

The English Resultative Construction: Keeping the Meaning When Translating into Spanish?

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ABSTRACT

The resultative construction of change of state occurs in many languages, English amongst them, but lacks in many others, for instance Romance languages such as Spanish, Italian or Catalan. Based on the assumption that, in general, concepts can be translated from a language to another, this paper aims to see how the mismatch between languages regarding this very specific construction is solved when translating texts from English into Spanish. Firstly, the two dimensions of result and manner are studied since they constitute the bases of this construction. Secondly, a possible explanation of its non-existence in Spanish and Romance languages in general based on Slobin (2003), is discussed. To continue with, some of the different types of resultative construction of change of state and the entities which form it are analysed. In order to determine how the English resultative construction is translated into Spanish, fragments containing this structure are selected from different English novels. They are considered and compared with their correspondent fragment in Spanish with the object of establishing whether the manner and result expressed in the English version are maintained when translating the selected paragraph. The results obtained confirm that though languages may differ in grammatical constructions, the meaning of the RC is likely to be kept in the translation.

1. Introduction

The English resultative construction (RC) is a construction formed by two events which have a causal relationship and belong to the same clause. Although different types of RC can be distinguished, this paper is only dealing with RC of change of state. In this construction, the effect of the action of the verb is expressed by means of the resultative phrase, which reveals the new state acquired by the entity affected. As defined by Levin (1993: 101), the Resultative Phrase (RP) is ‘an XP which describes the state achieved by the referent of the noun phrase it is predicated of as a result of the action named by the verb.’

The resultative construction occurs in both transitive and intransitive sentences. In transitive sentences, where the RC is formed by a subject, a verb, an object and a PP or AP, the object is the element which experiences the change of state caused by the verb, as in (1) and (2). By contrast, intransitive sentences lack an object, and thus, the subject is the one that suffers this change, as in (3) and (4).¹

- | | |
|---|-----------|
| (1) Herman hammered the metal flat. | [RP = AP] |
| (2) Bill broke the bathtub into pieces. | [RP = PP] |
| (3) The pond froze solid. | [RP = AP] |
| (4) The tiger bled to death. | [RP = PP] |

Occurring in English among other languages such as Russian, Chinese or Albanian, the RC is not a common construction in many other languages, for instance Romance languages like Italian, Catalan or Spanish. Even if there are different theories discussing the existence and non-productiveness² of the resultative construction in Romance

¹ All examples are from Goldberg and Jackendoff (2004).

² For instance, Broccias (2004) defends the acceptance of the Resultative construction in which the RP corresponds to an AdvP in Romance languages.

languages, this paper will follow Talmy (1985, 1991), Broccias (2003) and specially Slobin (2003).

Having its bases on the assumption that it is possible to translate the meaning of the RC, this paper should be considered as an attempt to determine to what extent it is so when translating the English RC of change of state into Spanish. In order to do this, some RCs of change of state appearing in various novels will be analysed and compared with their correspondent fragments into their Spanish sanctioned translations.

2. Two dimensions: Manner and Result

Obviously, the presence of a RP in a construction is essential to be considered resultative, but other elements are equally important. Broccias (2003:49) states that the causal relationship between the two events which form the construction and the capacity of the subject referent to manipulate the object referent are fundamental in the RC. Consider (5).

(5) *The rice slowly cooked the pot black.

(6) a.*They crossed the field flat.

b. They trampled the field flat.

On the one hand, provided that the *rice* in (5) does not exert any force on the *pot*, the former cannot be considered a causer nor the latter a manipulable entity. Consequently, the *pot* cannot be the affected entity required for an RC. On the other hand, the examples in (6)³ represent those cases in which the object referent is a manipulable entity. They reveal the relevance of manner to establish a causal relationship between the verb, the entity affected and the RP. The evidence that determines that (6a) is an ungrammatical

³ All the examples in this page are from Broccias (2003: 50-51).

sentence and (6b) is not, is the force that *trample*, being a verb of manner, exerts over the field which *cross*, as a path verb, lacks.

Regarding differences between languages, this paper deals with Slobin (2003) who studies and classifies them according to their nature. Although he mainly deals with motion events, his study is also applicable to the RC given that manner is equally expressed in motion and result, either through a verb in “satellite- framed” languages or through adjuncts in “verb- framed” languages.⁴ He argues that “S-framed” languages, e.g. English, code path by means of a “satellite”⁵ whereas “V-framed” languages, e.g. Spanish, express the same dimension by using adjuncts or complements. According to him, these variations in the structure of languages have a direct impact on how the speakers perceive reality, being English speakers more sensitive to manner than Spanish speakers.

