ترجمة أفعال الحركة التخيلية الإنجليزية في "البرجان" إلى اللغة العربية

Translating English Fictive Motion Verbs in 'The Two Towers' into Arabic

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الملخص

تعد الحركة محور تجارب الانسـان، تبحث الدراسـة في ترجمة أفعال الحركة التخيلية الإنجليزية إلى العربية، محددة اوجه التشـابه بين اللغتين ومركزة على المسـار والطريقة في هذه الأفعال. تشـير الدراسـة إلى أن الأفعال التي تجمع بين المسـار والحركة يجب أن تتضـمن دائمًا معلومات متعلقة بالمسار، سـواء عبر عبارات ظرفية أو عبارات الجر أو تكون في الفعل نفسـه. يقوم الباحثين بتحليل مجموعـة متنوعـة من أفعـال الحركـة التخيليـة من روايـة" البرجـان "مع ترجماتها إلى العربية. ويركز البحث على أفعال الحركة الاتجاهية ضــمن مسـار التوسـعة. كما يفترض أن التعبيرات ذات المسـار التوسـعي ترتبط بشـدة باتجاه الحركة، وأن الترجمة تحافظ على معلومات المسـار بسـبب تركيز المترجمين على نقل نفس التأثير الظاهر في النص المصـدر. يختتم البحث بتقديم توصيات لإجراء دراسات أخرى للباحثين المهتمين بهذا المجال.

Abstract

Motion is the most basic domain of human life experience. The study investigates the translation of English fictive motion verbs into Arabic, outlining the similarities of both languages and focusing on the path and manner components of these verbs. It suggests that path-conflating verbs in fictive motion must always include information related to path, either through adverbial or prepositional phrases or encoded within the verb itself. The researchers analyze various fictive motion verbs from "The Two Towers" novel and concentrate on directional motion verbs within coextension path. It is hypothesized that coextension path expressions strongly relate to motion directionality, due to the translators' focus on preserving the impact from the source text. The paper concludes with recommendations for further research in this area.

Introduction

Motion is essential for human life and communication, and languages encode or express it in different ways. It is the mirror of motion and has a great influence on our mindset, as it shapes our conceptual and semantic constructions of language. The notion "motion" is the vital mechanism in cognitive linguistics (Abdulkareem and Al-Jashamy, 2021:258). Cognitive linguists have proposed a number of models for expressing and comprehending the motion semantics.

The most significant study is conducted by the founder of cognitive linguistics Leonard Talmy . Two sorts of languages are identified in Talmy's groundbreaking investigations, (see Talmy 1975, 1983) depending on how the components of a motion picture are embodied in linguistic units: "satellite-framed languages and verb-framed languages". Languages such as English and German frequently express two distinct components in a single verb, motion and the manner of motion. As a result, English verbs like "walk," "limp," and "crawl" tell us not only about an object's movement from one place to another but also about how that movement is carried out. However, there is a large vocabulary of verbs that describe pathways and their orientation in English (Walinski,2018: 154), this will be discussed in detail later in this study. As for the verb-framed languages like Spanish and French, they show a tendency to "conflate" information about the path and the element of motion. According to this division Verb –framed languages as including Semitic languages such as Arabic have the tendency to express path conflation with motion verbs, for example (نزل), (خرج), reveal information regarding the existence of motion as well as the direction they are taking. Conversely, "satellite –framed languages" such as English tend to use prepositions to describe path as with: go down, go out.

Additionally, these typological variations have repercussions for language processing problems. Slobin's theory (1996a, 1996b) has discussed how English and Spanish speakers differ in how they describe motion events. English speakers focus on dynamic features, while Spanish speakers prefer fewer dynamic descriptions and use fewer motion verbs. These typological variations also affect translators' strategies to verbs of motion, leading to simplified paths. It is also possible to utilize motion verbs when there is no actual physical movement. This may be demonstrated by thinking about:

1. "Frodo climbed to the top of the hill" تسلق فرودو اعلى التل
2. "The path climbed to the top of the hill" تسلق المسار اعلى التل

Comparing the two sentences shows that the doer (Frodo) in (1) actually moves, shifting his position from the base to the summit of the hill.

But for (2) there is no physical (or metaphysical) movement of the path. Instead, this sentence leads the hearer to imagine a scenario in which the path is examined in a specific direction because the movement that is found here is mental, as Huumo ,2001 cited in (Rojo and Valenzuela,2003:127) represents it:

"the motion verb and the directional locatives reflect the direction of a mental scanning performed by the conceptualizer in building up the mental representation of the situation. The position of an elongated entity is represented gradually, as if mentally proceeding along the entity". This kind of motion has been labeled "FM".(Talmy,1983).

Basically, this paper is going to look at the translation of English fictive motion verbs into Arabic, specifically coextensions path verbs found in the second book in J.R.R. Tolkien's series, The Lord of the Rings: The Two Towers 1067 settlement, 1954,1966, and its translation into Arabic by Mohammmed,F.S.(2009).

1. Fictive Motion Phenomena in Cognitive Linguistics

FM has existed since the very beginning of Cognitive Linguistics. It has been used under a variety of distinct names by different cognitive linguists. It was initially investigated under the name of "fictive motion" by Talmy (1996: 212). It is also called "virtual motion", abstract motion (Langacker,1986,1999) or simulated motion (Matsomoto,1996).

