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The Expression of Motion in English and Spanish Narratives: How Systemic Functional Linguistics can enrich the Findings of Cognitive Linguistics.

TRABAJO DE TESIS PRESENTADO POR

Lic. Patricia Verónica Meehan

DIRECTORA

Mgtr María Belén Oliva

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Titles Page

ABSTRACT

One of the most noticeable aspects in which English and Spanish are typologically different is the way in which they construe meanings of motion, especially when there is a trajectory implied. While English lexicalizes motion in prepositions as adverbial particles, Spanish does it in the material process itself. Most of the existing studies that compare and contrast the expression of this type of meanings in English and Spanish have been done from a Cognitive Linguistics (CL) perspective. It was not until the turn of the 21st century that researchers started to carry out contrastive analyses of languages which are typologically different within the Systemic Functional Linguistics framework. However, there is not much on Spanish and English. Through the present work, I attempt to make a minor contribution to systemic typological studies of how Spanish and English construe motion through space. I have chosen to focus on the construal of space in narrative in these two languages because this genre is richer in motion and manner verbs, which are central to this topic. In view of this aim, an instrument to carry out a dual analysis of the material clauses in this corpus (40 in Spanish and 40 in English) was designed in order to compare and contrast the descriptions from both perspectives. The results have shown that SFL and CL have a lot in common and that SFL can complement the cognitive analyses with some categories which evince a greater degree in delicacy and that can provide our future translators with other tools and strategies they can profit from when translating English narratives into Spanish and vice-versa.

A mis padres, por enseñarme a trabajar con alegría.

A mis cuatro hijos, porque son la luz de mis ojos.

A mis amigos, por el aliento.

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CHAPTER 1

Introduction

1.1 Context and rationale of the present study

As a lecturer of Contrastive Grammar (Spanish-English) at Facultad de Lenguas, Universidad Nacional de Córdoba, I have noticed that one of the problems that affects the quality of translation tasks the most often has to do with the translation of verbs that express the movement of somebody/something from one place to another, especially, if these verbs denote not only notions of movement but also of manner of movement. Most of our future translators find special difficulty when translating from English into Spanish verbs which conflate meanings of motion and manner and which are followed by prepositions and/or adverb particles. When confronted with combinations like "drift across", "hurtle past", or "glide along", for instance, our students in the translation course either express the manner conveyed by the English verb in a far-fetched unnatural fashion or tend to translate each one of the English prepositions and/or adverb particles by means of a Spanish one. This often results in "literal translations", which affect not only the quality of the translation itself but also the typical rhetorical narrative style of the target language. As Daniel Slobin suggests (2006), apart from exhibiting different lexicalization patterns, languages differ significantly in the quantity and manner distinctions that they encode when expressing motion in narrative style. In English, combinations of prepositions and/or adverb particles with verbs encoding movement and manner are frequent and constitute typical colloquial uses of great idiomaticity, which are hard for Spanish speakers to acquire and use naturally.

In the year 2011, motivated by a genuine interest in finding a solution to the recurrence of this type of errors, I decided to include in the syllabus of Contrastive Grammar a unit on Talmy's theory of Lexicalization patterns to make our students aware of how different Spanish and English are when it comes to expressing manner and construing notions of motion through space. The inclusion of this topic has been an asset for the chair of Contrastive Grammar, since students are now better aware not only

of what language typologies are but also of how their translation tasks can be improved when the typology of the languages to be translated is taken into account.

The language of space is an area that has attracted a great deal of research interest outside Systemic Functional Linguistics (from now on SFL). The work done by Cognitive Linguists, especially, by Leonard Talmy, has proved to be very productive and insightful. Nevertheless, I believe that cross-linguistic analyses from a systemic perspective can enrich the study of how meanings of motion are construed in Spanish and English and further complete the preparation of our students at Facultad de Lenguas, since SFL is the theory that informs the syllabus of Grammar II in 3rd year - subject required to read Contrastive Grammar in 4th year.

Therefore, the main purpose of my dissertation is to make a minor contribution to systemic typological studies, taking as a point of departure the research carried out by Caffarell, Martin and Matthiessen in "Language Typology: A Functional Perspective (2004). My intention is to make a contrastive analysis of how motion is construed in narrative style in two typologically different languages: English and Spanish. I will focus on narratives of journeys and, departing from cognitive analyses, I will apply a systemic functional description of a parallel English-Spanish corpus of 80 motion material clauses containing motion processes.[1]

In this work, I will carry out a dual sample analysis of the clauses in the corpus both from a Cognitive perspective and from a Systemic perspective in an attempt to find out what this approach can contribute to the description of the differences in the expression of motion in English and Spanish. As this dissertation constitutes a contrastive study of the expression of translational[2] motion in two typologically different languages, its corpus is made up of isolated material clauses, which have been extracted from a literary text, so that register is not disregarded. Although I am well

[1] In this work, "Material clause" would be the unit of analysis in the SFL framework equivalent to "Motion event" in the Talmian framework.
[2] Translational motion implies the movement of a figure (an object) following a trajectory.

aware of the fact that any systemic analysis should involve the three metafunctions[3], in this case the main focus of attention will be the experiential metafunction– the clause as representation and its construal of a quantum of change involving participants, processes and circumstances. And within the experiential metafunction, I will concentrate on the experiential mode, with special focus on the elements that make up a simple clause because it is at phrase and word rank that the resources a language uses to construe motion through space can be better seen.

The only reason for my decision of neither exploring the logical mode in the experiential metafunction nor the other two metafunctions is length and time constraints. I believe that analyzing the interpersonal metafunction[4] or the textual metafunction[5] as well, would somehow deviate from one of the main aims of the present study: exploring the description of the expression of movement at clause level and down the rank scale at phrase and word rank. Therefore, I take it as a compromise to leave the study of the logical mode and the other two metafunctions for a future stage of my research studies.

1.2 Aim of the present study, research question and hypothesis

Cognitive Linguistics (CL) and Systemic Functional Linguistics (SFL) though apparently different in their aims and basic tenets, have a lot in common. Both theories were born as a reaction to structural approaches which viewed language as an autonomous system that disregarded meaning. Both approaches seek to explore the interrelations between experience, language and cognition and give outmost relevance to meaning. Finally, both are interested in crosslinguistic contrastive analyses of typologically different languages.

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[3] Halliday (1985) argues that language is structured to make three kinds of meaning simultaneously (experiential, interpersonal and textual meaning) and that their fusing together in linguistic units is possible because language is a semiotic system organized as a set of choices. This allows us to view language as a resource to make meanings in context. We use language to make sense of our experience (apart from carrying out interaction with other people).

[4] The clause as exchange and its organization as an interactive event involving speaker and audience.

[5] The clause as message and its organization of clauses as the most significant factor in the development of a text.

In the light of all these points in common, the ultimate aim of this study is to find out whether Systemic Functional Linguistics can enrich Cognitive previous findings in the study of motion in space in two typologically different languages: English and Spanish.

In accordance with the aims stated above, I have formulated the following research questions that not only constitute the point of departure of my study, but which have actually given birth to it:

1) To what extent can SFL enrich CL findings in the study of motion in space in two typologically different languages?
2) If SFL provides a more delicate description of motion in space, will its inclusion in the Contrastive Grammar syllabus help our students improve the quality of their translations of motion events?
3) Will the findings in this study make, in turn, a contribution to typological studies in SFL as well?

1.3 Hypothesis

Complementing Talmy's Theory of Lexicalization Patterns with cross-linguistic analyses from a systemic perspective can enrich cognitive studies of how meanings of motion are construed in Spanish and English and further complete the preparation of our students at Facultad de Lenguas, Universidad Nacional de Córdoba.

1.4 Organization

After having outlined the context, rationale, corpus and method of analysis of this study, I will proceed to describe the main stages of my research.

Chapter 2, the longest in this work, starts by giving a general outlook on some of the 20th Century theories that pioneered in the study of language typologies, in particular, of Cognitivism -as the framework for Talmy's theory of binary typology. It also sketches out the main tenets of Systemic Functional Linguistics as the main theoretical approach that informs the present study. Chapter 2 also outlines some of the literature review on the research done in this field from both perspectives. The chapter

closes with a section where the points in common between Cognitive Linguistics and Systemic Functional Linguistics are compared and discussed.

Chapter 3, Methodology and Corpus, introduces the reader to the specific context of this work by describing the methodology and instruments designed for this research study, it also offers the rationale for the decisions made at each step of the process and presents a sample of the contrastive analyses carried out by the researcher. Chapter 4 presents and discusses the results obtained from the analysis of the data. Finally chapter 5 offers a conclusion in which the research questions and hypothesis of this study are reviewed and answered and it closes sketching out some directions for future research.

CHAPTER 2

Theoretical background

2.1 A brief note on linguistic typology

The study of typologies and language universals go hand in hand. On the one hand, the study of universals is concerned with what human languages have in common. Learning a new language is not simply learning new words, but learning new concepts. A language gives grammatical expression to a concept when it uses syntactic or morphological constructions to represent it, be it by means of words or grammatical constructions. For instance, almost all languages in the world make the distinction between nouns and verbs. The prototypical noun is an entity which represents either a substance or an object, while the prototypical verb is a process which represents either an action or a state.

On the other hand, the study of typologies deals with ways in which languages differ from each other. The variation is not random but subject to limitations on the degree of variation found in the languages of the world. It is due to these limitations that languages may be meaningfully divided into various types. Among the large amount of phenomena that may be studied from a typological point of view, the best known ones are: **word order typology** (when languages are classified according to the basic word order of its elements in a typical declarative sentence), and **morphological typology** (when languages are classified into analytic, synthetic or agglutinative depending on whether words consist of only one morpheme or more than one). However, as typological comparison is partial rather than holistic, no language is purely synthetic or purely analytic or agglutinative. English, for instance, is mildly synthetic while Spanish is a highly synthetic language.

Most recently, another criterion has been taken into account when classifying languages as belonging to different typologies and this one has to do with the expression of motion. In this respect, languages are classified into two large groups: verb-framed

and satellite-framed, depending on whether motion is lexicalized in the main verb (verb root) or in an element outside the verb (a satellite). It is worth pointing out that **the typology of motion verbs** is a complex phenomenon, involving syntax, semantics and the lexicalization of meaning. It is this typology that will be the focus of the present work.

2.2 Cognitive Linguistics, Cognitive Grammar and Cognitive Semantics

As it is impossible to make a complete description of Cognitive Linguistics in this work, I will limit myself to a very brief overview to make the reader familiar with the main tenets of this theory, with a special focus on Cognitive Grammar.

Cognitive Linguistics is a general movement rather than a unified theory; Cuenca and Hilferty (1999) speak of a *movement* or *enterprise* rather than a specific theory. Cognitive Linguistics was born as a reaction against traditional grammar and formal approaches to language, such as Chomsky's Generative Grammar and, therefore, it rejects points of widespread agreement which include the following: 1) language is an innate and autonomous cognitive faculty; 2) to know a language is to know its grammar; 3) form is the main focus of linguistic analysis rather than meaning. Cognitive Linguistics does not consider language as a modular system in our brains but rather claims that language and cognition are embodied, i.e. our linguistic and conceptual categories are grounded in physical, social and cultural experience.