Sentences (7) and (8) exemplify how manner is expressed in motion and result in English in comparison with Spanish. Whereas in (7a) *flew* expresses manner of motion and *into* shows direction, in (7b) *entró* conveys direction and *volando* precises manner. Continuing this argument, in (8a) *push* codes manner and *open* result while in (8b) *abrió* indicates result and *empujándola* manner.

- (7) a. A bee flew into the room.
b. Una abeja entró volando a la habitación.

- (8) a. She pushed the door open
b. Ella abrió la puerta empujándola.

⁴ Slobin’s study is based on Talmy’s concept of “satellite” (Talmy 1985) and the further classification of languages into “satellite-framed” or “verb-framed” (Talmy 1991).

⁵ According to Talmy, “satellites” the same as inflections, auxiliaries or nominal arguments are elements of the verb root which modify the intention of the head. The difference is that rather than being considered to belong to a specific grammatical category, they have to be seen as a ‘new kind of grammatical relation’. It is the case of the ‘resultative complement’. (Talmy 1985:102).

Even if *flew*, *entró*, *pushed* and *abrió* are the main verbs of the sentences above, they convey different aspects. More specifically, whereas *abrió* and *entró* indicate result, *flew* and *pushed* frame manner, and still the overall meaning of the sentences (7a) and (7b) on the one side and (8a) and (8b) on the other, is the same.

Following Mateu (2000), the impossibility for "V-framed" languages to express manner conflated with verbs is due to the fact that in languages grouped in this class, verbs tend to express direction and there is no place for manner. The same but the inverse goes for "S-framed languages", which have a great number of verbs expressing manner, therefore, direction cannot be conveyed.

3. Theoretical Background

3.1. The Resultative Construction

Goldberg (1995) and Goldberg and Jackendoff (2004) defend a constructional view of grammar; they state that the arguments of a sentence are not ruled and determined by the verb but by the construction to which they belong. Specifically talking about the resultative construction, the RP is an argument of the whole RC and not only of the verb. According to them, the first of the two subevents in the resultative sentence is determined by the verb, *verbal subevent*, and the second one is determined by the construction, *constructional subevent*. The *constructional subevent* represents the consequence of the action of the *verbal subevent*.

Particularly in (9), '*Willy* is the agent of both subevents, *the plants* is the patient of both subevents, and *flat* is the resulting property in the *constructional subevent*.' (Goldberg and Jackendoff 2004:7). *Willy* is responsible for the plants to become flat by watering them. The cause of the new state of the plants is the action performed by the verb.

(9) Willy watered the plants flat.

In this line, Broccias (2003:28) analyses both transitive and intransitive sentences. According to him and considering (1) as an example of transitive sentence, we can represent it as follows:

(10) SUBEVENT₁: *Herman hammered the metal* → SUBEVENT₂: *the metal became flat.*

Understanding the RC as a sequence of two subevents which express a cause-result relation coded by the verb, the representation in (10) would explain how Herman by hammering the metal (subevent₁) made it become flat (subevent₂). This idea coincides with Goldberg and Jackendoff's theory of the RP being an argument of the whole construction and not only of the verb (Goldberg and Jackendoff 2004). As for the intransitive representation, see (11). In this case the water in the kettle evaporates after having been boiling and as a result, it ends up dry.

(11) SUBEVENT₁: *The kettle boiled* → SUBEVENT₂: *the kettle became dry.*

3.2 The translation of the resultative construction into Spanish

Regarding the English RC translation into Spanish, Rojo and Valenzuela (2013) state that what makes languages differ the most is precisely the divergence that exists between constructions and not between single units. They argue how difficult it is to translate to a language that does not admit the construction which is to be translated. They support the idea that translation is about communicating meaning and they state that 'The final aim of translation is thus that of recreating the process of meaning construction undergone by the audience to the source text, in order to activate a similar process in the audience of the translated text' (Rojo and Valenzuela 2013:284).

In addition, they defend the use of two different strategies with the purpose of translating the meaning of the English RC into Spanish. However, they also argue that there are many cases in which the translator resorts to omission of information when translating the RC into Spanish due to the constructional differences between S-languages and V-languages.

On the one hand, in the sentences in which Spanish lacks an equivalent manner verb and the RP cannot easily be translated into a Spanish verb, they propose the use of adjuncts or verbal complements to express the manner combined with an *hasta-* clause to indicate result – ‘*hasta que quedó limpio*’ = ‘until it was clean’. See the example in (12).

- (12) a. She wiped the table clean.
b. Ella pasó el trapo por la mesa hasta que quedó limpia.
She rubbed the table with a rag until it was clean.

