

Translation Comparison about Manner and Path of Emanation Fictive Motions in *Moment in Peking*

—illustrated by Two Versions Translated by Zhenyu Zhang and Fei Yu

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ARTICLE INFO

Received: August 24, 2019
Accepted: September 27, 2019
Published: September 30, 2019
Volume: 2
Issue: 5
DOI: 10.32996/ijllt.2019.2.5.42

KEYWORDS

emanation fictive motion; path and manner; translation comparison; Moment in Peking

ABSTRACT

Fictive motion is a pattern of cognitive representation to describe the physically motionless phenomenon, which can depict the static scene more vividly. Based on Talmy's motion event theory, this paper analyzes and compares the translation of the path and manner information from the perspective of emanation fictive motion in two versions of *Moment in Peking*. The results showed as follows: in regard to orientation path, Yu's version is apt to omit vector morpheme of path, weakening the specific details of path, while Zhang is apt to add conformation in translation to emphasize spatial information; In regard to radiation path, Yu tends to open the medial and final windowing of attention to de-emphasize source of radiation. By comparison, Zhang tends to open initial and final windowing, and he often add the final windowing to stress environment because he adopts the perspective of third-person omniscient narration; In regard to shadow path, there is little difference between two versions since the phraseology of shadow is restricted; With respect to sensory path, both versions are inclined to convert [Motion+vector] into [motion+manner], and Zhang is prone to transform vector into conformation as orientation path.

1. INTRODUCTION

The research on motion event in language is a hot topic for scholars at home and abroad, and fictive motion event accounts for a large proportion in it. Leonard Talmy is one of the pioneers in the study of motion events in area of cognitive linguistics. According to Talmy (2000a), for two different representations of the same event, people represent the natural facts as the factive motion and the physically motionless phenomena as the fictive motion. In a manner of speaking, fictive motion is a kind of cognitive pattern to represent imaginary motion phenomena. It includes "emanation", "pattern paths", "frame-relative motion", "advent paths", "access paths", and "coextension paths" (Talmy, 2000a, p.103). Many literary works, such as *Moment in Peking*, contain fictive motion event.

Talmy classifies languages into two categories: verb-framed languages (V-framed languages) and satellite-framed languages (S-framed languages). In the former category, such as Romance Languages, Spanish, Japanese, etc., the path of motion is mainly expressed

by roots of verbs. In the latter category, such as English, German, Korean, etc., the path of motion is expressed by verb particles or affixes (also called satellites). As for Chinese, there are different opinions on the classification of Chinese in the academic community. Talmy believes that modern Chinese is a typical S-language while Slobin then classifies modern Chinese into an equipollent-framed language (E-language), because he considers that the path and manner in Chinese which is serial verb construction are both verbs. But there is still no final conclusion so far.

From Talmy's point of view, the internal semantic components of motion event include Figure, Ground, Motion, and Path, which are often combined with "Co-event" that relates to it as its Manner or Cause (Talmy, 2000a, p.9). The expression of motion events is a process of interaction and cooperation between motion and path (Like Fan, 2015, p.208) as well as between syntactics and semantics.

2. STUDIES ON EMANATION TYPE OF MOTION EVENT

Motion event in various languages have received extensive attention in cognitive linguistics and psycholinguistics since Talmy's groundbreaking research. However, fictive motion event is not given enough concern, especially emanation fictive motion.

The emanation type includes four subtypes: "orientation paths", "radiation paths", "shadow paths", and "sensory paths" (Talmy, 2000a, p.106).

Though Talmy laid a theoretical foundation for later scholars, there is not much research on emanation: Takahashi K (2000) focused on differences in sensory path of emanation and found that Thai perception emanations are language-specific on the part of their conventional conceptualizations. Suzanne Kemmer (2014) studied the systematic patterns of fictive motion, he extracted expressions about light and this empirical study verified accuracy of Talmy's description about fictive radiation paths. Guofeng Zheng (2017) clarified the definite standard of emanation path in Chinese and found that prepositions are used less frequently in Chinese than in English.