In "The Cognitive Basis of Grammar" (1990), Ronald Langacker explains that the linguistic theory he had been developing since the 1970's departed quite radically from assumptions which viewed language as a self-contained system or which considered grammar as an independent aspect of linguistic structure distinct from both lexicon and semantics. He describes it as a unified view of linguistic organization characterized in terms of cognitive processing, which he has come to refer to as Cognitive Grammar. Cognitive Grammar, he goes on to argue, is a model which assumes that language is neither self-contained nor describable, unless essential reference to cognitive processing is made. In "Foundations of Cognitive Grammar: Theoretical Prerequisites" (1987), Langacker poses his belief that one of the flaws of

traditional grammar lies at the level of conceptual foundations and he refers to two main problems: the first one has to do with the fact that traditional grammar does not provide any kind of method or tool for the description of figurative language[6], even though figurative language is one of the most pervasive and fundamental features of any language. Cognitive Grammar, in contrast, views figurative language as a natural expected phenomenon rather than a "problematic" one. Another problem Langacker points out has to do with the definition of basic and traditional grammatical concepts such as *noun, verb, modifier, adjectives*- terms which the linguistic community has always found it difficult to define. In Langacker's view, a radical conceptual reorganization was needed, Cognitive Grammar, introduced a whole battery of new concepts, terms and notations, aimed at fulfilling this purpose. Langacker (1987) goes on to refer to another "weakness" he considers traditional grammar presents. In Traditional Grammar a simple clause normally consists of three key elements: a *subject*[7], a *verb element* (or predicate) and a *complement* (an object or adverbial): Let us analyze the following examples:

1. **The baby** was waving around a rattle.
2. **Babies** love rattles.
3. **My baby** has a plastic rattle.
4. **The rattle** broke yesterday.
5. **The rattle** is in the nursery.
6. **Your baby's nursery** resembles a toy shop.

Though all the examples above contain these three elements and look similar in their surface structure, they are rather divergent in their deep structure (i.e. in their meaning). The syntactic *subjects* may either be persons, things or places; at the same time, persons, things or places can also perform the role of *complements*. So we can see that the labels used in Traditional Grammar do not reflect meaning distinctions as the cognitive labels do. The latter represent **role archetypes**. **Role archetypes** are more meaningful, in a manner of speaking, because they emerge from our experience of

[6] Figurative language includes idiomaticity, metaphor and semantic extension
[7] Subjects in bold type

interacting with the world. From this experience we know, for instance, that we are capable of initiating motion or physical activity in objects and other persons, and this is an approximate definition of the archetypical: *Agent*. The use of **role archetypes** such as *agent* or *patient* lends itself to a more "meaningful" analysis of sentence elements in terms of **theta-roles**. Likewise, *Figure*, *Motion*, *Path, Manner* and *Ground* are role archetypes that belong in Talmy's lexicalization pattern theory and that are used when describing and analysing the components of the motion event[8]; (the trajectory of Motion and the Manner in which the somebody or something moves).

All these attempts to use theta-roles or cases in syntactic analysis have a common aim: to establish a list of semantically-based roles that permits a satisfactory and more "meaningful" classification of all non-verbal elements of clause patterns. The result has been a large number of different inventories of roles, though a definitive list has not been assembled. For Langacker, this is not surprising, for he believes the roles are not just a linguistic construct but part of the range of cognitive instruments, which we use for linguistic and non-linguistic mental processing.

Now, I will move on to introduce one of the main areas of research in Cognitive Linguistic Theory: Cognitive Semantics. Evans, Bergen & Zinken (2007) speak of two main areas of research within the Cognitive Linguistic movement: Cognitive approaches to grammar, such as Langacker's Cognitive Grammar and Cognitive semantics, whose main representatives are Lakoff, Langacker, Fillmore and Talmy (due to convention restrictions, in the present work I will only focus on Talmy's research).

Cognitive Semantics is concerned with the relationship between experience, cognition and language, and it explores the connections between human bodily experience, the conceptual system and the semantic structure expressed by language. Leonard Talmy was a pioneer of the cognitive linguistic enterprise in the 1970's. In the introduction of "Toward a Cognitive Semantics" (2000), he explicitly characterizes research on Cognitive Semantics and the main methodology to be followed: "research on cognitive semantics is research on conceptual content and its organization in

[8] Motion event: To be defined later in this section

language, and, hence [research] on the nature of conceptual content and organization in general" (Talmy, 2000a, p. 4). On the whole, the grammatical and lexical subsystems seem to specify different portions of a cognitive representation: the grammatical elements of a sentence determine the majority of its structure, whereas the lexical elements together contribute to the majority of its content. As Talmy explains, "The grammatical specifications in a sentence, thus provide a conceptual framework or, imagistically, a skeletal structure or scaffolding for the conceptual material that is lexically specified" (Talmy, 2000a, p. 21).

2.2.1 Talmy's theory of Lexicalization Patterns

In Volume II of "Toward a Cognitive Semantics" (2000), Leonard Talmy explores the process of **lexicalization**: systematic relations between meaning and linguistic forms. The author explains that "Lexicalization is involved where a particular meaning component is found to be in regular association with a particular morpheme" (Talmy, 2000b, p. 24). Talmy's basic assumption is that we can isolate elements separately within the domain of meaning and within the domain of linguistic expression. The next step is to examine which semantic elements are expressed by which linguistic or surface elements. This author remarks that semantic elements of different types may be expressed by the same type of surface elements, and the same type of semantic element may be expressed by several different surface elements. An English motion verb (surface element) can encode[9] distinct types of semantic information other than motion. For example, it may conflate[10] meanings of **Motion** and **Manner** (e.g crawl, creep, stagger), **Cause** (e.g push, kick) and **Path** (e.g enter, cross). As to the **Path** element, in English, it is generally encoded by verb particles that are "outside" the verb root but in sister relationship to it (e.g. *go* down, into, out) and less often by prepositions (e.g, *fall* apart, *come* forth), which Talmy has come to call "satellites". Talmy claims that by analyzing relations between meanings and the linguistic forms that express those meanings, a range of universal principles and typological patterns can be discovered. The fact that the semantic entity of motion is always encoded in a verb in most of the

[9] In the lexicalization pattern theory, "encode" is a synonym of "express"
[10] In the lexicalization pattern theory, "conflate" is used to mean that two semantic elements (manner+ motion, for instance) are expressed in only one surface element (a motion verb).

existing languages in the world can be considered an instance of a language universal. However, the fact that the trajectory of motion may be encoded either outside the verb in a satellite (English, German) or that it may be conflated in the verb itself (Spanish, Turkish) illustrates an instance of two different language typologies. This author speaks of two perspectives that can be adopted to explore meaning in linguistic expressions. One is to hold constant a surface entity (for instance, verbs) and observe which semantic entities (manner, cause, motion) are expressed by it. The other is to keep a particular semantic entity constant (manner, for instance) and observe the surface entities in which it can appear (verbs, adverbials). One of Talmy's concerns is to find out whether, for a particular semantic domain, languages exhibit a wide variety of patterns (i.e a typology) or a single pattern (i.e a universal).

2.2.2 The semantics of motion events

Talmy distinguishes two types of motion in Motion events: **translational** motion and **self-contained** motion. In the present work, I will concentrate only on **translational** motion, which Talmy (2000b) defines as: "[i]n translational motion, an object's basic location shifts from one point to another in space. In self-contained Motion, an object keeps its same location" (p. 35).

Examples:
The crowd of tourists *ran into* the bus shelter. **(Translational motion)**
Her bottom lip *quivered,* she was about to cry. **(Self-contained motion)**

In order to study the semantics of a motion event, Talmy first defines the basic Motion event as follows:

> The basic Motion event consists of one object (the **Figure**) moving or located with respect to another object (the reference object or **Ground**). It is analyzed as having four components: besides **Figure** and **Ground,** there are **Path** and **Motion**. The **Path** is the path followed or site occupied by the Figure

> object with respect to the Ground object. The component of **Motion** refers to the presence per se of motion or locatedness in the event. In addition to these internal components, a Motion event can be associated with an external **Co-event** that most often bears the relation of Manner or Cause to it. (Talmy, 2000b, p. 25)

Example of a motion event and its components:
Charlotte swam up the river.

The **Figure** is *Charlote*; the **Ground** is *the river*; the **Path** is *up*. In this case the motion verb (swim) encodes the **Co-event** of Manner of motion[11].

Talmy (2000) also puts forward the notion of **complex events** made up of a **motion event** and a **co-event**. For instance, in the case of the verb "run", the main event is one of **Motion**, while the **Co-event** is one of **Manner** of Motion. However, the relation between the **co-event** and the motion event is not only one of manner. Talmy enumerates a range of relations: **Causal relation**, among others[12]. Because of the nature of the motion events included in the corpus of the present work, mainly co-events that bear a relationship of **Manner** and- less frequently- **Cause** will be analyzed. The examples below, illustrate co-events which bear a relationship of cause with the main motion event:

7. Her hat *flew* away in the strong wind.
8. The burglars *kicked* the fence *down*.

In the first case, the verb *flew* together with the satellite *away* encodes the meaning of motion, but at the same time, in this particular motion event, this verb

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[11] "To move in water in a horizontal position using arms and legs" Oxford Advanced Learner´s Dictionary of Current English (2005), (7th ed.), Oxford University Press.

[12] Percussion relation, Enablement relation, Reverse enablement relation, Concomittance relation, Concurrent Result relation and Subsequence relation

conflates the meanings of **motion** and **cause**, since *flying* is the result of having been "blown by the wind"; in other words, the strong wind caused the hat to fly away. Likewise, in the second case, *kicked* conveys **motion** and **cause** because the fence fell down when the burglars kicked it.

2.2.3 The three typological lexicalization types for the verb root

There are three typologically principal lexicalization types for verb roots. Talmy explains that the verb root may express, apart from the main event of Motion, a Co-event, the Path or the Figure. As stated at the beginning of this section, languages do not strictly exhibit only one lexicalization pattern, for there exist other minor patterns within a language. However, they are categorized according to the most characteristic lexicalization pattern they exhibit. Talmy defines "characteristic" as follows: "Characteristic means that (1) it is *colloquial* in style, rather than literary, s*tilted and so on;* (2) it is *frequent* in occurrence in speech, rather than only occasional (3) it is *pervasive* rather than limited" (2000b, p. 27).

In most Indo European languages (except for Romance languages) the verb typically conflates meanings of Motion and a Co-event (generally Manner or Cause), the English language is a typical example of this typology, but there are other existing conflation patterns across languages. For example, in Spanish the verb typically conflates meanings of Motion and Path. However, before listing some of these conflation patterns, it is worth defining **non-agentive, agentive**, and **self-agentive** motion. **Non-agentive** motion has to do with situations in which the Figure is an inanimate being and yet, it is capable of performing some motion. **Agentive** motion refers to a motion event whose Figure is moved by an agent: the agent causes the Motion but the verb can express either its Cause or the Manner in which the Figure moves. Finally, **Self-agentive** motion refers to events in which the Figure, an animate being, is able to move by itself.

Examples of propositions that are non-agentive, agentive and self-agentive:

Non-agentive motion (The Figure is an inanimate being performing motion by itself):

9. **The rock** (FIGURE) rolled (MOTION+MANNER) down (PATH) the hill (GROUND).