On the other hand, in those cases in which the adjective expressing result can easily be transformed into a Spanish verb, the manner can be expressed by using a Spanish adverb (*empujándola* in (13b)) or other adjuncts (PP *de un grito* in (14b)). This is the case in (13).

- (13) a. He pushed the door shut.
b. Cerró la puerta empujándola.
He closed the door by pushing it.

- (14) a. Sally shouted him awake.
b. Sally lo despertó de un grito.
Sally awoke him by shouting.

4. Methodology

The data presented in this paper was taken from different novels written in English and their correspondent translation into Spanish⁶. Firstly, different English novels were

⁶ All the fragments are provided in Appendix 1.

considered so as to find productive examples of fragments containing RCs of change of state. This was the most troublesome part owing to the fact that the RC of change of state is not a very common construction and even in the case of finding an appropriate sample, it was not always useful since in many occasions the book in which this construction appeared was not translated into Spanish.

Secondly, the Spanish sanctioned translations were checked in order to select the equivalent fragments. Thirdly, those fragments were classified into four categories depending on their grammatical nature in terms of transitivity or intransitivity and on the form of the RP. Four samples for each category were selected.

Finally, the fragments were analysed regarding the technique used by the translators and considering the parameters established by Rojo & Valenzuela (2013). To demonstrate that the meaning is likely to be kept through translation in spite of the differences between languages, for instance between S-framed languages and V-framed languages.

5. Results

All the examples used in this section belong to original English and Spanish books gathered in the corpus (see Appendix). In order to organize them, a reference was provided next to the number of example. This reference is formed by the initial letters of the novel together with a number to differentiate fragments belonging to the same book. That is how for instance [DB1] corresponds to the first fragment of *The Dogs of Babel*.

5.1. Transitive RPs

In the case of the transitive sentences containing a RP, the referent object is the element that undergoes the change coded by the verb. Consider (15) as an example.

- (15) She simply spread her arms open to the sky. [DB1]
Subject + Verb + Object + RP

5.1.1. Adjective Phrases

(16) [PE1]

- a. However, when I had brushed my hair very smooth, and put on my black frock-which, Quakerlike as it was, at least had the merit of fitting to a nicety- and adjusted my clean white tucker, I thought I should do respectably enough to appear before Mrs Fairfax; and that my new pupil would not at least recoil from me with antipathy.
- b. Fuera como fuese, cuando me hube peinado cuidadosamente y vestido mi traje negro, de una sencillez casi cuáquera, y mi cuello blanco, juzgué que estaba lo bastante aseada y presentable para comparecer ante Mrs Fairfax y para que mi discípula no experimentase desagrado al verme.”

ANALYSIS:

•**Manner:** Manner is expressed in both cases. In (16a) by means of the main verb *brush* and in (16b) by the use of the adverb *cuidadosamente*.

•**Result:** Whereas in the sentence (16a) it is present in the RP *very smooth* in Spanish it is not explicitly specified but it may be inferred from the manner.

(17) [PE2]

- a. I walked away from our house, carrying my things tied up in an apron. It was still early- our neighbours were throwing buckets of water on to their steps and the street in front of their houses, and scrubbing them clean. Agnes would do that now, as well as many of my other tasks.
- b. Me alejé de la casa con mis cosas en un hatillo. Todavía era temprano: nuestros vecinos echaban cubos de agua en los escalones y en la calle delante de sus puertas, y los fregaban. Agnes lo haría ahora en nuestra casa. Así como muchas otras de mis tareas.

ANALYSIS:

•**Manner:** Manner is expressed in both cases since the two verbs involved: *scrub* and *fregar* imply cleaning by using water and soap.

•**Result:** The RP appearing in the English text, *clean*, is omitted in the Spanish version. Therefore, result is not expressed in Spanish but it is in English.

(18) [GT1]

- a. He whispered a prayer to the nameless gods of the wood, and slipped his dirk free of its sheath. He put it between his teeth to keep both hands free for climbing. The taste of cold iron in his mouth gave him comfort.

- b. Susurró una plegaria a los dioses sin nombre del bosque y sacó una daga de la vaina. Se la puso entre los dientes para seguir trepando con las dos manos. El sabor del hierro frío le proporcionó cierto consuelo.

ANALYSIS:

•**Manner:** Manner is expressed in the English text through the verb *to slip* but not in the Spanish one.

•**Result:** Result is expressed in both. Although the RP, *free*, is non-existent in Spanish, the result is expressed within the main verb *sacar*.

•**Other remarks:** Observe how the Spanish verb *sacar* has the specific meaning of removing but it lacks of manner. By contrast the English verb *to slip*, in this case requires the RP to express removing since it mainly codes manner.