Furthermore, the notion of FM has been discussed by many cognitive linguists such as Evans (2007:78) who defines it as "the ascription of motion to an entity that cannot undergo veridical motion". For example: "Beyond the gate the seaward road runs south" (وراء البوابة يمتد

الطريق البحري جنوبا), an object that cannot move in reality (the seaward) is being given the appearance of motion (run) because it is conceptualized linguistically as a dynamic movement. Similarly, in this sense, Núñez and Marghetis(2014:4) tackled this phenomena indicating that such expressions are "metaphors not a figure of speech , or a rhetorical tool reserved for poets and politicians" and "It is a mechanism of thought, usually operating unconsciously and effortlessly, but ubiquitous in everyday"

FM is a linguistic phenomenon that refers to the implicit mental simulation of motion in a motionless physical context. Talmy (1996:212) provides a systematic theory of fictivity that takes into account how perception and conception are combined to form a singular continuous cognitive domain. He characterizes the representation assessed to be more veridical as "factive" and the less veridical representation as "fictive".

Talmy (1996:211) and Talmy (2000a) suggest that human cognitive processes are both inconsistent and connected, with FM occurring when

there is a discrepancy between visual perception and linguistic representation. Stative verbs are used to describe motion, while motion verbs are used to represent stationary objects.. According to Talmy (2000a:25-26), "the system for the expression of motion events and location" consists of six components, only the first four are internal elements, while the final two are co-event components, as below:

a. Figure: is the moving object.

b. Ground: "the reference object" which shifts its position in relation to another object.

c. Path: the trajectory followed or location occupied by the Figure object with regard to the Ground object.

d. Motion: the appearance of motion or location in the event.

e. Manner: the way the Figure moves

f. Cause: what makes the object moves

Cognitive linguists have made significant contributions to cognitive grammar. Langacker (2008) asserted that from the perspective of the mental scan, FM and real motion expressions both include mental scanning along a path. Lakoff (1987) relied heavily on conceptual metaphor, while Jackendoff (1990) claimed FM verbs are immobile and temporal. Matlock's (2004) approach is based on experimentation, and she discovered that FM is the mental representation of motion in our brains, and that the simulation requires time. Matlock established a crucial supposition that FM always has an imaginary motive because its interpretation determines its general meaning and structure.

2. Categories of Fictive Motion

In his groundbreaking work, *"Toward a Cognitive Semantics* Vol.1, published in 2000, Leonard Talmy presented a comprehensive explanation of the characteristics of fictive motion as they are articulated verbally and seen visibly. Talmy (2000a,103) classified fictive motion in language into a number of quite diverse categories: "emanation paths, "pattern paths", "frame-relative motion", "advent paths" , "access paths" and "co-extension paths". "Co-extension path" ,which is mainly our concern in this research paper, is the language's most common fictive motion, It describes the "location, orientation, or form" of an item expanded directionally on the basis of "a path over the extent" of the thing" (Talmy, 2000a: 138). This can be illustrated by the following example:

"The fence goes from the plateau to the valley"

يمتد السياج من الهضبة الى الوادي

Here an image of the fence itself moving along its own axis, goes from one end of the fence atop the plateau to the other end of the fence in the valley.

In this kind of fictive motion, the described object is immobile and there is no object crossing the path shown, yet it is nonetheless displayed as moving along or over its spatial arrangement. According to Talmy, a metonymic account of fictive motion would be insufficient since many objects specified by coextension paths cannot be connected to motion, such as fences in :

"This wire fence goes all the way down to the wall at the other end" (Waliniski,2015:87), which are immobile.

يمتد هذا السياج السلكي على طول الطريق وصولا الى الحائط في الطرف الآخر

Talmy (2000b) shows how the conceptual organization in the field of motion is reflected in the semantic structure of linguistic representations. "Open class categories", like "verbs of motion", and "closed class categories", as with prepositions which serve as "satellites", are among the linguistic components taken into account. He notes that various languages have different ways of conflating the semantic elements of the Motion event. In order to express motion events, He examines the key typological patterns of meaning-to-form mappings."The Motion+ Co-event patterns" can be described by patterns of Motion+ Manner as in "The rock rolled down the hill" تدحرجت الصخرة اسفل التل, or Motion+ Cause as in "The napkin blew off the table" 'طار المنديل من الطاولة, and Motion+ Path, which is illustrated in the Spanish sentence "La botella entró a la cueva (flotando),that is translated into "The bottle moved-in to the cave (floating)", in other words "The bottle floated into the cave"(اتجهت الزجاجة الى الكهف, and "La botella salió a la cueva (flotando)" it is rendered to "The bottle moved-out to the cave (floating)(خرجت الزجاجة من الكهف), i.e. "The bottle floated out of the cave" (Talmy, 2000b: 27–57).

In the same vein , Matsumoto (1996) proposes two lexical terms: "PATH CONDITION" and "MANNER CONDITION" to explain the differences between English and Japanese fictive motion constructions.1.

1. "the road runs"	يمتد الطريق
2. "the road runs along the coast"	يمتد الطريق على طول الساحل
3. "the road began to ascend/descend"	بدا الطريق بالصعود- بالنزول

By contrasting (1) and (2), it is clear that "run" requires an adverbial to describe some aspect of the path in order to be used correctly in fictive motion. In contrast, no complement is required when the verb includes some path information, such as the verbs "ascend" and "descend" in Example (3).

But on the other hand, Matsumoto (1996:213) argues that verbs that convey information about manner must be connected to a particular aspect of the path.. This can be seen in:

1. "The cyclist zig-zagged along the valley" تعرج ســـائق الـدراجـة على طول الوادي

2. "The path zig-zagged along the valley" تعرج الطريق على طول الوادي

The word zigzag in (1) conveys information on the way the motion is performed by a human actor. However, no physical motion is made when the subject is an inanimate item, as in (2), therefore this information is connected to the general form of the path.

