. From a linguistic point of view, these adverbial phrases complicate syntax and make manner information excessively prominent. Moreover, from a pragmatic point of view, these adverbial phrases provide information that might be considered 'obvious' or 'irrelevant' or offering such 'precision' that the reader might be distracted by

‘excessive detail’ and find the text lacking in ‘ease of comprehension’ and not fulfilling the ‘Principle of Personal Relevance’.

Returning now to the case of translation from Spanish into English, we find the converse: manner information appears quite simply but explicitly in the verb and conforms to the reader’s expectations related to the Maxims of Quantity, Relation and Manner.

Finally, I would like to consider five examples more where one might also consider there to be addition of manner information. However, I wish to consider them keeping in mind Gutt’s summary of the translation process:

(... ) the translator produces a target language expression that seems suitable, then — in his/her mind — imagines processing that expression in the originally intended context, and compares the resulting interpretation to that of the original. If satisfied with the resemblance achieved, s/he will accept the target language expression; otherwise, s/he will attempt to improve resemblance by changing the properties of the target expression (Gutt 2000: 233).

The translator works with abstract mental pictures that need reformulating in the target language within the limitations imposed by both linguistic and pragmatic restrictions or conventions. Do we or can we visualise the same mental pictures for both English and Spanish fragments?

She sipped a little of the brandy and grimaced (p.85).

Ella mojó los labios en el licor, haciendo una graciosa mueca (p.120).

He still had his cigar clamped between his teeth. (p.155).

Aún tenía el habano entre los dientes (p.207).

The young woman clicked the fan shut and shook her head absently (p. 63).

La joven hizo chasquear las varillas de nácar y movió la cabeza con aire ausente (p. 94).

He suddenly shut the book and slammed it down on the table (p.118).

Cerró bruscamente el libro, arrojándolo sobre la mesa con violencia (p. 163).

In my opinion, in spite of being expressed in different linguistically structured terms, the basic image schemata activated are the same and conform to reader expectations.

#### 4. Conclusions

Returning to Slobin’s original observation, I would reformulate the second part as follows: rather than state that ‘English translators actually *add* manner information to the Spanish original in almost a quarter of their translations’, I would say they *apparently* add information. From a purely linguistic point of view, manner information is added. However, translation is not a purely linguistic activity and needs to be analysed in a more comprehensive light. As previously stated, I consider ‘addition of manner’ to be ‘apparent’: the translator visualises the events in the novel and reformulates those mental representations in the target language text using the collocations and explicit manner

information usual in English, and conforming to the reader's expectations and pragmatic principles. Thus, the translator provides adequate contextual effects necessary for 'ease of comprehension', making the implicit explicit for successful communication.

### Notes

1. The novels and their translations included in Slobin's study are the following:
 

Allende, Isabel (1982): *La casa de los espíritus*. Barcelona: Plaza & Janés.

\_\_\_\_\_. (1985): *The House of the Spirits* (translation by M. Bogin). New York: Bantam.

Du Maurier, Daphne (1938): *Rebecca*. New York: Modern Library.

\_\_\_\_\_. (1959): *Rebeca* (translation by F. Calleja). Barcelona: Plaza & Janés.

Fowles, John (1969): *The French Lieutenant's Woman*. Boston: Little, Brown.

\_\_\_\_\_. (1981): *La mujer del teniente francés* (translation by A.M. de la Fuente). Barcelona: Argos Vergara.

García Márquez, Gabriel (1967): *Cien años de soledad*. Madrid: Espasa Calpe.

\_\_\_\_\_. (1970): *One Hundred Years of Solitude* (translation by G. Rabassa). New York: Bard.

Lessing, Doris (1952): *A Proper Marriage*. New York: New York American Library.

\_\_\_\_\_. (1979): *Un casamiento convencional* (translation by F. Parcerisas and A. Samons). Barcelona: Argos Vergara.

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2. Levinson uses the term Maxim of Relevance, whereas Kempson (1977/86: 69) and Sperber and Wilson (1986/88: 33) prefer the term 'Maxim of Relation'.
3. The novels and translations originally selected for the study were the following:
 

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