(19) [INF1]

- a. The banging continued, and Ernesto reluctantly unlocked the door and pushed it open a few inches. “È chiuso!” The banging finally stopped, and Ernesto found himself face-to-face with a soldier whose eyes were so cold they literally made Ernesto step back.
- b. Los golpes seguían y, a regañadientes, Ernesto abrió la puerta unos pocos centímetros. “È chiuso!” Por fin dejaron de dar golpes y Ernesto se encontró cara a cara con un soldado de mirada tan fría que, literalmente, le hizo retroceder.

ANALYSIS:

•**Manner:** It is expressed in English conflated in the verb *push* but not in Spanish.

•**Result:** Result is expressed in both, in English through the RP *open* and Spanish by means of the verb *abrir*.

•**Other remarks:** The Spanish verb *abrir* in spite of expressing result does not express manner. By contrast, the English verb *push* shows manner but not result.

5.1.2. Prepositional Phrases

(20) [SW1]

- a. “I...I was convinced that Tobias had beaten Stephanie to death with it,” Lauterbach went on. “He had seen us together, and then she broke up with him”.
- b. “Estaba... estaba convencido de que Tobias había matado a Stefanie -continuó Lauterbach-. “Nos vio juntos, y encima ella después cortó con él”

ANALYSIS:

•**Manner:** Manner is expressed in the English verb *to beat* but the Spanish fragment lacks of it.

•**Result:** Whereas in English the result is expressed by the the RP *to death*, in Spanish the resultant state is coded by the verb *matar*.

•**Other remarks:** Whereas the English verb describes manner and does not imply result, the Spanish verb reflects the opposite.

(21) [HS1]

- a. Rebus found some aspirin in one of his chaotic drawers, and crunched them to a bitter powder as he made his way downstairs.
- b. Rebus había encontrado algunas aspirinas en uno de los cajones revueltos, y las masticó convirtiéndolas en un polvo amargo mientras bajaba las escaleras.

ANALYSIS:

•**Manner:** In both cases manner is evident since it is indicated by the main verb: *crunch* in (21a) and *masticar* in (21b)

•**Result:** It appears either in (21a) and (21b). In the English sentence under the form of the RP, *to a bitter powder*, and in Spanish it takes the form of a subordinate adverbial modal clause introduced by the gerund *convirtiéndolas*.

•**Other remarks:** Despite the fact that in (21b) there is also a PP expressing result, *en un polvo amargo*, it needs to be introduced by a gerund, *convirtiéndolas*, indicating the process of change of state. Thus, it is not a PP complementing the main verb but a part of an adverbial modal subordinate clause.

(22) [SC1]

- a. As he was leaving the club, the hall-porter gave him a letter from Herr Winckelkopf, asking him to call the next day and look at an exploding umbrella. It was the latest invention from Geneva. Lord Arthur tore up the letter into little pieces. He wandered along the Thames Embankment, and sat by the river for hours.
- b. Cuando salía del club, el portero le entregó una carta de Herr Winckelkopf en la que le pedía que lo visitara al día siguiente para que viera un paraguas explosivo. Era lo último en inventos y procedía de Ginebra. Lord Arthur rompió la carta en

trozos pequeños. Deambuló a lo largo del Támesis y se sentó en la orilla del río durante horas.

ANALYSIS:

•**Manner:** While in (22a) manner is explicitly present in the verb *tear*, in (22b) it is from the combination of the verb *romper* and the D.O *la carta* that manner can be inferred.

•**Result:** Result is present in both fragments by means of a PP. In (22a) *into little pieces* and in (22b) *en trozos pequeños*.

•**Other remarks:** Provided that *romper* means *to divide a unit into smaller parts*, in (22b) *la carta* cannot be broken otherwise than by tearing it. For this reason, manner in (22b) is inferred from the verb together with the D.O.

(23) [SW2]

a. “And now the mother has the pistol in her hand and is trying to prevent us from taking her son! What should I do now?” The panic in the voice of his youngest colleague yanked Bodenstein out of his confusion. Suddenly his brain started working again.

b. “Y ahora la madre tiene el arma y quiere impedirnos que nos llevemos a su hijo. ¿Qué hago?” El pánico que destilaba la voz de la joven agente sacó a Bodenstein de su propia confusión. De pronto su cerebro volvía a funcionar.

ANALYSIS:

•**Manner:** Manner is expressed in (23a) through the verb *to yank* but not expressed in (23b).

•**Result:** Result appears in both cases. In English by the RP *out of his confusion* and in Spanish indicated by the verb *sacar*.

•**Other remarks:** Although in both fragments there is a PP following the object, the result can only be identified in (23a) since the preposition used, *out*, introduces the new state achieved by the object whereas in (23b) the preposition *de* introduces its original state.