Agentive motion: (The Figure is moved by an agent)

10. **Iris (**AGENT**)** slid (MOTION+MANNER) the envelope (FIGURE) across (PATH) the table (GROUND).

Self-agentive motion: (The Figure is an animate being performing motion by itself):

11. **I** (FIGURE) jumped (MOTION+MANNER) up (PATH) the slope.

Now I will move on to illustrate some of the most frequent conflation systems of motion across languages. Some of the examples Talmy provides to illustrate his theory (2000, p 28-29, 42, 49-51 and 57) have been transcribed below

CONFLATION OF MOTION + MANNER

Non-agentive:

12. The rock (FIGURE) *slid/rolled/bounced* (MOTION +MANNER) down (PATH) the hill. (GROUND)

Agentive:

13. I (AGENT) *slid/rolled/bounced* (MOTION +MANNER) the keg (FIGURE) into (PATH) the store room. (GROUND)

Self-agentive:

14. I (FIGURE) *ran/jumped/stumbled* (MOTION +MANNER) down (PATH) the stairs. (GROUND)

CONFLATION OF MOTION + CAUSE

Non-agentive:

15. The napkin (FIGURE) *blew* (MOTION +CAUSE) *off* (PATH) the table. (GROUND)

Agentive:

16. I (AGENT) *blew/flicked* (MOTION +CAUSE) the ant (FIGURE) off (PATH) my plate. (GROUND)

CONFLATION OF MOTION + PATH

In another group of languages - among which we can mention Turkish, Semitic and Romance languages - the verb conflates both Motion and Path. Spanish is an example of this group.

Non-agentive:

17. La botella (FIGURE) **entró** (MOTION+PATH) a la cueva (GROUND) flotando (MANNER)

The bottle (FIGURE) floated (MOTION + MANNER) into (PATH) the cave (GROUND)

[The bottle MOVED – into the cave (floating)]

Agentive:

18. (Yo- AGENT) **metí** (MOTION + PATH) el barril (FIGURE) a la bodega (GROUND) rodándolo (MANNER).

I rolled (MOTION+MANNER) the keg (FIGURE) into (PATH) the store room. (GROUND)

[I- MOVED - in the keg to the store room rolling it]

As it can be seen in the examples above, the Co-event in Spanish (be it Manner or Cause) tends to be expressed in an independent element, by means of an adverbial, usually a gerundive ("flotando" and "rodándolo"). In Spanish, the expression of Manner and/or Cause by means of an independent element is often stylistically awkward. This might be the reason why information about Manner or Cause is often omitted, mainly when the manner of motion of the Figure is the expected one or it has, somehow, been previously established in the surrounding discourse. For instance, objects moving in water usually float. Therefore, a sentence in English like: "the raft floated away down the river" would most probably be translated into Spanish as: "La balsa se alejó río abajo". Adding "flotando" would sound redundant to a Spanish speaker.

2.2.4 English and Spanish: a satellite-framed and a verb-framed language

Depending on how the different elements of a Motion event are mapped onto linguistic elements, Talmy distinguishes two main typologies of languages: Satellite-framed and Verb-framed languages. English and Spanish are two good examples of this typological difference. English, which is a satellite-framed language, expresses the Path or Trajectory of Motion in satellites, in general adverbial particles (e.g into, down) and less frequently, prepositions (of, from). Satellites are defined as "the grammatical category of any constituent that is in sister relation to the verb root" (Talmy, 2000b, p.102). As to manner of motion, English often encodes it in the verb root (*to dash, to tip-toe, to stagger*).

On the other hand, Spanish, which is a verb-framed language encodes the meaning of Path or Trajectory in the main verb (*cruzar, entrar, salir*), while Manner is generally expressed by means of adjuncts or adverbials, which could be prepositional phrases (*en puntas de pie*), gerundives (*tambaleándose*) or adverbs (*velozmente*)

Compare:

19. She **dashed** (MOTION + MANNER) **across** (PATH) the street.
20. (Ella) **cruzó** (MOTION + PATH) la calle **velozmente** (MANNER).
21. We **tip-toed** (MOTION + MANNER) **into** (PATH) the baby's room.

22. Entramos (MOTION+ PATH) a la habitación **en puntas de pie** (MANNER)**.**

23. Both **staggered** (MOTION + MANNER) **out** (PATH) of the pub.

24. Ambos **salieron** (MOTION + PATH) **tambaleándose** (MANNER) del bar.

At this point, it is worth pointing out that although English root verbs do not typically conflate Motion and Path, there are a few exceptions, among which we can list verbs such as enter, exit, cross, return, among a few others. Notice that many of these verbs are of Latin origin, hence their resemblance to the Romance typology. Likewise, in Spanish there are verbs that conflate motion and manner as well, such as: marchar, desfilar, vadear, among many others. Compare:

25. The tourists **entered** (MOTION +PATH**)** the castle.
26. Los turistas **entraron** (MOTION +PATH) al Castillo.
27. We'll have to **wade** (MOTION +PATH) the river to reach there.
28. Tendremos que **vadear** (MOTION+MANNER) el río para llegar allí.

Jon Aske in "Path Predicates in English and in Spanish: a Closer Look" (1989) explores why languages accept or fail to accept motion lexicalization patterns other than its predominant one. In the case of English and Spanish, Aske explains that English has borrowed a few Spanish lexical patterns which can be translated verbatim as we have seen in (25) and (26) above. Likewise, Spanish motion verbs can, at times, conflate meanings of Motion and Manner as in (27) and (28). However, there are certain English patterns which Spanish can not translate verbatim. Aske argues that a possible reason for this is the fact that in English there are two types of what he has come to call **PATH PREDICATES**. One which translates into Spanish: a one-dimensional or atelic path predicate, and one which does not: a two-dimensional or telic path predicate. The former predicates a one dimensional region in which the Figure moves. The latter predicates the end-point location and/or the end of state of the Figure.

29. The **snake** (FIGURE) crept along the bridge. Atelic Path Predicate (One single dimension along which the FIGURE moves: The bridge)
(La víbora se arrastró a lo largo de/por del puente)

30. The **snake** (FIGURE) crept out of the sack. Telic Path Predicate (Two dimensions: the point where the FIGURE starts; the point where the FIGURE ends)
*La **víbora** se arrastró afuera*? de la bolsa*
*La **víbora** se arrastró y salió de la bolsa* (End of location of the FIGURE)

31. The farmer pushed the **gate** (FIGURE) open. Telic Path Predicate (End of state of the FIGURE)

32. *El granjero empujó el **portón** abierto*?*
… empujó el portón y lo abrió/quedó abierto. (End of state of the FIGURE: "open")

It is the patterns in number (30), (31) and (32) which Spanish cannot replicate verbatim. Aske (1989) suggests as a possible reason the lack of telic path predicates with resultative non-verbal predicates ("out of the sack"/ "open"). It seems that in order to understand the distribution and the semantics of Talmy's typological observation about lexicalization patterns for motion events, we must keep in mind the distinction between atelic and telic predicates and the fact that Spanish does not have the second category. However, it seems the cross-linguistic differences in the expression of Path which gave rise to the distinction between verb-framed and satellite-framed languages are not the only ones. Apparently, this divergence seems to coincide with the way the Manner element is expressed. Verb-framed languages like Spanish tend to allow the use of manner verbs when the motion event is atelic, that is, when no boundary-crossing is predicted. But not when the motion event is telic and there is the crossing of a boundary.

2.2.5 Implications of Manner Salience in Narrative Style

Talmy's dichotomy of satellite and verb-framed languages provides valuable insights into lexicalization patterns for motion in languages. However, lexicalization patterns alone cannot account for how language is used in narrative discourse. When investigating a range of languages, Talmy noticed that the specific framing of motion events had consequences for the respective narrative style of English and Spanish stories and novels. While these typological differences are interesting in themselves

from a syntactic point of view, they also have- as anticipated in the previous section- far-reaching consequences for the narrative style typical of each of these two languages. In verb-framed languages the Manner of a motion event usually has to be added to a clause as a separate adverbial. Basically, a verb-framed language like Spanish needs more linguistic material to express the Manner of a motion event than a satellite-framed language such as English. As narrative style abounds in descriptive passages, Spanish translators frequently come across verbs conflating Motion and Manner, which they often find virtually unrenderable. Therefore, they end up resorting to elaborate paraphrases to express Manner of motion in an attempt to preserve the "original intended" meaning. Many of them are unaware of the fact that what they do inevitably affects the quality of their translations, for these hardly reflect the typical rhetorical style of Spanish.

As to the expression of Path, English narrators seemed to devote much more attention to the details of Path than Spanish ones. Dan Slobin (2004) holds that apart from the lexicalization pattern languages belong to, they differ significantly in the quantity, frequency and manner distinctions that they encode and he further classifies them into high-manner-salient languages (English) and low-manner-salient languages (Spanish):

> […] in high-manner-salient languages, speakers regularly and easily provide information about manner when describing motion events, whereas in low-manner-salient languages manner information is only provided when manner is foregrounded for some reason. (Slobin, 2004, p. 250)

According to Slobin, apart from lexical availability and codability of manner, it is important to explore other factors, such as semantic constraints and processing load, which have an influence on the expression of manner of motion across languages. One of them –already discussed above- is the boundary-crossing constraint drawn from Aske's (1989) observations of the role of telicity in the expression of manner of motion. Verb-framed languages, like Spanish, allow the use of manner verbs when the motion

event is atelic, that is, a motion activity with duration and no boundary-crossing is predicted.

2.3 Systemic Functional Linguistics: a brief overview

If we take into account that the 20th century witnessed the birth of other linguistic theories that brought along a new vision of language; one that no longer viewed language as an abstract entity, we can not avoid referring to Halliday's Systemic Functional Linguistics and its view of language as a resource to construe our human experience of the world and interpret meanings in social contexts. In "Construing Experience Through Meaning" (1999), Halliday and Matthiessen argue that language is a resource whereby the human species, and each individual member of that species, constructs the functioning mental map of their phenomenal world, both external and internal (the realm of their own consciousness). The authors consider cognition is not thinking but meaning:

> The "mental" map is in fact a semiotic map, and "cognition" is just a way of talking about language. In modelling knowledge as meaning, we are treating it as a linguistic construct: as something that is construed in the lexicogrammar. Instead of explaining language by reference to cognitive processes, we explain cognition by reference to linguistic processes. (Halliday & Mathiessen, 1999, p.12)

The authors go on to explain that in a semantic approach "understanding" something is transforming it into meaning and to know is, precisely, to have performed that transformation. Meaning is a social intersubjective process and if experience is interpreted as meaning, its construal becomes an act of collaboration. This kind of semantic perspective emphasizes certain aspects of human consciousness which have been less foregrounded in cognitive approaches, among which we can mention meaning as potential. Eggins (1994) explains that language is a semiotic system: a conventionalized coding system organized as a set of choices. The distinctive feature of semiotic systems is that each choice in the system acquires its meaning against the background of the other choices which could have been made (Eggins, 1994, p. 3)

In “An Introduction to Functional Grammar” Halliday and Matthiessen (2004) state as their main objective the description of the meaning making resources of modern English. The authors speak of two basic functions of language: Language as action and language as reflection. Systemic Functional Grammar assumes that all languages fulfill two higher levels or meta-functions in our lives; each of them relates to what they call Ecological and Social environments. The former- the ideational metafunction- makes sense of our experience, while the latter - the interpersonal metafunction- has to do with acting out social relationships in order to bring about changes in the environment. Finally, the textual metafunction constitutes a third mode of meaning which has to do with the organization of the message and the construction of a text.