This paper mainly focuses on the path and manner information in two versions of *Moment in Peking*, which is written by Yutang Lin in 1939, and translated by Zhenyu Zhang and Fei Yu in 1977 and 1991 respectively. By comparing the similarities and differences when translators dealing path and manner information in source text, this paper will find the deficiencies in two versions, as well as notice of translating fictive motion event texts. The measurement criteria of emanation fictive motion employ Talmy's feature values (Talmy, 2000a, p.106):

- a. Factive motion of some elements need not be present for the fictive effect.
- b. The fictively moving entity is itself fictive.
- c. The fictive effect is observer neutral.
- d. What is conceived as fictively moving is an entity.

3. TRANSLATION COMPARISON OF ORIENTATION PATH

According to Talmy (2000a), orientation path is the conceptualization of linguistic forms, it is a continuous linear intangible entity which emerges from the suppositive front of some object and moves steadily away from that object. Orientation paths cover another four types of fictive motion path: prospect path, alignment path, demonstrative path and targeting path, which will not be clarified specifically, but will be regarded as a whole category of orientation path in this paper. In *Moment in Peking*, there are some descriptions of the fictive motion of orientation path,

but the two translation versions deal with these sentences dissimilarly, both manner and path.

3.1 Translation comparison of manner

Manner of motion gives a very detailed picture of how the motion of figure happens. Slobin (2004) classified manner into motor pattern, rate, rhythm, posture, affect, evaluative factor and so on. Many vivid depictions of manner are included in *Moment in*

Peking, and two translators respectively process the texts following their own interpretation, for example:

- (1) "Now the Cliff of the Occult Demon was really in the shape of a natural cave about fifty feet deep, formed by a single overhanging rock **jutting out at an angle** as its roof.

Yu: 秘魔崖实际上像个约五十尺深的天然洞穴, 由顶上一整块**突出的**岩石覆盖形成。

Zhang: 秘魔崖实际上是一个五十尺深的天然大山洞, 上面一块巨大的**石头由山上平伸过来**。

The two versions translate the verb phrase "jutting out at an angle" quite differently: in Zhang's version, he translated the verb "jut" into "平伸", adding the angle and manner of verb: horizontally reaching out. The target readers will subconsciously simulate the motion of rock after reading Zhang's translation. While in Yu's version, he deconstructed the verb phrase, converting "jut out at an angle" into noun phrase, whose semantic meaning is the same with source text. However, there is no denying that Zhang's version is more dynamic than Yu's, and closer to Lin's meaning from both semantic or dynamic perspective. As a result, in terms of the fictive motion event, Zhang's translation is better.

3.2 Translation comparison of path

Talmy further decomposed path into three components, which is vector, conformation and deictic (Talmy, 2000a, p.344). Prepositions indicating departure, traversal and arrival, such as "from(从)", "to(到)", etc., are vector morphemes. The geometry location of objects after moving is conformation, and "conformational portion includes such concepts as 'surface' or 'interior' (Talmy, 2000a, p.340), such as on/onto/off the box. Namely the position relationship between figure and ground is conformation. Deictic is a kind of additional information with the speaker as the reference point, it is used to clarify the figure moving toward or away from the speaker. "come(来)" and "go(去)", "this(这)" and "that(那)" are typical

deictics. But Talmy also pointed that deictic is only a special implementation of vector, conformation and background information, without independent semantic distinction.

In the two versions of *Moment in Peking*, some information of orientation path, especially vector and conformation, is processed in various ways. For example:

- (2) By its side was a pine **lowering** its limbs, as it were, **toward** the water **across** a pile of rocks and fine shrubs.