5.2. Intransitive RPs

In sentences belonging to this group, the subject is the entity which experiences the change of state in case of containing an RP. See the illustration in (23).

(24) The string would jerk tight. [RIC1]

Subject + verb + RP

5.2.1. Adjective Phrases

(25) [INF2]

- a. Langdon's eyes shot open, and he drew a startled breath. He was still seated at Sienna's desk, head in his hands, heart pounding wildly. "*What the hell is happening to me?*"
- b. Sobresaltado, Langdon abrió los ojos y procuró recobrar el aliento. Seguía sentado al escritorio de Sienna con las manos en la cabeza, y el corazón le latía con fuerza. "*¿Qué diantre me está pasando?*"

ANALYSIS:

•**Manner:** Manner in (25a) is expressed through the verb *shoot*, but it is not indicated in (25b).

•**Result:** Result is expressed in the Spanish fragment by means of the verb *abrir* and in the English one by the RP *open*.

•**Other remarks:** There is a change in the referent sentences regarding their typology. Whereas (25a) is intransitive, (25b) is transitive.

(26) [INF3]

- a. "Langdon bolted awake, shouting. The room was bright. He was alone. The sharp smell of medicinal alcohol hung in the air, and somewhere a machine pinged in quiet rhythm with his heart."
- b. "Langdon se despertó de golpe, gritando. Estaba en una habitación que tenía la luz encendida. Solo. Oía a alcohol medicinal y, en algún lugar, una máquina emitía un pitido al ritmo de su corazón."

ANALYSIS:

•**Manner:** Provided by the English verb *to bolt* and by the PP *de golpe* in Spanish, manner is present in both fragments.

•**Result:** It is present in both, the RP *awake* in the English sentence and in the verb *despertar* of the Spanish one.

(27) [INF4]

- a. "Behind Langdon in the alley, a door burst open, followed by the sound of rapidly approaching footsteps. He turned and saw the dark figure bounding toward him."

- b. “Una puerta en el callejón se abrió de golpe. Langdon pudo oír unas pisadas que se acercaban a ellos con rapidez y, al volverse, vio la oscura silueta que venía en su dirección.”

ANALYSIS:

•**Manner:** The manner provided by the verb *to burst* is shown by the PP *de golpe* in (27b).

•**Result:** The result expressed by the RP *open* in (27a) is also present in (27b) by the verb *abrir*.

(28) [DL1]

- a. They hefted him into the back of the ambulance, then the doors slammed shut, the siren yowled into life and the driver put his foot down, taking the quickest route to Aberdeen Royal Infirmary.
- b. Lo izaron para introducirlo en la parte trasera de la ambulancia, y luego las portezuelas se cerraron de golpe, aulló la sirena y el conductor pisó a fondo, tomando el camino más rápido hacia la Aberdeen Royal Infirmary.

ANALYSIS:

•**Manner:** It is expressed in English through the verb *to slam* and in Spanish through the PP *de golpe*.

•**Result:** Result is present in (28a) by the RP *shut* and in (28b) by the verb *cerrar*.

5.2.2. Prepositional Phrases

(29) [NC1]

- a. OK, that last jibe might have been unwise, but the man really asked for it. McLean took an involuntary step back as the DCI stiffened, his hands twitching into fists.
- b. De acuerdo, aquella pulla final no había sido una idea brillante, pero Duguid se lo había buscado. McLean dio un involuntario paso atrás al ver al comisario erguirse y cerrar los puños.

ANALYSIS:

•**Manner:** Manner is not expressed in Spanish while in English it is by means of the verb *to twitch*.

•**Result:** Result occurs in the RP *into fists* in (29a) and by combining the verb and the D.O in (29b) *cerrar los puños*.

•**Other remarks:** Whereas the sentence in English is intransitive, the Spanish translation is transitive.

(30) [INF5]

- a. Their client had jumped to his death several days ago in Florence, but the Consortium still had numerous outstanding services on his docket -specific tasks the man had entrusted to this organization regardless of circumstances- and the Consortium, as always, intended to follow through without question.
- b. Unos días atrás su cliente se había suicidado en Florencia arrojándose al vacío. Sin embargo, el Consorcio todavía tenía en su agenda algunos servicios pendientes (tareas específicas que él había confiado a la organización fueran cuales fuesen las circunstancias)

ANALYSIS:

•**Manner:** Manner is present in both fragments, either through the verb *to jump* in (30a) or through a subordinate adverbial modal clause introduced by the gerund *arrojándose*, (30b).

•**Result:** It is expressed in both sentences. By the use of the RP *to his death* in the English sentence and the verb *suicidarse* in the Spanish fragment.