Language construes human experience. It names things, thus construing them into categories and these, into taxonomies. Halliday and Matthiessen (2004) argue that there is no aspect of human experience which can not be transformed into meaning. In other words, language provides a theory of human experience, but while construing experience, language is also enacting our personal and social relationships with the people around us. So a clause is not simply a figure representing some process (doing/happening), it is also a proposition whereby we inform or seek for information. The clause is a unit in which meanings of three different kinds are combined. Three distinct structures - each expressing one kind of organization - are mapped onto one another to produce a single wording. The three metafunctional lines are unified within the structure of the clause. One of these lines of meaning gives the clause its character as message – the Clause as MESSAGE-; it deals with its thematic structure. Halliday and Matthiessen say: “We may assume that in all languages the clause has the character of a message: it has some form of organization whereby it fits in with, and contributes to the flow of discourse” (2004, p. 64). Besides its organization as a message, the clause is also organized as an interactive event involving participants, who take on roles as either seekers or suppliers of information: “The most fundamental types of speech role, which lie behind all the more specific types that we may eventually be able to recognize, are just two: (i) **giving** and (ii) **demanding** (2004, p. 107) - the Clause as EXCHANGE. Finally, there is the third mode of organization of the clause- the Clause as REPRESENTATION, which is the line of meaning which will get the greatest attention in the present work. The clause in its representational function construes a

quantum of human experience: some process, some change, or in the limiting case, lack of change in the external or our own internal environment. In other words, experientially, the clause construes a quantum of change as a figure[13]. A figure in SFL is a configuration of a process with participants involved in it and any attendant circumstances. Halliday (1999) describes our most powerful impression of experience as consisting of a flow of events. This flow of events is chunked into a quanta of change by the grammar of the clause: each quantum of change is modeled as a figure, a figure of happening, doing, sensing, saying, being or having. All figures consist of a process of unfolding through time and of participants being directly involved in this process in some way. In addition, there may be circumstances of time, space, cause, manner. These circumstances are not directly involved in the process; rather they are attendant on it. Below there are two examples of quanta of change modeled as figures of Doing and happening, respectively:

Figure of Doing (Material Clause):

The kids (PART.) built (PROCESS) a castle (PART.) on the beach (CIRC. LOCATION).

Figure of Happening (Material Clause):

The castle (PART.) suddenly (CIRC. MANNER) crumbled (PROCESS) down (CIRC. DIRECTION).

The clause is not only a mode of action, a way of giving and demanding goods and services and information, but also a mode of reflection, of imposing order on the endless variation and flow of events. The grammatical system by which this is achieved is that of TRANSITIVITY. The TRANSITIVITY system construes the world of experience into a manageable set of PROCESS TYPES. Each process type provides its own model schema for construing a particular domain of experience as a figure of a particular kind.

[13] It is worth pointing out that the concept “figure” in systemic terms differs from “figure” as defined from the cognitive perspective earlier in this work.

There is a basic difference that we become aware of at an early age between our inner and our outer experience. The prototypical form of outer experience is that of actions and events: things happen and people or other actors do things or make them happen. The “inner” experience is harder to sort out but it is partly a kind of replay, a reaction to the outer experience, and partly a separate awareness of our states of being. The grammar sets up a discontinuity between these two: it distinguishes quite clearly between outer experience - the processes of the external world and inner experience - the processes of consciousness. The grammatical categories are those of material process clauses and mental process clauses. In addition to these two types of processes, a third component has to be supplied: Relational processes, which help relate one fragment of experience to another. So Material, Mental and Relational are the main types of processes in the English transitivity system. However, there are further categories at the three boundaries, not always so clearly set apart. These are Behavioural, Verbal and Existential. Halliday and Matthiessen (2004) make it clear that there is no priority of one kind of process over another, which is why they represent them in a circle and not in a line. So process types are represented as a semiotic space, with different regions representing different types, prototypical ones and more “fuzzy” ones, those in the border areas. This is a fundamental principle on which the system is based: the system of systemic indeterminacy. The world of our experience is highly indeterminate, and this is precisely how the grammar construes it in the system of process type.

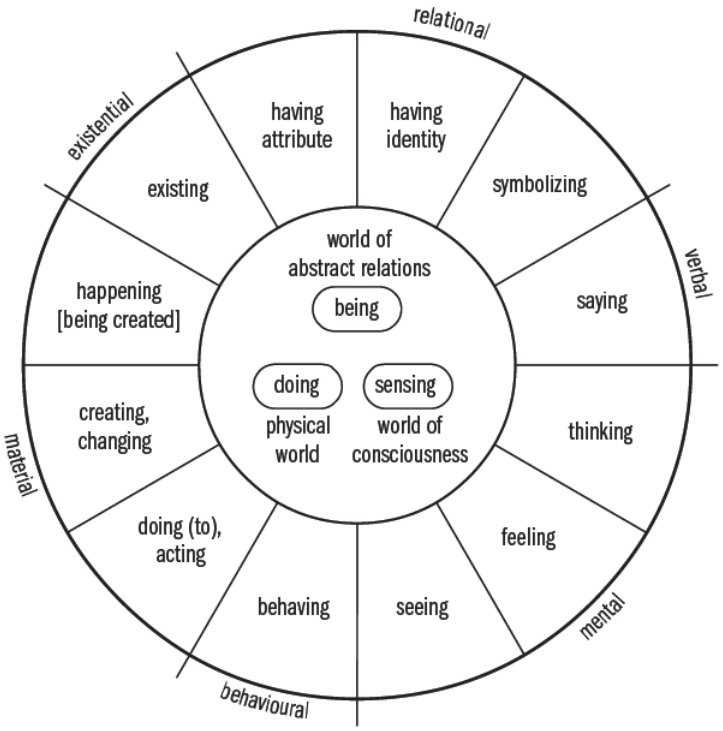

Figure 1: Types of process in English. Reprinted from *Halliday's introduction to functional grammar* (p. 172), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

The different process types have evolved distinctive grammatical properties. For example, in the case of material clauses, these may have a more varied central participant that may or may not be a conscious being. Halliday and Matthiessen (2004) speak of three components of the grammar of a clause: (1) a process unfolding through time; (2) The participants involved in the process and (3) the circumstances associated with the process organized in configurations that provide the models or schemata for construing our experience of what goes on. The English language structures each experience as a semantic configuration consisting of processes, participants and optionally circumstantial elements. Participants are inherent in the process, except in some clauses of meteorological processes (It's been snowing). The process is the most central element in the configuration. Participants will vary according to the type of process and will be directly involved in it, either by bringing about its occurrence or by being affected by it. So it can be concluded that the configuration of process plus

participants constitutes the experiential centre of the clause; while circumstantials (be it of time, space, manner or cause) are more peripheral.

Process and participants construe two complementary facets of change, facets of *transience* and of *permanence*. Transience is the experience of unfolding through time; it's construed by a verbal group serving as the process. Permanence is the experience of lasting through time and being located in space; it's construed by nominal groups serving as participants. Halliday and Matthiessen go on to explain that a participant is relatively stable through time and it can take part in many processes, as it is the case in narrative. In contrast, processes are ephemeral, every instance is a unique occurrence.

Halliday and Matthiessen (2004) claim that the concepts of processes, participants and circumstances are semantic categories which explain how phenomena of our experience of the world are construed as linguistic structures. When interpreting the grammar of the clause, we seldom use the concepts as they stand because they are too general to explain much, that is, participant roles will differ depending on the type of process being represented. So some of the participant roles involved in material processes will be *actor, goal, affected, effective*; those involved in mental processes will be *experiencer, phenomenon* while *carrier, attribute, token* and *value* are participants involved in relational processes.

2.3.1 Material Clauses: A quantum of change

In this section, I will concentrate only on material clauses and on processes of doing and happening. As I have already stated in the introduction to the present work, the main focus of attention of my research will be the experiential metafunction (directly related to the function of language as reflection). I will expand on the clause as representation and its construal of a quantum of change involving participants, processes and circumstances.

Halliday and Matthiessen (2004) claim that a material clause construes a quantum of change in the flow of events as taking place through some input of energy. In a material clause, the source of energy bringing about the change is typically a participant- the Actor. The Actor is the one that does the deed and it brings about the

unfolding of a process through time, leading to an outcome that is different from the initial phase of unfolding. If the outcome is confined to the Actor itself, then there is only one participant inherent in the process and the material clause would be representing a Happening (Intransitive in traditional terms). On the other hand, if the unfolding of the process extends to another participant, the Goal, impacting it in some way, the material clause at stake in this case would represent a Doing (Transitive in traditional terms). So we see that the system of transitivity is a system of the clause that affects not only the verb serving as a Process but also the Participants and Circumstances. The material realm is quite vast, covering events, activities and actions which involve both animate and inanimate beings.

The authors go on to explain that this quantum of change is represented by a material clause construed as unfolding through distinct phases, usually with an initial phase of unfolding and a final phase (outcome). The nature of the outcome affecting the Actor of a middle clause and/or the Goal and in an effective one is often the general criterion for recognizing more general subtypes of "material" clauses. Thus within the grammar of transitivity, we can speak of CREATIVE clauses (Actor/Goal is *construed* as brought into existence) and TRANSFORMATIVE clauses (pre-existing Actor/Goal is *transformed* as the process unfolds). Therefore, while in a CREATIVE clause the outcome is the coming into existence of the Actor/Goal itself, in a TRANSFORMATIVE clause, it is the change of some aspect of the Actor/Goal. TRANSFORMATIVE clauses, then, often have a separate element representing the outcome and, even when the sense of outcome is inherent in the process, it may be indicated by the particle of a phrasal verb:

"I've rubbed the mistake **out**"

"They ran **in/out**"

Halliday and Matthiessen (2004) explain that the outcome of a TRANSFORMATIVE clause can be an instance of **elaboration**, **extension** or **enhancement** of an Actor or Goal. The highlighted section in the diagram below illustrates options of transformative→enhancing, the most relevant ones in this study.