Yu: 边上有棵松树，低垂的松枝仿佛要越过假山石堆和茂盛的小树丛伸向池水。

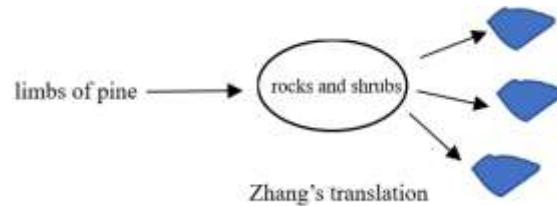
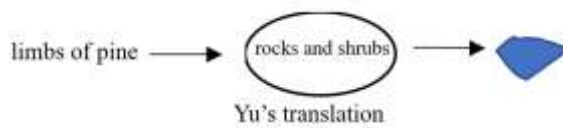


Figure1 comparison of orientation path in two versions

Yu transformed vector preposition into [verb+preposition], “越过” and “伸向”, bringing the path of translated sentence into correspondence with the source one. He also used vector morphemes “过” and “向” as the vector in source text, accurately restoring the trajectory of twigs. While Zhang adopted different tactics, he changed the vector “across” into conformation “以外”, replacing path vector with spatial expression, the inserted spatial word

Zhang: 旁边有一棵松树，枝柯俯下伸展，仿佛伸向山石小树以外的水塘一样。

In Lin's source text, the path information is composed of the satellite word “toward” and “across”, which are vector morphemes. The twigs “move” from its front to water, and have to go across many “rocks and fine shrubs” which sit in the middle. The relative location between the figure--pine twigs and ground--water, as well as motion path, is distinct. If readers draw a picture in mind on the basis of two versions. The motion of two descriptions is probably like the two pictures below:

complicating and cutting off original motion path. In particular, the relative position between water and rocks is indeterminate, and the direction to destination is also uncertain. Readers have to take another second to figure out the position between figures and ground, also motion path. Therefore, in the respect of path information, Yu's version is more coherent, also more consistent with source text.

3.3 Statistical comparison of orientation path

Table 1 Comparison of information conversion in orientation path

Orientation path	Motion	Vector	Conformation
Source text	30	31	13
Yu's translation	28 (93.3%)	14 (45.2%)	12 (92.3%)
Zhang's translation	28 (93.3%)	23 (74.2%)	15 (115.4%)

Table 1 showed that two versions do not translate path information of source text completely, which is the imparity between English and Chinese. One Chinese word can express both manner and path information synchronously, such as the word “跨越”. Beyond that, Yu and Zhang adopt different translation strategies and chose different emphasis in the face of orientation path. Yu is apt to omit vector morpheme of path, consistency rate of vector is only 45.2%, lower than Zhang's 74.2%. He highlights the process of motion. By comparison, Zhang is apt to add conformation in translation, highlighting spatial information as

example (2) revealed. In consequence, Zhang's translation tends to be more dynamic and Yu's tends to be static relatively.

4. TRANSLATION COMPARISON OF RADIATION PATH

Radiation path is second type of emanation fictive motion, as the name implies, it refers to the motion of light in general. Radiation path includes three entities: the radiator (light), the radiation itself, and the irradiated object. Radiation path is distinctive compared with orientation path. Because the line in the

motion of orientation path can not be observed by human's eyes while the ray of light can be perceived by human body.

4.1 Translation comparison of manner

This novel contains lots of environmental descriptions of light, which reflect characters' innermost emotions. Two translators consequentially adopt different

approaches when dealing with sentences of radiation path. For instance:

- (3) The soft light of the late afternoon permeated that end through the window papers and serried shells.

Yu: 下午已迟，窗纸和小眼的窗格里透进黯淡的光线。

Zhang: 下午向晚，温柔的阳光由窗纸和密集的贝壳窗台上穿射进来。

In source text, the sunlight emanates from the sun and moves equably as a beam along a straight path through window papers, then it continues to move into that room. In this scene, Mannia catches sight of the light beam and feels its temperature, the description of light mirrors Mannia's inner peace. The manner of motion is translated into “透进” and “穿射”, the light intensity of latter is slightly stronger, but considering Mannia's spirit in this scene, Yu's version is more appropriate. Due to the radiator is confined to various lights,

manner verbs are limited accordingly, such as “照射”, “洒落”, “shine”, “shed” and the like.