(31) [SW3]

- a. Daniela Lauterbach heaved a deep sigh. Her determination not to help him dissolved into thin air. As always. She couldn't stay mad at him for long. And this time there really was a lot at stake, he was right about that.
- b. Daniela Lauterbach exhaló un hondo suspiro. Su intención de no sacarle las castañas del fuego esa vez se desvaneció. Como siempre. Y ciertamente, en aquella ocasión era mucho lo que había en juego, en eso tenía razón.

ANALYSIS:

•**Manner:** Manner is present in (31a) by the verb *dissolve* since it indicates the means by the which the new state is acquired. In relation to (31b), manner is not present .

•**Result:** Result is provided by the verb *desvanecerse* in Spanish and the RP *into thin air* in English.

•**Other remarks:** Given that *dissolve* does already mean *to disappear*, the use of the PP *into thin air* is specifically indicating the metaphorical new state achieved by her intentions. By contrast, the Spanish verb *desvanecerse* is used to express the loss of the essence of an entity, hence, it indicates result rather than manner.

- (32) [HS2]
- a. He raised his eyebrows slowly, then brought them down low over his eyes. His lips broadened into a smile which had about it a touch of the leer. She became coy.
 - b. Él levantó las cejas despacio, y las dejó reposar encima de sus ojos. Sus labios se arquearon hasta consumir una sonrisa lasciva. Ella se puso coqueta.

ANALYSIS:

•**Manner:** Manner is not occurring in (32).

•**Result:** Result appears in (32a) by the RP *into a smile* and in (32b) by the use of an *hasta*-clause, *hasta consumir una sonrisa lasciva*.

After taking all the results obtained into consideration, we can conclude the points summarized in table 1. To start with and comparing Spanish and English expression of manner, in the 50% of the cases in Spanish it has not been expressed whereas in English there is only one case, (32), in which manner is not considered.

Secondly, in those cases in which manner has been translated into Spanish, the 18.5% of the fragments expresses it through a PP, the 12.5% does it by means of a verb, the 12.5% of the cases shows manner by the use of an adverbial subordinate clause introduced by a gerund and only one case which represents the 6.25% of the sentences proves manner by the combination of V+D.O.

Expression	Raw	%
Not expressed	8	50%
Verb	2	12.5%
PP	3	18.75%
Inferred from V+D.O	1	6.25%
Gerund introducing adv. subordinate clause	2	12.5%
Total	16	100%

Table 1: Entities expressing manner in the Spanish translation.

Finally, focusing on the presence of result in Spanish translations, in only 6.25% of the cases there is an omission in the Spanish equivalent to a RP in the English sentence. Regarding the rest of possibilities, result is in the majority of the fragments expressed by the main verb, more precisely a 56.25% cases keep it in the sanctioned translation. Apart from the use of PP to express result, which occurs in the 12.5% of the cases, the other strategies used to transfer result into Spanish appear only once representing each a 6.25% of the total. This is the case of the *hasta*-clause, the combination of the verb and the direct object, the deduction of result from manner and the gerund introducing a subordinate clause. All this information is illustrated in table 2.

Expression	Raw	%
Not expressed	1	6.25%
Verb	9	56.25%
PP	2	12.5%
Hasta-Clause	1	6.25%
V+D.O	1	6.25%
Inferred from manner	1	6.25%
Gerund introducing adv. subordinate clause	1	6.25%
Total	16	100%

Table 2: Elements expressing result in the Spanish translation.

The data collected reflects that the two elements of paramount importance for the resultative construction in English, which are manner and result, are usually maintained when considering the resultative construction of change of state and its translation from English into Spanish. Even though, result, in comparison with manner, is in far more cases present in the Spanish translation.

It is interesting to point out the means by which the both dimensions were present in English and in Spanish. Whereas the English verbs mainly involved manner, the Spanish ones expressed result.

6. Conclusions

At first his paper was based on the assumption that languages, though different, are able to express the same concepts by different means. To determine whether this previous idea corresponded to the reality, the following issues were treated.

To start with, the resultative construction was defined describing all the elements which make it possible, as well as an explanation related to the entities and conditions required by the RC, for instance the importance of the expression of manner and the fundamental role of the result framed in the RP. Furthermore, given that not all languages have the same structure and logic, and consequently not all constructions have an equivalence in all languages, some explanations about the non-existence of the RC, especially in Spanish but also applicable to other Romance languages, were given. These explanations were based on the categorization of languages into *S-framed* and *V-framed* languages, specially following the studies performed by Talmy (1985, 1991) and Slobin (2003). In addition to this, various methods of translation related to the possibility of translating the English RC into Spanish were discussed. These methods were based on Rojo and Valenzuela (2013).