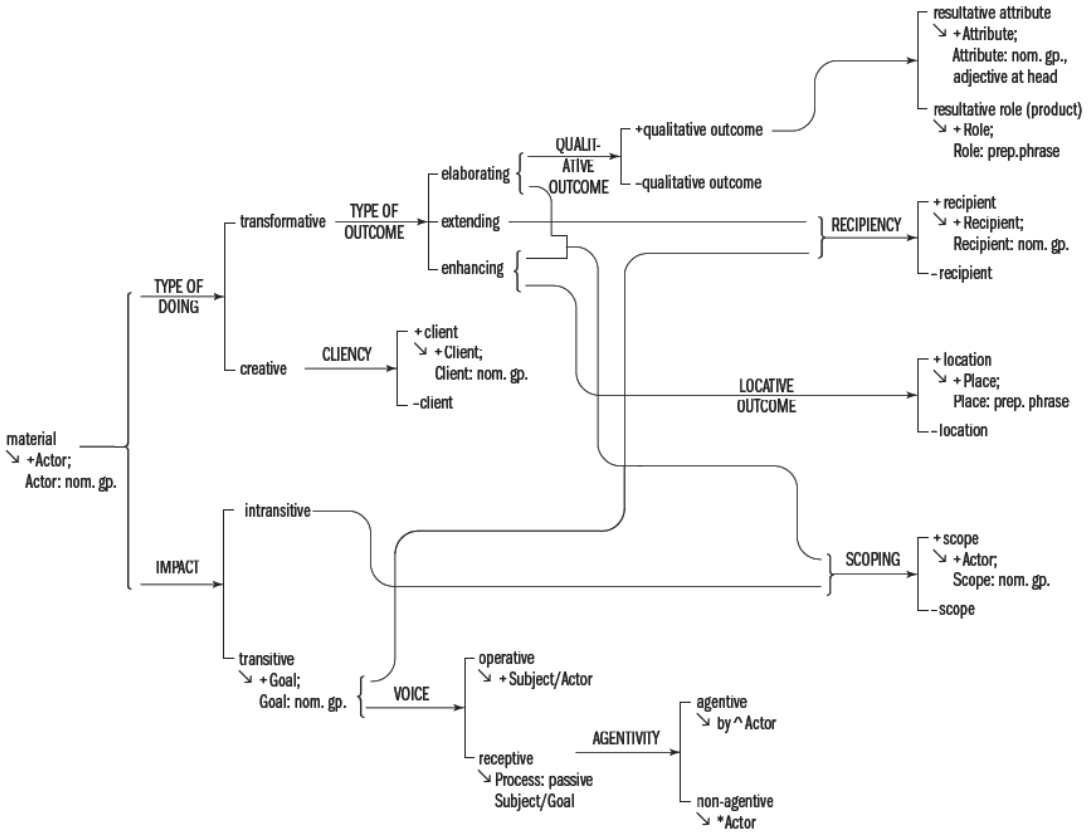

Figure 2: Material clause systems. Reprinted from *Halliday's introduction to functional grammar* (p. 183), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

			Intransitive	Transitive
creative	general		appear, emerge; occur, happen, take place	
			develop, form, grow, produce	
				create, make, prepare
	specific			assemble, build, construct; compose, design, draft, draw, forge, paint, sketch, write; bake, brew, cook; knit, sow, weave; dig, drill; found, establish; open, set up
transformative	elaborating	state	burn, singe, boil, fry, bake, dissolve, cool, freeze, warm, heat, melt, liquefy, pulverize, vaporize, harden, soften	
		make-up	blow up, break, burst, chip, collapse, crack, crash, explode, shatter, tear; mend, heal	
			erupt	crush, demolish, destroy, damage, mash, smash, squash, wreck
			chop, cut, mow, prune, slice, trim [intransitive: 'easily']	
				axe, hack, harpoon, knife, pierce, prick, spear, skewer, stab, sting
		surface	polish, rub, dust, scratch, wipe [intransitive: 'easily']	
				brush, lick, rake, scrape, shave, sweep
		size	compress, decompress, enlarge, extend, expand, grow, stretch, reduce, shrink, shrivel	
		shape	form, shape; arch, bend, coil, contort, curl, uncurl, curve, deform, distort, fashion, flatten, fold, unfold, stretch, squash, twist	

			Intransitive	Transitive
		age	age, ripen, mature, modernize	
		amount	increase, reduce; strengthen, weaken	
		colour	colour; blacken, whiten; darken, brighten, fade; solarize	
			blush, redden, yellow, pale	
		light	twinkle; glimmer, glisten, glitter, gleam, glow, flash, flicker, sparkle, shimmer	
			Shine	
				light, illuminate
		sound	boom, rumble, rustle, roar, thunder, peal	
			chime, toll, sound, ring	
		exterior (cover)	peel, skin, peel [intransitive: 'easily']	
				bark, husk, pare, scalp, shuck
				cover, strip, uncover, remove, drape, paper, plate, roof, unroof, wall-paper, shroud, wrap, unwrap
				clothe, attire, dress, strip, undress, robe, disrobe
				coat; butter, enamel, gild, grease, lacquer, paint, pave, plaster, stucco, tar, varnish, veneer, whitewash
		interior		gut, disembowel, dress, pit
		contact		hit, strike; bump; knock, tap; punch, slap, spank; elbow; kick; belt, cane, shoot, stone, whip
		aperture	open, close, shut	
		operation	run, operate, work; ride, drive, fly, sail [but also as motion]	
				captain, command, rule, govern; bring up, nurse, mother
	extending	possession		give; offer; tip; advance; bequeath, will, leave, donate, grant, award; cable, fax, post, mail, e-mail, hand; deliver, send; lend, lease, loan; deny (sb sth; sth to sb)

			Intransitive	Transitive
			hire, rent, sell	
				feed, serve, supply, provide, present, furnish (sb with sth; sth to sb)
				deprive, dispossess, divest, rob, strip, cheat (sb of sth); acquire, get, take, grab, steal, pilfer, buy, borrow, hire, rent (sth from sb)
		accompaniment	join, meet; assemble, accumulate, collect, cluster, crowd, flock, herd; separate; disassemble, disband, disperse, scatter, spread	
	enhancing	motion: manner	bounce, gyrate, rock, shake, tremble, spin, swing, wave; walk, amble, limp, trot, run, jog, gallop, jump, march, stroll; roll, slide; drive, fly, sail	
		motion: place	come, go	bring, take
			approach, arrive, reach, return; depart, leave; circle, encircle, surround, cross, traverse; enter, exit, escape; follow, tail, precede; pass, overtake; land, take off	
			down, drop, fall/fell, rise/raise; capsize, overturn, tilt, tip, topple, upset	

Table 1: Examples of verbs serving as Processes in different material clause types.

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 187), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

		Intransitive	Transitive + Goal
creative		*Icicles formed.*	They built a house. **+Client:** *They built me a house.*
transformative	elaboration	*They washed.* *They played.* **+Scope (process):** *They played* ***a game of tennis.*** **+Scope (entity):** *They played* ***the piano.***	*They washed the plates.* **+Attribute (resultative):** *They washed the plates* ***clean.*** **+Role (product):** *They cut it* ***into cubes.***
	extension		*They donated a house.* **+Recipient:** *They gave* ***him*** *a house.* +Accompaniment: *provide sb with something*
	enhancement	*She crossed.* **+Scope (entity):** *She crossed* ***the room.*** **+Place:** *She crossed (the room)* ***into the opposite corner.***	*She threw it.* **+Place:** *She threw it* ***across the room.***

Table 2: Type of doing and additional participants in 'material' clauses.

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 189), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

In addition to the Actor and Goal, there are other participant roles that may be involved in the process of a material clause. These are: Scope, Recipient, Client and -less frequently- the Attribute. The Goal, Recipient and Client are affected by the process. In contrast, the Scope of a material clause is not affected by the performance of the process as in the example below:

"You'll be crossing <u>some lonely mountains</u>"

[Scope]

In the sentence above, the Scope construes the domain over which the process takes place: “the lonely mountains”. It construes an entity which exists independently of the process but which specifies the range of the crossing; there is no “doing” relationship.

Some other times, the Scope may not be an entity at all but another name for the process; in other words, verbs are lexically empty and the process of the clause is expressed by the nominal group functioning as Scope, which construes the process itself (Scope process):[14]

“She’ll have a shower”/ “He played an excellent game”
[Scope] [Scope]

2.3.2 Material clauses of motion

Matthiessen in *“The language of space: semiotic resources for construing our experience of space”* (2015) states that material clauses of motion construe features of space and are mainly concerned with “translocation”. As motion involves change over time, the lexicogrammar of movement provides a greater variety of linguistic resources to denote meanings of **direction**, **manner** and **distance** of movement. As to **manner**, Matthiessen explains that in English this feature of motion is often construed lexically and, therefore, frequently denoted by processes of motion. The author presents a taxonomy of manner verbs which he has drawn and adapted from one by Beth Levin (1993). In *English Verb Classes and Alternations: A Preliminary Investigation* (1993), Levin carries out a thorough investigation of the syntactic and semantic properties of English verbs and provides a very detailed classification which includes categories such as *“verbs of motion using/not using a vehicle”* and *“verbs of assuming position”*- to name a few. Based on Levin’s classification, Matthiessen creates his own and subdivides Manner of movement into “quality of movement” and “means of movement”. Quality and means of movement are usually encoded in English by what

[14] For grammatical distinctions between Scope and Goal, see Halliday and Mathiessen (2004, p. 194)

Matthiessen calls an "eventive verb" [15](manner-motion verb) such as *scrumble, leap, crawl* –(quality of movement) and *sail, cycle, skate* (means of movement). These "manner-motion" or "eventive" verbs are examples of what SFL labels as "Motion processes with an enhancing outcome". If we had to place motion processes with an enhancing outcome within the circle of process types in English, the best location would be within/in the realm of material processes.

Matthiessen goes on to explain that in English, **direction** (Path in the Talmian´s perspective), may be construed either "analytically", by means of what he refers to as a "phrasal verb"[16] such as *go across, go into* or "synthetically" [17], by a non phrasal verb such as *cross, enter*. As to **distance** of movement, this is generally construed circumstancially, by means of an adverbial as in "*The soldiers trotted for two miles".*

Finally, Matthiessen points out that the three options for encoding translocation (**direction**, **manner** and **distance**) may be construed circumstancially by means of an adverbial of manner, place or direction - be it an adverb group or prepositional phrase representing either manner or an extended trajectory of movement.

2.3.3 Circumstantial elements

Halliday and Matthiessen claim circumstantial elements occur freely in all types of processes and with essentially the same meaning. They construe meanings that have to do with time, place, cause and manner but they need to be realigned so that they can be interpreted in relation to the process types as a whole. According to Halliday and Matthiessen, "A circumstantial element is itself a process that has become parasitic on another process" (2004, p. 261). Circumstances serve as an expansion of something else. So circumstantials can be classified as shown in the table below (Halliday & Matthiessen, 2004, p. 262):

---

[15]"Eventive verbs" are typical of the fairly elaborated system of processes that express motion and manner in English

[16] It is worth pointing out that Matthiessen's concept of "Phrasal verb" is not that of "Phrasal verb" in traditional grammar.

[17] Synthetic construal is typical of the Spanish typology: "cruzar", "entrar", "salir".