3. Directionality in fictive motion expression

Motion directionality is closely linked to coextension path expressions. According Matsumoto (1996:185-186), and Talmy (2000a), switching the source and goal in fictive motion expressions changes their meaning, which cannot be explained without resorting to motion directionality. Matsumoto (ibid) uses the following examples to demonstrate the directionality of coextension path expressions.

1.   "They are on the road that comes into the farm".

إنهم على الطريق الذي يأتي إلى المزرعة

2.   "They are on the road that goes into the farm".

انهم على الطريق الذي يذهب الى المزرعة

3.   "The road lays between Burney and Redding".

يقع الطريق بين بورني وريدينغ

4.   "The road lays from Burney to Redding"

هل يمتد الطريق من بورني الى ريدينغ؟

(1) and (2) describe motion in the opposite way, as indicated by the use of deictic verbs *"come"* and *"go"*, the meaning of which depends on the speaker's and/or listener's relative location with regard to the source and destination of motion (Fillmore,1997). If these sentences just showed the length of a space path, they would be equivalent. The conceptual gap between them is insurmountable without referring to motion directionality.

Similarly, Matsumoto (1996: 186) suggests that locative posture verbs do not entail directionality associated with a change in place, while verbs of motion do. Langacker (2012) notes that the conceptualizer creates the impression of directionality in fictive motion by defining the extent of the trajectory in terms of the course of motion in a certain direction.

Directional motion verbs

In a series of papers, Rappaport Hovav and Levin (2008,2010:22) argue that the meaning of a verb is defined by a single semantic element of manner or result, which they call "manner/result complementarity". A specific verb should be categorized either as a manner verb or a result verb, not both. Verbs have two types of meanings: lexicalized meaning, which is the core meaning, and contextual meanings, which can be deduced from usage. Rappaport Hovav and Levin argue that the core meaning of a verb is defined by a single semantic element of manner or result, called "manner/result complementarity".

The result verbs that contain verbs of directed motion, need not to be telic, but they must express "scalar changes", Rappaport Hovav and Levin (2010:28-33). A scalar change is defined as a modification to the value of "a scalar-valued" property; with directed motion verbs, the scale is made up of a series of adjoining points that make up the path of motion. The path spans in a specific direction, defining the "ordering" relationship. (Waliniski,2018:152,2020:166). Waliniski(2018:155 ,2020:166) describes various types of English directed motion verbs that are classified based on how the ordering relation is defined. The verb completely lexicalizes the motion direction with relation to gravity's pull, such as the verbs *"descend, ascend, rise* and *fall"*. Other types of verbs like "*come* and *go"*, deictically the direction of motion is decided by whether they move closer to or further away from the deictic center. Furthermore, there is a kind of motion verbs that include *"arrive, depart, leave, exist, and reach"*, the orientation is defined in relation to an exterior reference item, "the semantic ground".

On the basis of the assumption proposed by Pappaport Hovav and Levin (2010:30) that the directed motion verbs are scalar, they classify verbs into two groups: "verbs associated with two-point scales" which they have two values such as arrive, depart, exit and enter, but "verbs associated with multiple-point scales" have many values and they are used to express the path's progressive trajectories like rise, fall, descend and advance.

Levin and Rappaport Hovav (2013) examine in depth a number of English verbs that appear to contradict "the manner/result complementarity" principle, for instance the verb "climb" as in the sentence "John climbed the tree" (تسلق جون الشجرة), here the verb describe both manner and direction. With reference to inanimate entities, the verb "climb" is used only to lexicalize the direction upward, e.g., "John climbed down the mountain" (نزل جون من الجبل). Levin (1993) analysis elaborately directional motion verbs in her book "English Verbs Classes and Alternatives "as verbs of inherently directed motion. She incorporated this class of verbs: "advance, arrive, ascend, climb, come, cross, depart, descend, enter, escape, exit, fall, flee, go, leave, plunge, recede, return, rise,

and tumble". She claims that the meaning of inherently directed motion verbs specifies the direction of motion even when no explicit directional addition is present. While the identification of direction is deictic for certain verbs in this class, it is not for others. Levin asserts the fact that no verbs in this category indicate the direction of motion. They differ in their ability to represent "the goal, source, or path of motion". Based on the specific verb, these characteristics can be represented as "a prepositional phrase, a direct object, or both" (Levin,1993:264).

Direction is crucial in the meanings of both prepositions and verbs. Beginning with this observation, Zwart (2008:84) distinguishes two major classes of "locative and directional" prepositions and notes that directional prepositions considerably resemble paths. He categorizes directional prepositions into seven classes; source, goal, route, comparative, constant, geometric, and periodic (see Zwart,1993:3-11). Geuder and Weisgerber (2008) suggest dividing verbs of motion describing a specific "trajectory" or "contour" in the same manner that directional prepositions are divided. Their concept allows for the differentiation of these sorts of directional verbs of motion: (1) "goal verbs", e.g., enter, (2) source goal, e.g., exit, (3) route verbs, e.g. cross, (4) comparative verbs, e.g. approach, (5) constant verbs, e.g. follow, (6) holistic verbs, e.g. curl, (7) periodic verbs, e.g. zigzag. They also point out that the holistic and periodic verbs are manner verbs, instead of being directional motion verbs.