Finally, 16 cases of resultative constructions of change of state in English and their correspondent translation into Spanish were compared and analysed in order to see whether manner and result were kept in the translation. The samples were selected fragments from novels written in English and compared to their sanctioned translation by means of drawing some conclusions.

Once the fragments were analysed, the result was that in the majority of cases either the manner or the result are kept in the Spanish version of the fragments but not very commonly they are both maintained. Moreover, it was confirmed that manner is very present in English verbs and consequently its speakers are also more sensitive to it, for instance the authors of the analysed fragments who used manner verbs in the immense majority of the sentences analysed. By contrast although the vast majority of verbs in the English fragments indicated manner, Spanish translators found this not very relevant to be translated provided that Spanish and consequently its speakers are not that sensitive in this dimension.

7. Limitation of the study and further research

The object of this paper was to determine how the mismatch between the existence of the resultative construction in English and its lack in Spanish is solved by translators when they face this construction. However, even if the selected fragments and their analysis led us to determine some of the techniques used by professionals, the data collected is not sufficient in number to be able to draw a representative conclusion. A larger number of examples should have been considered in order to get more reliable results.

More data was not included in this paper because of the difficulty at selecting the fragments whose translations were analysed. First, given that the RC is not a very common construction and that there is not a closed list of verbs or elements which form it, it is quite hard to find examples. Second, a wide range of subtypes categorize it and not all of them could be considered in this paper nor are equally used, therefore, some categories are much more frequent than others. In addition, not all novels in English are translated into Spanish and this was an added requirement for the novels consulted.

Undeniably a further research should include more samples. In order to make this possible, the criterion to restrict the RC should be wider. For instance, including RCs of motion or RPs formed by adverbial phrases.

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Appendix Corpus: Example fragments organized by novels.

(Grouped by books and organized according to the alphabetical order of the book title and number of appearance. e.g. *The Dogs of Babel* [DB1]).

- *The Dogs of Babel.*

[DB1]

She simply spread her arms open to the sky.

- *Dying Light.*

[DL1]

They hefted him into the back of the ambulance, then the doors slammed shut, the siren yowled into life and the driver put his foot down, taking the quickest route to Aberdeen Royal Infirmary.

Lo izaron para introducirlo en la parte trasera de la ambulancia, y luego las portezuelas se cerraron de golpe, aulló la sirena y el conductor pisó a fondo, tomando el camino más rápido hacia la Aberdeen Royal Infirmary.

- *Game of Thrones*

[GT1]

He whispered a prayer to the nameless gods of the wood, and slipped his dirk free of its sheath. He put it between his teeth to keep both hands free for climbing. The taste of cold iron in his mouth gave him comfort.

Susurró una plegaria a los dioses sin nombre del bosque y sacó una daga de la vaina. Se la puso entre los dientes para seguir trepando con las dos manos. El sabor del hierro frío le proporcionó cierto consuelo.

- *Girl with a Pearl Earring.*

[PE1]

However, when I had brushed my hair very smooth, and put on my black frock-which, Quakerlike as it was, at least had the merit of fitting to a nicety- and adjusted my clean white tucker, I thought I should do respectably enough to appear before Mrs Fairfax; and that my new pupil would not at least recoil from me with antipathy.

Fuera como fuese, cuando me hube peinado cuidadosamente y vestido mi traje negro, de una sencillez casi cuáquera, y mi cuello blanco, juzgué que estaba lo bastante aseada y presentable para comparecer ante Mrs Fairfax y para que mi discípula no experimentase desagrado al verme.

[PE2]

I walked away from our house, carrying my things tied up in an apron. It was still early-our neighbours were throwing buckets of water on to their steps and the street in front of their houses, and scrubbing them clean. Agnes would do that now, as well as many of my other tasks

Me alejé de la casa con mis cosas en un hatillo. Todavía era temprano: nuestros vecinos echaban cubos de agua en los escalones y en la calle delante de sus puertas, y los fregaban. Agnes lo haría ahora en nuestra casa. Así como muchas otras de mis tareas.

- *Hide and Seek.*

[HS1]

Rebus found some aspirin in one of his chaotic drawers, and crunched them to a bitter powder as he made his way downstairs.

Rebus había encontrado algunas aspirinas en uno de los cajones revueltos, y las masticó convirtiéndolas en un polvo amargo mientras bajaba las escaleras.

[HS2]

He raised his eyebrows slowly, then brought them down low over his eyes. His lips broadened into a smile which had about it a touch of the leer. She became coy.