	TYPE		Wh- item	Examples of realization
enhancing	1 Extent	distance	*how far?*	*for; throughout* 'measured' nominal group
		duration	*how long?*	*for; throughout* 'measured' nominal group
		frequency	*how many times?*	'measured' nominal group
	2 Location	place	*where?* [*there, here*]	*at, in, on, by, near; to, towards, into, onto, (away) from, out of, off, behind, in front of, above, below, under, alongside ...* adverb of place: *abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right, straight ...; there, here*
		time	*when?* [*then, now*]	*at, in, on; to, until, till, towards, into, from, since, during, before, after* adverb of time: *today, yesterday, tomorrow; now, then*
	3 Manner	means	*how?* [*thus*]	*by, through, with, by means of, out of* [+ material], *from*
		quality	*how?* [*thus*]	*in + a* + quality (e.g. *dignified*) + *manner/way, with* + abstraction (e.g. *dignity*); *according to* adverbs in *-ly, -wise; fast, well; together, jointly, separately, respectively*
		comparison	*how? what like?*	*like, unlike; in + the manner of ...* adverbs of comparison *differently*
		degree	*how much?*	*to + a high/low/... degree/extent*; adverbs of degree *much, greatly, considerably, deeply* [often collocationally linked to lexical verb, e.g. *love + deeply, understand + completely*]
	4 Cause	reason	*why?*	*because of, as a result of, thanks to, due to, for want of, for, of, out of, through*
		purpose	*why? what for?*	*for, for the purpose of, for the sake of, in the hope of*
		behalf	*who for?*	*for, for the sake of, in favour of, against* ['not in favour of'], *on behalf of*
	5 Contingency	condition	*why?*	*in case of, in the event of*
		default		*in default of, in the absence of, short of, without* ['if it had not been for']
		concession		*despite, in spite of*

Table 3: Types of circumstantial element

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 262, 263), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

The circumstantials of Extent and Location construe the unfolding of the process in space and time. Extent construes the extent of the unfolding of the process in space-time: either the *distance* in space over which the process unfolds or the *duration* in time during which the process unfolds. In the case of circumstantials of Location, place

includes not only static location in space but also the *source*, *path* and *destination* of movement. The typical structure is an adverbial group or prepositional phrase, also adverbial group/prepositional phrases complexes expressing spatial and temporal paths. In both temporal and spatial location, there is a distinction between rest and motion, and, within motion, between motion *towards* and motion *away* from.

	Spatial	Temporal
extent (including interval)	**Distance** walk (for) seven miles stop every tend yards	**Duration** stay (for) two hours pause every ten minutes **Frequency** knock three times
location	**Place** work in the kitchen	**Time** get up at six o'clock

Table 4: Circumstantials of extent and location

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 264), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

		Spatial	Temporal
extent	**definite**	five miles	five years
	indefinite	a long way	a long time
location	**definite**	at home	at noon
	indefinite	near	soon

Table 5: Definite and indefinite extent and location

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 265), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

			Spatial	Temporal
location	**absolute**		in Australia	in 1985
	relative	**near**	here, nearby	now, recently
		remote	there, a long way away	then, a long time ago

Table 6: Absolute and relative location

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 266), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

			Spatial	Temporal
location	**rest**		in Sydney, at the airport	on Tuesday, at noon
	motion	**towards**	to Sydney	till Tuesday
		away from	from Sydney	since Tuesday

Table 7: Rest and motion

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 266), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

Most circumstances are prepositional phrases. Prepositions "act as a kind of intermediary whereby a nominal element can be introduced as an "indirect" participant in the main process". (Halliday & Matthiessen, 2004, p. 277):

*Snow was **over** the peak of the mountain = snow **covered** the peak of the mountain*
*The bridge was **across** the stream=the bridge **crosses** the stream.*
*A road is **around** the park= A road **sorrounds** the park.*

By analysing the examples above, it can be seen that there is some kind of transitivity relation between the nominal group and the preposition; that is why, in cases like these, the line between participants and circumstances is not a very clear one. The preposition functions like some highly generalized kind of process by reference to

which the nominal group attached to it establishes a participant status. In the experiential dimension, Halliday and Matthiessen (2004) claim, prepositions can be interpreted as mini verbs or minor processes; frequently the nominal group in a prepositional phrase corresponds in function to a Range[18].

A castle	stood	over	the hill
Actor	**Process**	**Circumstance: Location**	
		Process	**Range**

2.3.4 Transitivity and Voice: Another interpretation

The transitive model is a perspective based on the configuration of Actor and process. The Actor is construed as bringing about the unfolding of the process through time. As we have already discussed in the previous section, this unfolding may be confined in its outcome to the Actor or extended to another participant: the Goal. However, it is possible to look at material clauses from a different perspective- that of the ergative model, which focuses on whether the process happens *by itself* or whether it is *caused* to happen. These two perspectives complement each other and they constitute two different modes of modelling transitivity: the *transitive model* of transitivity and the *ergative model* of transitivity. It is very important to clarify that the ergative model is not the name of a system but a property of the transitivity system. In the ergative model, the participants in "doing" clauses are the Agent (an external participant which causes the actualization of the process) and the Medium (a key participant through which the process is actualized and without which there would be no process at all). In "happening" clauses, on the other hand, the only participant at stake is the Medium, which is the entity through which the process comes into existence. The Medium is equivalent to Actor in an intransitive clause and to Goal in a transitive one. Compare:

[18] "the Range" is an ergative participant role which will be introduced in the next section.

Transitive interpretation

(Happening Clauses)

The bikes The window-panes	rode (away) cracked
ACTOR	**PROCESS**

(Doing Clauses)

The kids The earthquake	rode cracked	the bikes the window-panes
ACTOR	**PROCESS**	**GOAL**

Ergative interpretation

(Happening Clauses)

The bikes The window-panes	rode (away) cracked
MEDIUM	**PROCESS**

(Doing Clauses)

The kids The earthquake	rode cracked	the bikes the window-panes
AGENT	**PROCESS**	**MEDIUM**

In the ergative model, the Process and Medium together form the nucleus of an English clause. Thus the Medium is the nodal participant throughout the system. It is neither the doer nor the causer, but the one that is critically involved according to the nature of the process. Apart from Medium and Agent, there are two further ergative participant roles: the Beneficiary[19] and the Range. The Range is the element that specifies the range or domain of the process. A Range may occur in all clauses, except for existential ones. In the case of a material clause, the Range is the Scope. These

[19] Since the beneficiary is not a relevant participant in material clauses that express motion, it is not going to be dealt with in the present paper.

participant-like functions are additional to the Medium (the nodal participant). Semantically, they have some features of participants and some of circumstances; grammatically, they are also "mixed". They enter into the clause either directly as nominal groups or indirectly in the form of prepositional phrases (circumstance-like).

There is a causative element in the clause "I made the coin spin", which can be interpreted as 'I (Actor) did something to the coin (Goal) or as 'I (Agent) caused the coin (Medium) to do something". In the ergative analysis this looks the same as 'I spun the coin"; but there is a different interpretation in the transitive analysis: in "I spun the coin" I acted directly on it, while in "I made the coin spin", somehow an indirect force is implied.

Compare:

	I	spun	The coin
Transitive	*Actor*		*Goal*
Ergative	*Agent*		*Medium*

	I	made	The coin	Spin
Transitive	*Initiator*		*Actor*	
Ergative	*Agent*		*Medium*	

A "new" participant is introduced in the transitive analysis: the 'Initiator', whose function is to bring about the action performed by the 'Actor'. Since there are two processes 'made'[20] and 'spin', they have to be represented as two verbal groups in a hypotactic verbal group complex, which should be analysed as a 'discontinuous' verbal group:

[20] Other causative verbs used in this type of clauses are: *get*, *have* and *let*.

I	made	The coin	spin
	Pro-		*cess*

Halliday and Matthiessen (2004) state that probably all transitivity systems, in all languages are some kind of blend of these two semantic models of processes: the transitive and the ergative one.

2.3.5 The Clause Complex

After having explored the internal organization of the clause as a multifunctional construct along with the groups and phrases that constitute it, I will move on to give a general outlook on how clauses are linked to one another by means of logico-semantic relations to form clause-complexes. Although the corpus I will be working on is made up of simplexes, I consider it relevant to include some theory on the clause complex for two reasons. On the one hand, there some cases, though few, in which the original sentence is classified and analysed as a simple clause from the cognitive perspective but as a clause complex from the systemic perspective. These are cases, namely, of dependent non-finite clauses. Therefore, I will focus on the mechanisms by which simplexes are expanded into clause complexes by means of non-finite clauses in order to denote meanings of manner. On the other, there are some cases in the English corpus, where circumstances are expressed by means of prepositional phrase complexes which are translated into Spanish by means of two simple clauses linked by means of parataxis.

Halliday and Matthiessen (2004) speak of two basic systems that determine how a clause is related to another: The degree of INTERDEPENDENCY or TAXIS and the LOGICO-SEMANTIC RELATION. All clauses linked by a logico-semantic relation are interdependent. Two clauses related as interdependent in a complex may be treated as being either of equal status (PARATAXIS) or unequal status (HYPOTAXIS). The distinction between parataxis and hypotaxis has evolved as a powerful grammatical strategy for guiding the rhetorical development of a text, making it possible for the grammar to assign different statuses to figures within a sequence. The choice between

parataxis and hypotaxis characterizes the relation between two clauses within a clause complex, which is often a mixture of parataxis and hypotaxis. A clause complex is formed, then, by means of tactic relations and it is developed as a chain, one pair of clauses at a time.

There is a wide range of different logico-semantic relations any of which may hold between a primary and a secondary member of a clause nexus. But it is possible to group this into a small number of general types, based on the two fundamental relationships of (1) EXPANSION and (2) PROJECTION [21] . In the case of EXPANSION, the secondary clause expands the primary clause by (a) elaborating it, (b) extending it or (c) enhancing it. In the case of "elaborating", one clause expands another by restating in other words, specifying in greater detail, commenting or exemplifying. In the case of "extending", one clause expands another by adding some new element, giving an exception to it, or offering an alternative. In the case of "enhancing", one clause expands another by embellishing around it: qualifying it with some circumstantial in a number of possible ways: by reference to time, place, manner, cause and/or condition. It is this type of expansion- enhancing I am going to concentrate on, paying special attention to those clauses that expand another by qualifying it with meanings denoting manner.

[21] Due to the aim and objectives of this work, projection will not be further developed.

	Category	Meaning	Paratactic	Hypotactic		
				finite	non-finite: conjunction	non-finite: preposition
(i) temporal	same time	A meanwhile B	(and) meanwhile; (when)	[extent] as, while	while	in (the course/ process of)
				[point] when, as soon as, the moment	when	on
				[spread] whenever, every time	–	–
	different time: later	A subsequently B	(and) then; and + afterwards	after, since	since	after
	different time: earlier	A previously B	and/ but + before that/ first	before, until/ till	until	before
(ii) spatial	same place	C there D	and there	[extent] as far as	–	–
				[point] where	–	–
				[spread] wherever, everywhere	–	–
(iii) manner	means	N is via/ by means of M	and + in that way; (and) thus	–	–	by (means of)
	comparison	N is like M	and + similarly; (and) so, thus	as, as if, like, the way	like	
(iv) causal-conditional	cause: reason	because P so result Q	[cause ^ effect] (and) so; and + therefore			
			[effect ^ cause] for; (because)	because, as, since, in case, seeing that, considering		with, through, by at, as a result, because of, in case of
	cause: purpose	because intention Q so action P	–	in order that, so that	–	(in order/ so as) to; for (the sake of), with the aim of, for fear of
	cause: result			so that	–	to
	condition: positive	if P then Q	(and) then; and + in that case	if, provided that, as long as	if	in the event of
	condition: negative	if not P then Q	or else; (or) otherwise	unless	unless	but for, without

Table 8: Categories of enhancement and principal markers

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As we have seen, there are different types of relations used in linking clauses to form clause complexes. These relations are similar to those established by circumstances in the transitivity system. Circumstances, Halliday and Matthiessen explain (2004) also augment the configuration of processes and participants in a clause by either projection or expansion.