As for Arabic directional verbs Shalaby (2010) drew the semantic properties of Arabic transitional motion verbs in the Holy Quran. He classifies verbs into semantic classes and according to particular factors such as the power or the speed those cause the motion. For instance, the verb (مشـــى) has the semantic property that indicates that it is voluntary, while the verb (انصـرف) refers that it is compulsory. Speed appears in the verb (ركـــض). In the same vein, Dawood (2012) discussed five factors associated the motion verbs: time, place, force, source and environment.

Most Arabic motion verbs appear to fall within the major component of Direction (Nassar et al. ,2020:219). They divide the direction of motion into three groups:

1. Horizontal movement, which is subdivided into two classes of leaving and arrival verbs. For example: خرج، رحل، اتى، اقبل

2. Vertical movement, which is also subdivided into two groups of ascending and descending verbs. For example: تسلق، صعد، انحدر، سقط

3. Circular motion verbs: include :(دحرج، لف، دار، حام) Nassar et al.,2020:219-225)

The directional motion verbs included in this study were chosen based on the categorization of Walinski (2018), which is in turn deduced from the categorizations of Pappaport Hovav and Levin (2010), Geuder and Weisgerber's, Zwart (2008) and Levin (1993). All examples in the following sections are taken from JRR Tolkien The Lord of the Ring 2 – The Two Towers. However, for the study purpose limitations, not all the mentioned fictive motion verbs are included in the present study.

1. "Source-Goal verbs"

The first category of directional motion verbs identified here comprises scalar verbs with "two-point scale", which are bounded paths. This group is subdivided into two classes: source verbs like "depart, exit and leave" and "goal verbs" such as "reach, arrive, enter". This group of verbs concentrates on the beginning and destination of the path of motion. It also includes the verb "return", which lexicalizes a limited path whose goal is to return to the beginning place. These verbs imply that motion occurs "from/to a location" without mentioning the manner of motion. The direction of motion is stated in "non-deictic terms" for these verbs (Walinski,2018:158). Consider the following examples:

1. Source verb: "All weariness seemed to have left him" (106)

"بدا كل الاعياء والارهاق وقد <u>تركه</u>" (99)

The verb *left* express the direction of the motion path without a clear directional complement and motion manner.

2.Goal verb "Soon the path reached a rounded angle where the mountainside swelled out again" (363)

"فسرعان ما <u>وصل</u> الطريق الى زاوية دائرية حيث برز جانب الجبل للخارج مرة أخرى" (347)

In this example, the verb *reached* shows the destination of the fictive motion path to which it arrives without stating the manner.

2. "Unbounded Path Verbs"

These investigated set of directed motion verbs includes those that lexically refer to "unbounded paths". They can be considered as "scalar verbs with a multi-point scale". They frequently relate to progressive crossings but do not define the manner of motion; however, "climb" is occasionally seen to lexicalize both manner and path, as in:

"Crawling under its shadow, the road went on, and rounding it sprang east again and began to climb steeply". (357)

"وواصـــل الطريق زحفه تحت ظل الكتف الصـــخرية ودار حوله ثم انطلق شـــرقا مرة اخرى وبدأ <u>ينحدر صعودا</u> بشكل حاد" (341)

Walinski (2018:161,2020:169) refers that these verbs can be subdivided into two classes: the first class is "the vertical plane verbs",

which include "the direction. upward (ascend, rise, climb), and downward (descend, drop, fall, dive, tumble)" These verbs define the direction of motion in "absolute terms", either in opposition to or in support of gravity, as in the following examples:

a. upward verbs: "The rocky walls rose higher and higher above their heads". (363)

"فقد راحت الجدران الصخرية تصبح اكثر ارتفاعا فاكثر فوق رأسيهما"(347)

b. downward verbs: "In the narrow ravine a rough path descended like a steep stair into the plain". (20)

كان هناك طريق وعر يسير هابطا مثل سلم شديد الانحدار الى السهل"(17) "

The examples (a and b) demonstrate that the unboundedness of a path represented by the "upward/downward verbs" clarifies the overall direction of a path without providing information about its manner, and the coextension path is expressed through the phrases that followed those verbs.

Moreover, the second class in this group is the horizontal plane verbs. They define either the direction "forward (advance, proceed) or backward (retreat, recede, withdraw)", which can be illustrated in the following instances:

a. forward verbs: "But as they back so the eyes advanced" (377)

لكن وهما يتراجعان الى الوراء كانت الاعين تتقدم" (361)"

b. backward verbs: "They saw that the mountains were now much further off, receding eastward in a long curve that was lost in the distance" (294)

"ورأيا ان الجبال كانت عندئذ أكثر بعدا، متراجعة نحو الشرق في منحنى كبير ضاع في المسافة

البعيدة" (279)

he fictive motion verbs in the examples (a and b) indicate that the specified path continues moving forward or backward, reinforced by an adverb specifying the starting point and direction. Furthermore, this category also includes the comparison verb "approach", that refers to "a spatial path extending towards a reference object", as illustrated in the following extract:

"Even as the main blow is approaching from the east" (111)

حتى الضربة الاساسية كانت تاتي مقتربة من الشرق"(104) "

To put it another way, the comparison verb *approach* may be utilized to depict a path whose form spreads in the direction of an imaginary point in motion

3. "Route Verbs"

Two path verbs are included in this set of directional motion verbs, "cross and pass". They are not verbs of "scalar change" as explained by

Rappaport Hovav and Levin (2010:30). They represent a movement along a path specified by a certain axis, but are not manner verbs. A selection of examples of coextension for the verbs *cross* and *pass* are presented below:

"The king and his Riders passed on. Before the causeway that crossed the stream they dismounted" (152)

"وقبل الطريق المرتفع الذي كان <u>يعبر</u> النهر ترجلوا من فوق خيلهم"(143)"