4.2 Translation comparison of path

In Talmy's view, windowing of attention is about whether the writer puts part of the scene in the background or foreground. If the part is explicit and put in the foreground, it is windowed, in reverse gapped. In addition, Talmy termed the three parts of path, beginning, middle, and end portion as initial, medial and final windowing/gapping. Different radiation paths can reflect different windowing of attention, and it should be translated in accordance with that of the original. Taking the following two sentences for example:

- (4) Old Yao was lying in his bed, and the light of the late spring sun coming in through a window cast sharp shadows into the deep lines of his face.

Yu: 姚老先生躺在床上，暮春的阳光从窗子里射进来，把他脸上深的皱纹照出清晰的影子来。

Zhang: 姚老先生正躺在床上。暮春的太阳从窗子外面照射进来，把影子照在姚老先生脸上的皱纹上。

From the above sentence, it is discovered that two versions translated “coming in through a window” quite differently, reader's perspective is divided into “窗里” and “窗外”. The following picture is drawn on the basis of contextual content:

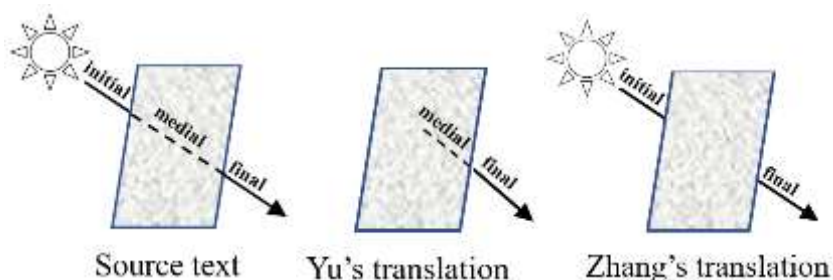


Figure2 comparison of radiation path in two versions

Figure 2 shows that in source text, the radiation path is complete, the sunlight emits from the sun persistently, passing through the window paper in a straight line and arrives at the room (face). But in two translations, a portion is gapped. Yu had the medial and final windowing of fictive path, initial gapped, while Zhang had the initial and final windowing, medial gapped. But readers' cognitive competence will make up the lacking portion in mind subconsciously. The following

example (5) is different from example (4), because the source text specifies initial and medial windowing:

- (5) It seemed as if she had hardly fallen asleep before she was wakened by voices and saw pale light breaking in through the crevices of the window panels.

Yu: 人声闹醒了她，她看到窗缝里透进曙光，觉得似乎一夜未睡。

Zhang: 木兰被声音惊醒时，仿佛始终未曾入睡，睁眼只见灰白的晨光，正从窗板缝中自外射入。

Unlike example (4), the radiation path of source text is not complete, but Zhang still supplement final windowing, which shows that he is inclined to

underline the whole radiation path, especially initial windowing, he always adds “从/自外” part to make the path intact.

Comparing the radiation paths of the full text in the two versions, it can be found that translators have their own tendency when dealing with texts of radiation paths, which is testified in Table1:

Table 2 Comparison of windowing of attention in radiation paths

Windowing of attention	Initial windowing	Medial windowing	Final windowing
Source text	14	8	12
Yu's translation	9 (64.3%)	8 (100%)	12 (100%)
Zhang's translation	14 (100%)	5 (62.5%)	14 (116.7%)

Table 2 illustrates that Yu tends to open the medial and final windowing of fictive path, omitting some information of initial windowing and de-emphasizing source of radiation, its proportion is 64.3%, lower than Zhang. In contrast, Zhang tends to open initial and final windowing and he will add the final windowing, the consistency rate of final windowing with source text is 116.7%. Yu always stand in protagonist' perspective to describe radiation path, translating medial windowing into conformation “里”, making the radiator implicit.