For example, the circumstance of Means in the clause: *The thief opened the door with a knife* is equivalent to a non-finite clause linked to *The thief opened the door* in a clause complex: *The thief opened the door using a knife*. While the prepositional phrase: *with a knife* augments the clause circumstantially within the domain of the clause, *using a knife* expands the clause into a clause complex. As the former contains only a minor process (it is a miniature clause), it cannot construe a figure or enact a proposition/proposal. On the other hand, the latter has the grammatical potential of a clause because it can be further augmented circumstantially, for instance, by adding a circumstantial of manner: *using a knife skilfully*; clauses in clause complexes are part of what Halliday and Matthiessen call: "a chain-like or serial structure" (2004, p. 369), that is, they have the capacity of augmenting the clause externally, rather than internally. However, this type of non-finite clauses are said to have a "lower" kind of status. In a hypotactic clause nexus, dependent clauses may be finite or non-finite. In English in a non- finite dependent clause, the subject is usually omitted and it is generally co-referential with the subject of the dominant clause. They usually occur without an explicit conjunction; hence the logical-semantic function is not altogether clear. They may be elaborating, extending or enhancing. Instances like: *"the diamond ring fell, turning and glittering"* could be considered a case of overlap between extension ("and—type additive) and enhancement (while-type temporal).

2.3.6 Embedding

Whereas parataxis and hypotaxis are relations between clauses, embedding is not. Embedding is a mechanism by which a clause or phrase functions as a constituent within the structure of a group, which in turn is a constituent of a clause: *"The diamond ring [[which fell]]"*. There is no direct relationship between an embedded clause and the clause within which it is embedded, but an indirect type of relationship.

Embedding is the 'rank shift' by which a clause or phrase comes to function within the structure of a group. An embedded element can function either as a Postmodifier in a nominal group, as Head of a nominal group (Nominalization), as a Postmodifier in an adverbial group.

Function	Class	In nominal group	In adverbial group
Postmodifier	clause: finite	the house [[that Jack built]]	sooner [[than we had expected]]
	clause: non-finite	the house [[being built by Jack]]	sooner [[than expected]]
	phrase	the house [by the bridge]	sooner [than the rest of us]
Head	clause: finite	[[what Jack built]]	–
	clause: non-finite	[[for Jack to build a house]]	–
	phrase	[by the bridge]	–

Table 9: Types of embedding (rankshift)

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 427), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

However, Halliday and Matthiessen (2004) speak of a fourth function of embedded clauses, cases when the embedded clause is the nominalization of a process: *"Struggling to her feet was the last thing she did"*. The authors call cases like this 'acts' and define 'act' as *"a configuration of a process, participants involved in that process and possibly attendant circumstances"* (2004, p. 204). They explain that clauses of perception often include what they call **macrophenomenal** clauses, where the phenomenon is an act realized by a non-finite clause denoting an act which is seen, heard or perceived in some way. *"An 'act' clause may also occur as Postmodifier to a Head noun of the appropriate class"* (2004, p. 438)": The act [[=of struggling to her feet]]. These cases are generally treated as instances of elaboration. The environment in which this type of embedding usually occurs is mental and behavioural clauses of perception: *"We watched [[= her struggling to her feet"]]*,*"I saw [[= the diamond ring falling"]]*. The non-finite clause realizing the act may either be a present participial one or and infinitive one. *"I saw[[= the diamond ring fall]]"*.

The corpus I will be working on has been extracted from "The Battle of Hogwarts", a chapter in one of the books of the Harry Potter saga, by J.K. Rowling. This chapter displays a lot of action and includes a number of action scenes and events perceived by different characters. These instances are often expressed by

macrophenomenal clauses where acts are realized by non-finite clauses. It is cases of this type of embedding I will be paying attention to in this work.

PROCESS TYPE		Lexical items	Examples
material		Process: *change, destroy, affect*	Actor: [[worrying over what happened]] won't change anything
behavioural	perceptive	Process: *watch, listen to, feel, taste, smell*	she watched [Phenomenon:] [[the plane take/taking off]]
mental	perceptive	Process: *see, notice, glimpse, hear, overhear, feel, taste, smell*	she could see [Phenomenon:] [[the plane take/taking off]]
	cognitive	–	–
	desiderative	–	–
	emotive	–	–
verbal		–	–
relational	intensive & attributive	Attribute: [manner] *easy, hard, difficult, challenging; a piece of cake, a cinch*; [comment] *important; (of) what/no/little use* [[*(for x) to do*]]	[manner] it's easy [[(for him) to revise the manuscript]] ~ he can revise ... easily/ with difficulty [comment] it's important [[(for him) to revise the manuscript]] ~ [[that he should revise the manuscript]] is important
		Attribute: [comment] *thoughtful, considerate, kind, helpful, clever, wise, smart; careless, negligent, thoughtless, stupid, silly, foolish, deplorable (of x)* [[*to do*]]	it's thoughtless (of him) [[to neglect his family]] ~ thoughtlessly, he neglected his family
	intensive & identifying	Value: [manner] *challenge, difficulty, task*; nouns of expansion (Nouns of expansion)	[Value:] the challenge is [Token:] [[(for him) to revise the manuscript]]
	possessive	–	–
	circumstantial	–	–

Table 10: Process type environments of 'act' clauses

Note: Reprinted from *Halliday's introduction to functional grammar* (p. 440), by M. A. Halliday & C. M. Matthiessen, 2014, Milton Park, Abingdon, Oxon: Routledge. 2014 by M. A. Halliday & C. M. Matthiessen. Reprinted with permission.

2.3.7 SFL and Narrative style

Halliday and Matthiessen (2004) claim that long sequences are more likely to be construed paratactically than hypotactically. The combination of enhancement with hypotaxis gives what is known in traditional formal grammar as adverbial clauses of time, place, manner, cause, condition and the like. However, as I have already stated above, it is less frequently found in narrative style. In narrative style, where chronology is an important organizing principle, paratactic temporal sequences as well as extended hypotactic chains play a significant role in the construction of event lines. The authors explain that in narrative style, the flow of events is often construed as a series of episodes. Each episode is developed step by step as sequences of figures linked by temporal relators. The combination of enhancement with parataxis yields a kind of coordination but with a circumstantial feature incorporated into it and expressed by conjunctions such as *: then, so, but, yet*, or by a conjunction group with *and*: *and then, and there, and thus*, or by *and* in combination with a conjunctive: *and at that time, and soon afterwards*. Halliday and Matthiessen (2004) explain that narrative texts are generally made up of sequences of figures which realize a generic element: the *sequent event,* which follows the *initiating event*. The dominant strategy for realizing the sequent event is the relation of temporal sequence. Even if this relation is not marked explicitly by the lexicogrammar, it can be inferred by the reader based on the properties of the figures that make up the episode.

In "The language of space: semiotic resources for construing our experience of space", Matthiessen (2015) holds that how space is modelled in texts depends on the registers that these texts belong to and on the field of activity they operate in. Matthiessen undertakes research in a variety of text-types, including stories of journeys, which belong in the field of activity of what he classifies as "recreating, narrating". He holds that narrative texts have the capacity to construe larger chunks of spatial experience than single locative relations or acts of motion: He explains that narrative texts often construe regions of space in the form of verbal maps and of trajectories through space in the form of *episodes,* which he treats as synonymous with Slobin's *journeys* (1996). Sequences of movements within a journey are generally construed by clause complexes in which locative clauses are linked by temporal relation. Likewise, complexes of

locative adverbial groups and/or prepositional phrases construe the path of a process of movement.

2.4 Literature Review

The aim of this section is to provide a review of some of the research inspired by the Talmian theory of lexicalization patterns as well as most recent studies carried out by sytemicists.

In 1994 Dan Slobin publishes *Relating events in Narrative: A Crosslinguistic developmental Study* (Berman & Slobin), where he presents a research study based on elicited spoken narratives by native speakers using a wordless picture book: *Frog, where are you?* (Meyer, 1969). In this work, Slobin sums up the typological contrasts found between the narratives of three verb-framed languages (Hebrew, Turkish and Spanish) and two satellite-framed languages (English and German). Thanks to the findings of this research study, Dan Slobin came to the conclusion that in Spanish narratives just one piece of information about ground was usually given, either the source ("from x"), the medium ("along/through x) or the goal ("to/(on/in)to /towards x"). He also concluded that in English, it is morphosyntactically possible to attach several path segments to a single verb: "The deer threw him *over* a cliff *into* the pond", while in Spanish a complex Path is described by giving a more detailed description of the setting and by using several verbs and breaking the event into several segments: "El ciervo lo llevó hasta un sitio donde había un risco y debajo pasaba un río. Entonces el ciervo tiró al perro y al niño al río y cayeron."

Dan Slobin goes on to study contrastive differences between English and Spanish and, in 1996, he publishes *Two ways to travel: verbs of motion in English and Spanish,* where he concluded that Spanish translators often omitted information of manner when English motion-manner verbs had no direct Spanish counterpart or, as a second strategy, they decided to capture the manner component outside the verb. Slobin claimed that in Spanish narratives, manner was usually subordinate, that is, expressed in optional constituents such as adverbs, gerundives and subordinate clauses. As to path of motion, Spanish narratives tended to abound more in bare motion verbs, while English narratives tended to add locatives and directionals. Another measure of manner salience

he lists is lexical, as reflected in the diversity of manner expressions in English, for instance, manner verbs such as “hop, jump, leap” or “stroll, stride, ramble, plod, wander” versus “saltar” and “caminar” in Spanish. Slobin came to the conclusion that although some verb-framed languages have manner verbs (in the case of Spanish: “brincar, respingar” for “saltar” and “deambular, vagabundear” for “caminar”) these choices are not frequent. In order to add manner to a boundary crossing event, a subordinate construction is needed. Slobin also concluded (2005) that in translation manner salience follows patterns of the target language rather than the source language. In other words, translations into satellite-framed languages tend to add information about manner while translations into verb-framed languages tend to remove this type of information.

However, Slobin’s research studies are not the only contrastive studies focusing only on English and Spanish from the perspective of Talmy’s lexicalization pattern theory. There is a large number of works whose corpora are texts belonging to the narrative style. Among them, we can mention Pascual Aransáez, “A Cognitive Analysis of the Cross-linguistic Differences between English and Spanish Motion Verbs and its implications for the Foreign Translation” (1999). The main objective of this work is to analyze and contrast with the original English version a corpus consisting of 97 motion verbs from a Spanish translation of “The Happy Prince” by Oscar Wilde. The analysis is done following Langacker’s cognitive grammar and Talmy’s event frame analysis but, as a novelty, applying James’ (1980) Contrastive Analysis. The aim was to prove that a cognitive approach to translation studies is complementary to the studies carried out from other perspectives and should lead to complementary conclusions so that a comprehensive all-embracing description of translation can be achieved. Along the same line, we can mention “Variación intratipológica y diatópica en los eventos de movimiento” by Ibarretxe-Antuñano and Gascón (2003) but this is a contrastive study comparing differences in the expression of Motion in languages that belong to the same typology. Cifuentes Ferez in “La traducción de manera de movimiento en textos narrativos del inglés al español” (2008) studies a parallel corpus of 228 motion events (114 in English and 114 in Spanish) taken from the English novel “Harry Potter and the Order of the Phoenix” (2003) by J.K Rowling and its corresponding translation into Spanish by Editorial Salamandra. She studies the problems caused by the differences in

the lexicalization of manner and the strategies translators resort to in order to overcome them while trying to be faithful to the narrative style of the target language and the manner of information in the source text. Once more the cross-linguistic analysis is done applying a cognitive approach, mainly Slobin's findings.