Cross and pass refer to the form of a path passing across a location, or the spatial arrangement of a path running beside a single point.as in:

"The torches pass on into another chamber and another dream"(172)

"<u>وتنتقل</u> المشاعل الى غرفة أخرى وحلم اخر"(161)"

4. "Constant Verbs"

Walniski (2018:166) classifies constant verbs on the basis of Geuder and Weisgerber's classification of (2008). Without specifying the manner of motion, these verbs convey an almost stable spatial connection between two moving things. They can be divided into two groups. The first group consists of "chase verbs" (Levin, 1993:6), which are usually transitive in nature, "with the chaser as the subject and the object of pursuit as the direct object". "Chase verbs are: follow, pursue, shadow, tail, track, trail" , for example:

a. "He tried a few fumbling words that trailed off into silence". (188)

"وردد مجموعة كلمات متلعثمة <u>انتهت</u> الى صمت"(177)"

The other group of the "constant verbs" involves "accompany verbs" (Levin, 1993:7). They refer to one person accompanying another from one location to another in actual motion expressions. They can be distinguished from one another by the nature of their relationship, but not by the manner in which they move.They involve: "accompany, conduct, convoy, escort, guide, lead, shepherd, usher"(Walinski,2018:167), below is the valid example of coextension paths ,particularly by using adverbs those are used to represent the verb "lead" and its path configuration to show spatial relationships and an upward direction"

b. "and secret ways lead thence up on to the hills" (150)

"والطرق السرية تقود من ذلك المكان صاعدة إلى التلال" (141)

5. "Diectic Verbs"

Deictic verbs are directional verbs that depend on their placement relative to the actors of the communicative events. Talmy (2000b:56) defines them as "the deictic component of Path typically having only two member notions towards the speaker and in a direction other than the speaker". Fillmore (1997) concluded that the directional verbs of coming and going are associated with certain "parameters of person, place and

time". The person parameter contains both the speaker and the hearer, the location indicates the origin and destination of motion, and the coding time and reference time are both included in the time parameter. He provides a set of "appropriateness conditions" for the usage of "come and go" in English, demonstrating that there is a subset of uses where only go is permitted and a subset of uses where only come is permitted. Prepositional and adverbial phrases specify the exact configuration of a "coextension path" stated with *"come"*. A preposition can specify the goal and the source, as in:

"But light came in now through the broken roof" (187)

"ولكن الليل <u>أتى</u> الآن داخلا خلال السقف المكسور"(176)

It can refer that the speaker's position is not always the path's finish point as well, consider the following instance:

"After some fifty yards, the trees came to an end" (240)

"بعد خمسين ياردا تقريبا,<u>انتهت</u> الأشجار"(226)

Another way to express that a path going to the deictic center is circular is with an adverbial phrase (Walinski, 2018:170), for example:

"While Saruman stood beside a door of escape, holding it half open so that a ray of light came through" (209)

"في حين ان ســـارومان كان يقف الى جوار باب للنجاة, فاتحا إياه نص فتحة فكان شـــعاع من ضور <u>يمر</u> خلاله" (197).

The verb go is more commonly used in fictive motion, it is considered "a generic motion verb" as it may be associated with adverbial or appositional phrases to define spatial objects that extend to different directions, such as left, right, back, down, from-to, into, behind under, steeply or straight (Walinski,2018:172), as it is illustrated below in the examples a and b.

a. "The ridge upon which the companions stood went down steeply before their feet" (19)

"<u>سارت</u> سلسلة التلال العالية التي كان الرفاق يقفون فوقها الى <u>أسفل بشكل حاد</u> امام اقدامهم"(16)

b. "Slowly darkling as the sun went west" (40)

"وراحت تظلم ببطء والشمس <u>تسير نحو</u> الغرب"(37)

6. Data Analysis and Discussion

For the purpose of the recent study and for more accurate findings, different motion verbs within 13 sentences are randomly selected from the novel "**JRR Tolkien: The Lord of the Ring 2 – The Two Towers**" with their translations. The novel was translated by Faraj Allah Sayed Mohammed. The verbs are of different types depending on directionality in fictive motion verbs mentioned in the previous section. The researchers

adopt the following steps to assess the translations: 1. OED (Oxford English Dictionary) and The Free Dictionary are consulted to explain the meanings of the English motion verbs. 2. above each discussion a table is used to show the type of each English motion verb and its Arabic counterpart. The presence or absence of the two basic categories: **P**ath and **M**anner is indicated by the sign (+) or (-). 3. Finally, a discussion is made to show the manner and path and how they are realized in each translation.

Text.1

"But his voice croaked, and the name fell dead almost as it left his lips" (376)

"ولكن صوته راح يخفت ويضعف وراح الاسم <u>يموت</u> وهو <u>يغادر</u> شفتيه تقريبا" (360)

Fall: move downward, typically rapidly and freely without control, from a higher to a lower level; to descend freely by the gravity force.

Leave: move a place to another; to go away from someone or something, for a short time or permanently; to go out of or away from; to depart from, quit, relinquish.