Significantly, in the case of two scenes in source text, Yutang Lin adopted the perspective of third-person omniscient narration (Huimin Jiang, 2012), putting himself out of the story and telling it as an onlooker. Therefore, the perspective in translation should be objective. In Yu's version, he put himself in the protagonist's (Old Yao, Mu Lan) shoes. By contrast, Zhang's version is a close approximation to source text.

5. TRANSLATION COMPARISON OF SHADOW PATH

Shadow path is the third type of emanation fictive motion, generally speaking, the shadow itself is figure, the object that produces shadow is source, the surface where shadow exists is ground. There is a certain resemblance between shadow path and radiation path, they are light dependent. Since the path of shadow is simple and monotonous, there is little difference between two versions, they differ only in manner of shadow path.

- (6) The colanut tree cast its shade over the entrance, and a driver was sitting on a low stone tablet sunk into the ground.

Yu: 梧桐树影恰恰落到大门上，一个赶车的正坐在陷进地面的一个低矮石头桌面上。

Zhang: 梧桐的树荫罩盖着门前。一个骡夫正坐在安在地上的一块方厚的石头上。

In this sentence, the shadow fictively moves from the front of trees to the entrance, the path verb “cast” and satellite word “over” constitute the path of shadow. It is observed that Zhang converted conformation, which is path information, into manner verb “罩盖”, exactly depicting the scale of shaded area. Yu adopt literal translation strategy, but he translated “over the entrance” into “落到大门上”, fixing shaded area on the space above the gate, which results in a discrepancy from source text. So Zhang's version is more accurate.

6. TRANSLATION COMPARISON OF SENSORY PATH

Sensory path is used to express human's perception, including visual, auditory, olfactory and other organoleptic fictive motion. The sensory path contains the conceptualization of two entities, the experiencer and the experienced. In the lexicalization of sensory path, the experiencer is usually the source and subject while the experienced is the direct object after the path preposition. In *Moment in Peking*, many visual and auditory fictive motions are depicted graphically.

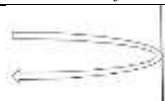
6.1 Translation comparison of manner

Sensory path fictive motion can be bidirectional, the experiencer can emit a line (line of sight) to the experienced, while the experienced can also emit a stimulus, which will gradually move towards the experiencer. The following example can illustrate it.

- (7) The wave of roaring voices **rolled toward** them and **echoed from** the cliffs.

Yu: 欢呼的吼声像波涛一样翻滚到他们面前，

又从峭壁上反射出来。



Zhang: 如洪波巨浪起伏相续的欢呼声，向他们涌近，又由巨大的峭壁将声音传回。

(8) Just then Mulan heard laughter **coming across the water**, which gave the voices a rippling quality.

Yu: 这时木兰恰好听到水面上飘过来笑声夹杂了微波荡漾的声音。

Zhang: 这时木兰听见水对面传来的笑声，笑声之中竟有微波荡漾之音。

In the metaphorical source text (7), the voices (Chinese soldiers' voices in context) can be regarded as a line, it moves away from those soldiers to the experienced (refugees in context), but obstructed and reflected by the cliffs. The manner verb "roll" is translated diversely. "翻滚" and "涌" both describe voice's motion lively. But in example (8), Yu translated "come" into "飘" while Zhang employed "传", and the sound volume in the latter version is stronger, besides, its path is also longer than the

I saw you from the distance.

Yu: 我老远就瞧见你了。

Zhang: 我在远处望着你来着。

(9) "The young monk! Is he behind me?" Pingya **looked over** her shoulders. "There is no one," he said.