Él levantó las cejas despacio, y las dejó reposar encima de sus ojos. Sus labios se arquearon hasta consumir una sonrisa lasciva. Ella se puso coqueta.

- *Inferno.*

[INF1]

The banging continued, and Ernesto reluctantly unlocked the door and pushed it open a few inches. “È chiuso!” The banging finally stopped, and Ernesto found himself face-to-face with a soldier whose eyes were so cold they literally made Ernesto step back.

Los golpes seguían y, a regañadientes, Ernesto abrió la puerta unos pocos centímetros. “È chiuso!” Por fin dejaron de dar golpes y Ernesto se encontró cara a cara con un soldado de mirada tan fría que, literalmente, le hizo retroceder.

[INF2]

Langdon’s eyes shot open, and he drew a startled breath. He was still seated at Sienna’s desk, head in his hands, heart pounding wildly. “What the hell is happening to me?”

Sobresaltado, Langdon abrió los ojos y procuró recobrar el aliento. Seguía sentado al escritorio de Sienna con las manos en la cabeza, y el corazón le latía con fuerza. “¿Qué diantre me está pasando?”

[INF3]

Langdon bolted awake, shouting. The room was bright. He was alone. The sharp smell of medicinal alcohol hung in the air, and somewhere a machine pinged in quiet rhythm with his heart.

Langdon se despertó de golpe, gritando. Estaba en una habitación que tenía la luz encendida. Solo. Olía a alcohol medicinal y, en algún lugar, una máquina emitía un pitido al ritmo de su corazón.

[INF4]

Behind Langdon in the alley, a door burst open, followed by the sound of rapidly approaching footsteps. He turned and saw the dark figure bounding toward him.

Una puerta en el callejón se abrió de golpe. Langdon pudo oír unas pisadas que se acercaban a ellos con rapidez y, al volverse, vio la oscura silueta que venía en su dirección.

[INF5]

Their client had jumped to his death several days ago in Florence, but the Consortium still had numerous outstanding services on his docket -specific tasks the man had entrusted to this organization regardless of circumstances- and the Consortium, as always, intended to follow through without question.

Unos días atrás su cliente se había suicidado en Florencia arrojándose al vacío. Sin embargo, el Consorcio todavía tenía en su agenda algunos servicios pendientes (tareas específicas que él había onfiado a la organización fueran cuales fuesen las circunstancias)

- *Lord Artur Savile's Crime.*

[SC1]

As he was leaving the club, the hall-porter gave him a letter from Herr Winckelkopf, asking him to call the next day and look at an exploding umbrella. It was the latest invention from Geneva. Lord Arthur tore up the letter into little pieces. He wandered along the Thames Embankment, and sat by the river for hours.

Cuando salía del club, el portero le entregó una carta de Herr Winckelkopf en la que le pedía que lo visitara al día siguiente para que viera un paraguas explosivo. Era lo último en inventos y procedía de Ginebra. Lord Arthur rompió la carta en trozos pequeños. Deambuló a lo largo del Támesis y se sentó en la orilla del río durante horas.

- *Natural Causes*

[NC1]

OK, that last jibe might have been unwise, but the man really asked for it. McLean took an involuntary step back as the DCI stiffened, his hands twitching into fists.

De acuerdo, aquella pulla final no había sido una idea brillante, pero Duguid se lo había buscado. McLean dio un involuntario paso atrás al ver al comisario erguirse y cerrar los puños.

- “Ricochet”

[RIC1]

The string would jerk tight.

- *Snow White Must Die.*

[SW1]

"I...I was convinced that Tobias had beaten Stephanie to death with it," Lauterbach went on. "He had seen us together, and then she broke up with him."

“Estaba... estaba convencido de que Tobias había matado a Stefanie —continuó Lauterbach—. Nos vio juntos, y encima ella después cortó con él.”

[SW2]

“And now the mother has the pistol in her hand and is trying to prevent us from taking her son! What should I do now?” The panic in the voice of his youngest colleague yanked Bodenstein out of his confusion. Suddenly his brain started working again.

“Y ahora la madre tiene el arma y quiere impedirnos que nos llevemos a su hijo. ¿Qué hago?” El pánico que destilaba la voz de la joven agente sacó a Bodenstein de su propia confusión. De pronto su cerebro volvía a funcionar.

[SW3]

Daniela Lauterbach heaved a deep sigh. Her determination not to help him dissolved into thin air. As always. She couldn't stay mad at him for long. And this time there really was a lot at stake, he was right about that.

Daniela Lauterbach exhaló un hondo suspiro. Su intención de no sacarle las castañas del fuego esa vez se desvaneció. Como siempre. Y ciertamente, en aquella ocasión era mucho lo que había en juego, en eso tenía razón.