Table.1

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
fell dead	**Unbounded path v. Vertical Downward**	يموت	+	–	–	–
Left	**Source goal v. Source Departure, away from**	يغادر	+	+	–	–

Discussion: Fall and leave are motion verbs which describe a movement from a place to another. In the ST and TT, the two verbs are used fictively; they don't express any real movements. The verb (fell) implies the direction of motion which is vertical and downward although no real movement occurs because name cannot "fell dead". In 'fell dead', path is expressed directly within verb. However, manner is not conflated in the verb, but it is expressed indirectly by an adverb 'dead' to describe the manner. In the TT, the verb (يموت) neither expresses path nor manner. Translator consequently shifted into another verb by adding the adverb (dead) inside the verb. There is neither path nor manner in the TT. The verb 'left' is a motion verb which expresses a source movement or departure. The verb describes the motion that occurs fictively "the name left his lips" without mentioning the manner of motion. In the TT, (يغادر) is a motion

verb that expresses fictively a direction of path from his lips "شـــــفتيـه".
Manner is neither expressed in the ST nor in the TT.

Text.2

"The beams of it entered into her wounded head and scored it with unbearable pain" (387)

"لقد دخلت أشعتها الى رأسها المجروح وشقتها مع ألم لا يمكن احتمال" (371)

Enter: to come or go into a specific place; make an entry; to go or come into a place, building, room, etc.

Table.2

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
entered into	Source goal v. Goal Into	دخلت الى	+	+	_	_

Discussion: Enter is a directional motion verb that expresses a movement into a goal. In the ST and TT, the verb is used fictively in "entered into her wounded head" and "دخلت الى رأســـها المجروح" to mention the fictive directionality of the beams of the sun; however, the manner of motion is not mentioned in both texts. Path is conflated in the verb in both texts in addition to the preposition "into" and "الــى" to indicate the directionality of the movement. Coextension directionality appear within the verb and by preposition in both texts.

Text.3

"the old road goes up and up, until it reaches a dark pass at the top, and then it goes down, down again" (284)

"ويصـــعد الطريق القديم ويصـــعد حتى يصـــل الى ممر مظلم عند القمة وبعد ذلك يســـير هابطا ويهبط ويهبط مرة اخرى" (268)

Go: move from one place to another; travel; leave or depart; to move out of or away from a place expressed or implied; to move away from the speaker, or from the point.

Reach: to arrive at a place especially after spending a long time or a lot of effort travelling; to travel as far as; to arrive at or come to something.

Table.3

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
goes up	Deictic v. Away from	يصعد	+	+	–	–
reaches… at	Source goal v. Goal Towards arrival, endpoint	يصل الى... عند	+	+	–	–
goes down	Deictic v. Away from	يسير هابطا	+	+	–	–

Discussion: Go is a deictic motion verb that expresses a movement toward a target or goal. In the ST, path is mentioned fictively by prepositions 'up and down'. Prepositional phrases show clearly the directionality of the path which is upward or downward. In the TT, the verb (يصعد) conflates fictively path into the verb itself. When compared to (goes up), the verb (يصعد) incorporates the path. In (goes down), the translator again shifted into another type of directionality which is (unbounded path verbs with vertical movement). The verb (يسير هابطا), path and manner appear fictively with the verb (يسير) which indicates path and the adverb (هابطا) which indicates manner of motion. The translator changed the preposition (down/ path) into an adverb (هابطا/ manner). Coextension directionality appears in both ST and TT. Reach is a motion verb with goal directionality path to show a movement toward an endpoint; however, it doesn't indicate the manner of motion. In the ST and TT, the verbs "it reaches…. at the top" and "يصل الى ……. عند القمة" express a fictive motion of the road. Path is expressed by the prepositions 'at' and (الى, عند). However the verb (reach) incorporates the path, but in the TT, (يصل الى) uses a separated preposition which lays outside the verb to show the directionality of movement. So translator shifted into complex path that means two prepositions with only one verb. Coextension directionality appears in both ST and TT.

Text.4

"That is the road to the left. At once it began to climb up, up, winding and climbing back toward the tall shadow" (284)

"هذا هو الطريق الى الشـــمال في الحال يبدأ الصـــعود الى اعلى متعرجا وصـــاعدا للوراء باتجاه الظلال الطويلة" (268)

Climb: go or come up especially by using the feet and sometimes the hands; to raise oneself by grasping or clinging, or by the aid of hands and feet; to creep up; to ascend.

Table.4

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
climb up. Winding	Unbounded path v. Vertical Up/ onto Use of one's hands and legs	الصعود الى اعلى متعرجا	+	+	+	–
climbing back towards	Unbounded path v. Vertical Up/ onto	صاعدا للوراء باتجاه	+	+	+	–

Discussion: The verb climb gives information on the way that a human agent performs the motion. However, as there is no actual physical motion when an inanimate item is concerned, this information only pertains to the general contour of the route. Path and manner are incorporated within the verb (climb) because it expresses a direction in addition to a manner of motion. In the ST the verb in (climb up winding) indicates fictively both path and manner. Path is expressed directly inside the verb and outside by the preposition (up). Manner is also expressed within the verb and outside the verb by the word (winding.) In the TT, translator shifted into (الصـــعود الى اعلى) which means (go up). Go is a deictic verb that conflates only path. Manner of motion is missed in the translation. In (climbing back towards) path and manner are both expressed directly inside the verb and with separated words to show the directionality of path and the way the motion occurs. Path is shown in the preposition (up), whereas manner in expressed only inside the verb. Translator again shifted to (صـــاعدا للوراء باتجاه) which has only path. Manner is again not expressed in the translation. Coextension directionality appears in both ST and TT.