Yu: "那个小和尚! 我后面有没有?" 平亚从她肩头看过去。"没有人。"他说。

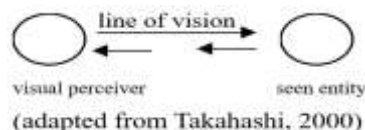
Zhang: "那个年轻的贼秃驴! 他没在后头追我吗?" 平亚回头看了看。他说: "没有人。"

In example (9), Zhang's translation weakens the motion of visual path, it's less dynamic than Yu's version. As the image schema shows, "I" is the experiencer and agent, "my" line of vision moves from

former. But combining the context with manner verb, Yu's version can express the faint sound more vividly. Notably, from above examples, it can be found that English and Chinese are different in expressing the path of emanation fictive motion. Chinese needs to use several verbs or serial verb to express each path component separately, while English can use a single verb with many prepositions to describe path or the information of path is mostly conveyed by prepositions; verbs tend to depict motion manner.

6.2 Translation comparison of path

Talmy proposed the agent-distal object pattern, which was translated into Chinese "施事者远端物体模型" by professor Fuyin Li in 2017, as the basis of the conceptualization of fictive motion. This pattern is similar with sensory path, in the pattern, "the more active or determinative entity is the Source from which fictive motion emanates through space until reaching the less active or determinative entity, the distal object" (Talmy, 2000a: 120). Similarly, in visual sensory path, the experiencer who is more active as the figure in pattern also projects a line (fictive) of sight from himself to the distal object, the difference is that in agent-distal object pattern, the motion tends to be factive. The following sentence is an appropriate example of this pattern.



head towards the seen entity, which is less determinative. With the entity moves, "my" line of vision moves accordingly. Whereas, in Zhang's version, it is hard for readers to imagine that the seen entity and line of vision are moving relatively. In example (10), Zhang may carelessly make a mistake, in source text, Pingya is hugging frightened Mannia who is stalked by a young monk. Hence, "look over" should not be "回头看", Zhang may mistake "looked over her shoulders" for "looked over his shoulders", resulting in wrong path of visual motion.

6.3 Statistical comparison of sensory path

Table 3 Comparison of information conversion in sensory path

Radiation path	Motion	Vector	Conformation
Source text	29	30	13
Yu's translation	28 (96.6%)	19 (63.3%)	15 (115.4%)
Zhang's translation	25 (86.2%)	14 (46.7%)	18 (138.5%)

Table 3 suggests three points: firstly, two translators both apply conversion strategy to make verb manner prominent. They convert [Motion+vector] into

[motion+manner], for example, they translate "look across" into "远望", and translate "look through" into

“盯着看”，path information is overshadowed and manner information is underlined. Secondly, in terms of path, both intend to stress the conformation instead of vector. Hence, their translations are not as dynamic as source texts due to weakening motion process and highlighting position. Thirdly, Zhang is prone to transform vector into conformation as he translating texts of orientation path, the vector he keeps in translation is only 46.7%, but add conformation to 138.5%.

7. CONCLUSION

From the perspective of emanation fictive motion analysis, this paper compares and contrasts the translation of manner and path information in two versions of *Moment in Peking*. Results show that in regard to orientation path, Yu is apt to omit vector morpheme of path while Zhang is apt to add conformation in translation to emphasize spatial information; In regard to radiation path, Yu tends to open the medial and final windowing of attention to de-emphasize source of radiation. By comparison, Zhang tends to open initial and final windowing, and he often add the final windowing to stress environment; In regard to shadow path, there is little difference between since the phraseology of shadow is restricted; With respect to sensory path, both versions are inclined to convert [Motion+vector] into [motion+manner], and Zhang is prone to transform vector into conformation as orientation path.

Therefore, when dealing with text of emanation fictive motion, translators should pay more attention to the path, manner, and windowing of source text, and adjust strategies according to emphasis in it. Combining scenarios with motion will be more conducive to make translation texts as dynamic or static as source texts. Besides, according to the manner verb, translators can transform path information into manner to depict fictive motion accurately.

ABOUT THE AUTHOR

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