Text.5

"but the path climbs, I think, up into the mountains on the northern side of that vale where the old city stands. It goes up to a high cleft and so down to - that which is beyond" (342)

"ولكن الطريق يصعد في رأيي إلى الجبال في الجانب الشمالي من ذلك الوادي حيث توجد المدينة القديمة وهو يصعد الى جرف عال وبعدها يهبط الى ماهو وراءه" (326)

Table.5

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	**TT**	**ST**	**TT**
climbs… up into.. on…	**Unbounded path v. Vertical Up, on to**	يصعد الى... في	+	+	+	–
goes up to…. down to	**Deictic v. Away from**	يصعد الى يهبط الى	+	+	–	–

Discussion: Climb is an unbounded path verb with vertical movement. In the ST, the English verb (climb) uses different prepositions with only one verb to express fictively the directionality of the path. In the TT, translator kept on complex path by using only one verb with many prepositions; however, he combined (climbs up) into one verb (يصعد) then went on using other prepositions (الى, في) to express the different directions. Climb in English is path and manner conflating verb, but (يصعد) has only path; so manner is not expressed in the TT. Coextension directionality appears in both ST and TT. In the ST, (goes up to) is a deictic motion verb that shows fictively only path whereas manner of motion is not incorporated within the verb. The ST uses many prepositions to draw the path of movement using only one verb. Translator tended to break up the path by using two verbs (يصعد and يهبط). For the purpose of translation, the translator shifted from preposition (down to) into a verb (يهبط الى). Manner is not expressed in both texts. Coextension directionality appears in both ST and TT.

Text.6

"The sun sank. Shadows rose behind and reached out long arms from the East"(21)

"وغابت الشمس وارتفعت الظلال في الوراء ومدت أذرعا طويلة من الشرق" (19)

Rise: move from a lower position to a higher one; come or go up; to move upwards; to ascend, mount up; to come above the horizon; to ascend into the air.

Table.6

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
rose behind	Unbounded path v. Vertical Upwards	ارتفعت في الوراء	+	+	–	–
reached out…… from	Source goal v. Goal Arrival, endpoint	ومدت ..... من	+	–	–	–

Discussion: Rise is an unbounded path verb with vertical movement. In the ST and TT, it incorporates path within the verb in addition to another preposition (behind) (في الوراء) outside the verb, which expresses a horizontal movement. Two different directions appear with this verb (up and behind); while (up) is expressed directly within the verb, behind is another movement expressed separately beside the verb. Manner is not expressed in both texts. Coextension directionality appears in both ST and TT. The verb (reach) is a goal verb which conflates only path. Manner is not expressed within the verb. In the ST, it expresses fictively a motion of movement to an endpoint. The verb expresses how shadows reach out long arms…, so direction is incorporated inside the verb. Two prepositions (out and from) express directionality of the movement. In the TT, translator shifted into another verb (مدت) which is equivalent to (reach out). The verb (مدت) neither expresses path nor manner, therefore manner of motion not expressed in both texts. Coextension directionality appears only in the ST.

Text.7

"After a little they found that they were on a path descending steeply; soon it grew so narrow" (321)

"بعد وقت قليل وجدا أنهما كانا على طريق يهبط بشكل حاد وسريعا أصبح ضيقا للغاية" (306)

Descend: move or fall downward; to move from a higher to a lower place; to pass from a higher place or level to a lower one.

Table.7

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
descending steeply	Unbounded path v. Vertical Downwards	يهبط بشكل حاد	+	+	–	–

Discussion: Descend is an unbounded path verb that expresses a movement from a higher to a lower place. In the ST and TT, the verb implies fictively the descending of the path in a vertical way. The verb conflates path which is downward; however, manner is not incorporated within verb but it is conveyed indirectly outside the verb by an adverb (steeply) and (يشـــكل حاد) which describe the aspect of path. Manner has relation to the path since steeply is highly connected to the descending of the path. Translator used the same structure of the ST verb.

Text.8

"Through it a worn path passed and dived suddenly down a long steep slope" (89)

"ومن خلال هذا المدخل مرّ طريق مطروق غاص فجأة الى أسفل منحدر شديد الانحدار" (83)

Pass: move or cause to move in a specific direction; go past or across; to proceed, to cause to do this; to go on, move onward; to make one's way; to convey across a river or land.

Dive: plunge head first into water; plunge steeply downward through the air; to jump into water especially with your head and arms going in first.

Table.8

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
Passed through	**Route v.**	مر من خلال	+	+	_	_
Dived suddenly down	**Unbounded path v. Vertical Downward Forced motion head first**	غاص فجأة الى اسفل	+	+	+	+

Discussion: Pass and dive are motion verbs that indicate a movement to different directions. In the ST and TT, the verb pass expresses a fictive motion of the path toward a specific direction. Pass is a route verb that indicates the direction of motion along the path. Path is expressed directly in within the verb, whereas manner is not expressed in both texts. Path is also expressed outside the verb as well in both ST and TT in (through and من خلال). Coextension directionality appears in both the ST and TT. Dive is a path and manner verb. In the ST and TT, it expresses fictively the plunging of the path steeply downward a slope. Path and manner are both incorporated within the verb. Dive and غـــاص both express the directionality of the path in addition to the manner of motion. Suddenly and (فجأة) are adverbs that indicate another motion; so two motions are

expressed with the verb (plunging vertically and suddenly). Path is also shown in another preposition (down) which is translated into (الى اســفل). Translator tended to use the same verb to keep the same effect of the ST verb. Coextension directionality appears in both the ST and TT.

Text.9

"the Southward Road, winding its way about the outer feet of the mountains, until presently it plunged into the great ring of trees" (355)

"الطريق الجنوبي يتعرج شــاقا مســاره حول الســفوح الخارجية للجبال حتى اندفع عندئذ الى حلقة الاشجار العظيمة" (339)

Plunge: jump or dive quickly and energetically; push or thrust quickly; to fall abruptly and involuntarily, esp. from a great height, into a depth.

Table.9

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
plunged into	Unbounded path v. Vertical Down into Forced motion	اندفع الى	+	+	+	+

Discussion: The verb plunge contains information on the method of motion (particularly, speed); this information may easily be mapped onto the slope of the road, allowing us to understand that the road was quite steep. In the ST and TT, the verb expresses a fictive quick push of the road toward the rings of trees. Path and manned are both expressed within the verb. Path is also expressed by the prepositions (into) and (الى), whereas manner is expressed directly within the verb which is a strong and quick push. Translator tried to use the same verb in the TT to keep the same effect. Path and manner are incorporated directly inside the verb. Coextension directionality appears in both the ST and TT.

Text.10

"Frodo's staring eyes followed him, unable to wink or to withdraw" (360)

"وتبعته عينا فرودو المحدقتان دون ان تستطيعا ان تطرفا او ان تنسحبا" (344)

Follow: go or come after a person or thing proceeding ahead; to move behind someone or something and go where they go; to move behind some object.

Withdraw: leave or cause to leave a place or situation; to move back from a place or situation.

Table.10

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
followed	Constant v. Chase After someone or something	تبعته	+	+	_	_
withdraw	Unbounded path v. Horizontal	تنسحبا	+	+	+	+

Discussion: Follow and withdraw are motion verbs that conflate path within them. In the ST and TT, follow is a constant chase verb that expresses how the eyes moved fictively behind someone. Path is conflated directly within the verb, whereas manner of motion is not mentioned in both texts. Withdraw is an unbounded path verb that expresses a movement by moving back from a place or situation. In the ST and TT, the verb conflates path and manner. Directionality is horizontal backward moving slowly or tactically which expresses manner of motion. The verb indicates the fictive motion of eyes which is moving backward. Translator kept the same verb in the TT.

Text.11

"it held on its own sure course and guided them by the swiftest way" (294)

"وراح يسير في مساره القوي موجها إياهم خلال أسرع الطرق"(279)

Guide: direct or have influence on the course of action of someone or something; to act as guide to; to go with or before for the purpose of leading the way; to direct in a way or course.

Table.11

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
guided by	Constant v. Accompany	موجها خلال	_	_	_	_

Discussion: Guide is a constant accompany motion verb that expresses a movement with no specific direction. Neither path nor manner is expressed within the verb; however, path is expressed outside the verb by a preposition (by) and (خلال) in ST and TT. Translator tended to use the same verb and preposition in the TT. Coextension directionality appears in both the ST and TT.

Text.12

"Two other paths led down into the dingle: from the west and from the east" (89)

"وكان هناك ممران اخران يقودان لأسفل الوادي من الغرب ومن الشرق" (85)

Lead: cause a person to go with one by holding them by the hand while moving forward; to show the way to a group of people, animals, vehicles etc. by going in front of them.

Table.12

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
led down into from the west from the east	**Constant v. Accompany**	يقودان لأسفل... من الغرب ومن الشرق	_	_	_	_

Discussion: lead is a constant accompany motion verb. Manner in not expressed in both texts; however, in the ST directionality is expressed outside the verb by different prepositions to indicate the path. This is also reflected in the TT when translator used many prepositions. Complex path appear in both texts showing fictively how the two paths lead them down then, from the west then east. Coextension directionality appears in both the ST and TT.

Text.13

"The West Wind comes walking, and about the walls it goes" (12)

"تأتي الريح الغربية تمشي وتذهب حول الجدران"(10)

Come: to move or travel towards the speaker or with the speaker; verb of motion that expresses movement towards or so as to reach the speaker, or the person spoken to.

Table.13

English Fictive Motion V.	Type	TT	Path Conflating		Manner Conflating	
			ST	TT	ST	TT
comes walking	**Deictic v. Toward speaker**	تأتي تمشي	+	+	_	_
goes about	**Deictic v.**	تذهب حول	+	+	_	_

Discussion: Come and go are deictic motion verb that describe a movement toward or from speaker. In the ST and TT, the verb (come) or (تأتي) conflates fictive path directly within the verb. Two verbs are used in the ST one of them in the (ing) form. In such a circumstance, the phrase is frequently structured so that the first verb defines the path of motion (comes), whereas the second contains information on the manner of motion (walking). Due to the deictic nature of the verb (come), it expresses the

coextension path toward the speaker. Go in the ST and TT, expresses fictively the movement of the west wind about the walls. Path is expressed inside the verb and outside it by prepositions (about) and (حول). Manner is not conflated within the verbs. Translator tried to use the same effect of the ST verb. Coextension directionality appears in both the ST and TT.

7. Findings

From the previous discussions, the following findings are revealed:

1. Motion directionality is closely linked to coextension path expressions, which may be caused by translators' insistence to transfer the same effect as the ST. Manner information is rarely provided in directional fictive motion expressions, as it can only be connected to the path of motion. Translators don't want to lose information that is seen as vital in the ST.

2. In directional fictive motion verbs, Path is mostly shown inside the verb in both languges, while manner is conveyed by an adverb outside the verb..

3. The English language has the ability to include a path into a verb or use prepositions to sketch a path of movement, allowing for complex paths with just one verb. To deal with this, translators sometimes interrupt the route by employing several verbs, mostly following the same structure of the ST. Translators try to maintain both path and manner when translating fictive motion verbs, as they appear to be important to meaning.

4. For further studies, number of quite diverse categories i.e. emanation path, pattern paths, frame-relative motion, advent paths and access paths could be a fertile field for researchers interested in language.

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