As to systemic functional multilingual studies comparing and contrasting languages belonging to different typologies, there are a lot fewer but the number has been increasing lately. We can mention "Language Typology: A Functional Perspective by Caffarell, Martin and Matthiessen (2004) as one of the most thorough works on language typologies from this perspective. The book reflects and consolidates the growth in descriptions of a range of languages based on the systemic functional theory, going back to Halliday's field work on dialects of Chinese in the Pearl River Delta in the late 1940s and including a number of new accounts being added in the 1990s. However, there are no descriptions of the Spanish language whatsoever and let alone of the expression of motion in this language. In 2008, Jorge Arús published "Tipología de procesos de desplazamiento en español", in which he explores the construal of movement through space in Spanish but this systemic description is not a contrastive one. In 2010, Jorge Arús et al published Systemic Functional Grammar of Spanish: A Contrastive study with English. This is a comprehensive study of Spanish grammar from the clause upwards, which offers a systemic-functional account of this language according to the three metafunctions.

More recently, Christian M.I.M. Matthiessen along with his PolySystemic Research Group at the Faculty of Humanities of the Polytechnic University in Hong Kong has been dealing with the development of a systemic account of the construal of human experience of space in languages, which involves a range of ideational systems that are put to work in texts belonging to different genres. Matthiessen speaks of the phenomenon of space as a property of first order or physical system. He suggests that the language of space is part of the construal of the human experience of space with fourth order systems or semiotic systems. He holds that experience is transformed into meaning within the ideation base of a language. Matthiessen and Kasyap (2013) explored the representation of motion at the ideational level in around a dozen registers, which include topographic procedures, texts on physics dealing with mechanics and narratives involving journeys. They concluded that motion processes vary according to

the demands of different types of context. This study yielded a taxonomy of motion processes which includes motion processes of direction, of manner and of assuming position. Later, in "The Language of Space: Semiotic Resources for Construing our Experience of Space" (in Press), Matthiessen focuses on the resources for construing space in English, Spanish, Japanese and Chinese (Mandarin). He outlines the lexicogrammatical resources for representing space, pointing out the significance of the complementarity of the two models of construal of the ideational metafunction: the logical mode and the experiential mode. Matthiessen and his research group also explored the construal of space in different languages including the Spanish language, especially, variation across languages in terms of the construal of human experience of space. In this paper, Matthiessen tried to find out the options that have evolved in English for construing static location in space and dynamic location through space; he studies how the modelling of space in texts depends on the registers that the texts belong to, thus on the nature of the situations that they operate in. In his preliminary conclusions, Matthiessen explains that topographic procedures abound in verbs of direction, for such register foregrounds the navigational aspect of the lexicogrammar of motion. However, verbs of manner and/or verbs denoting postural movement are scarce. In contrast, when analyzing narrative style, more specifically the narrative of a journey (one chapter from J.R.R Tolkien's "The Lord of the Rings"), he found that this text-type deploys both verbs of direction and of manner when evoking the nature of the journey and that there are a few instances of change in posture. He concluded that the study of variation in the construal of space across registers gives us important insight into how space is modelled in language.

As we have seen, even though Cognitive Linguistics and Systemic Functional Linguistics differ greatly, there are a few aspects they share and which I intend to analyse below.

To begin with, both Cognitive Linguistics and Systemic Functional Linguistics were born as a reaction to structural approaches, which viewed language as an autonomous system and which disregarded meaning. As we have seen, Cognitive Linguistics explores the connections between human bodily experience, the conceptual system and the semantic structure expressed by language. It claims that thought emerges from body experience and that our conceptual systems are based on perception, body

movement and social experience. Cognitivists believe that language makes use of shared concepts and conventionalizes them among speakers of a community, which contributes to their mutual understanding. Likewise, in the systemic framework, experience is interpreted as meaning and meaning as a social intersubjective process, therefore, its construal becomes an act of collaboration. Halliday (1985) argues that Grammar has to interface with what goes on outside language: with the happenings and conditions of the world and with the social processes we engage in. Grammar has to organize the construal of experience and the enactment of social processes so that they can be transformed into wording.

Secondly, both Cognitive Grammar and Systemic Functional Grammar were born as innovative approaches which called for the need of using more meaningful concepts when dealing with syntax. Linguists of both schools considered there was an unavoidable oversimplification when trying to fit an unlimited number of options in real communication to a limited taxonomy made up of a few traditional grammatical concepts such as noun, verb, modifier, adjectives. Ronald Langacker (1987) claimed that a radical conceptual reorganization was needed and he introduced a whole battery of new concepts, terms and notations, aimed at fulfilling this purpose. Systemic Functional Linguists hold a similar view. In Downing and Locke we read: "One obvious problem in the identification of participants and processes is the vastness and variety of the physical world and the difficulty involved in reducing this variety to a few semantic roles and processes" (2002, p. 112). Halliday, for his part, also provided a more meaningful classification for non-verbal elements when analysing a material clause. For instance, he labelled the 'logical Subject' as *Actor*; the 'logical indirect Object' as *Beneficiary*, the 'logical direct object' as *Goal*; and the 'logical Cognate Object' as *Range*. (1985, p. 132). As to circumstantials, Halliday and Matthiessen (2004) realign them in the context of the overall interpretation of transitivity as the grammar of experience, which helps get a more meaningful and somewhat less arbitrary classification. For instance, *Circumstantials of Location > place* include not only *static location* in space but also the *source*, *path* and *destination* of movement.

Another point in common is the classification into *agentive* and *non-agentive* motion. As it is well-known, the material realm is quite vast and it covers events,

activities and actions which involve both animate and inanimate beings. When describing the motion event, Talmy (2000) further classifies the proposition as *Agentive*, *Self-Agentive* or *Non-Agentive* depending on whether the Figure[22] in a motion event is moved by an agent or whether it is able to move by itself or whether it is an inanimate being and, yet, capable of moving by itself. Systemic Functional Linguistics also explores and includes agentivity in its transitive analyses. This is done by looking at material clauses from a different perspective- that of the ergative model, which - as we have seen in the previous section- is not a system in itself but a property of the transitivity system. The ergative model focuses on whether the process happens *by itself* or whether it is *caused* to happen. Halliday and Matthiessen (2004) explain that there is a difference between "happening" and "doing." In the former, the actualization of the process is represented as self-engendered whereas in the latter, the actualization of the process is represented as being caused by an external participant.

Finally, another aspect in which these two approaches bear some resemblance is in their interest in the expression of motion and manner in narrative style. Dan Slobin (1996) was the first one to introduce the notion of "journey" as a representation of motional sequence. As it was discussed in section 2.7 above, Slobin addressed this issue in a comparative study of translations of English language novels into Spanish and vice-versa in *Two ways to travel: verbs of motion in English and Spanish.* One of Slobin's most significant findings when contrasting the narratives of satellite-framed languages and verb-framed languages was that the former presented a more dynamic and lively description of motion events both as regards manner of motion and path, while the latter tended to focus on static descriptions of the setting and the protagonists' end point location. He concluded that Path is the core component in motion event descriptions - though lexicalized by different linguistic elements; whereas Manner of motion is a more external component, optional in verb-framed languages (Spanish) but readily encoded in satellite-framed languages (English).

Halliday and Mathiessen (2004) also addressed the analysis of motion and manner in narrative style. When studying the clause complex, they explored what type

[22] "The figure" in cognitive terms.

of logico-semantic relations are more frequently used to form clause-complexes in narrative style in English. They arrived at the conclusion that as chronology is an important organizing principle in narrative, paratactic temporal sequences – and to a less extent extended hypotactic chains- play a significant role in the construction of event lines, which are often construed as a series of episodes. Matthiessen, for his part, carried on multilingual studies in the construal of space and took a special interest in stories of journeys, which belong in the field of activity of what he classifies as "recreating, narrating". He studied original and translated fiction in an attempt to discover similarities and differences in the expression of both motion and manner, about which he claimed there is considerable amount of variation across languages.

As we have seen both approaches seek to explore the interrelations between experience, language and cognition and give outmost relevance to meaning and are interested in crosslinguistic contrastive analyses of typologically different languages.

CHAPTER 3

Methodology and Corpus

3.1 Introduction

The previous chapter provided the theoretical background of the areas of Cognitive Linguistics and Systemic Functional Linguistics which are pertinent to the object of the present study. This chapter introduces the methodology and rationale behind the choice of taxonomies, procedures and methods of analysis.

As it has been stated in the literary review, over the last twenty years, the terms most frequently used to compare and contrast the representation of motion through space in English and Spanish come from the field of Cognitive Linguistics, especially from the Talmian framework of lexicalization patterns (1985)[23]:

- The **motion event** itself – a translocation from one location to another.
- The **figure** involved in this motion – animate or inanimate.
- The **cause** of motion –the force causing motion.
- The **ground** relative to which the figure moves.
- The **direction** or **path** of the motion in terms of the ground
- The **manner** of motion
- The **co-event** – event(s) accompanying the motion event.

In this research study, however, the main aim is to carry out a systemic functional description of the construal of human experience of space in narrative texts in English and Spanish in an attempt to see to what extent a systemic perspective can enrich cognitive analyses. Therefore, for the systemic analysis of the construal of motion through space in my corpus, I will focus on the clause as representation- in Halliday and Matthiessen's words: "the clause as a mode of reflection that imposes

[23] For a detailed description of these cognitive terms, see sections 2.2.1 and 2.2.2 in chapter 2

order on the endless variation and flow of events" (2004, p 174) and, in particular, on material clauses of motion.

As we have seen in chapter 2, the lexicogrammar of English and Spanish provides two complementary ideational modes for construing outer experience: the experiential mode and the logical mode. The logical mode of construing experience is deployed to construe sequences of movement. My corpus –having been extracted from a novel- is obviously made up of a number of clause complexes which are good examples of how narrative texts construe trajectories through space as a series of movements in the form of episodes. Notwithstanding, in the present work, I will focus only on the experiential mode of construing experience, postponing the analysis of the logical mode for future research.

I have taken this decision -controversial though it may sound- because although the linguistic resources for construing space generally operate at clause rank, how English and Spanish differ when construing features of motion can be better seen down the rank scale, at phrase and even at word rank. In "The Grammarian's dream: lexis as most delicate grammar" (Hasan, 2015), Hasan claims that the lexical item is unsegmentable and that different functions can be conflated on to one single word, which may become the expression of two or more conflated grammatical functions.

As to the material clauses, all of the simplexes in the corpus illustrate instances of transformative clauses, in which the outcome[24] is often mapped on a separate element. Therefore, they will be classified as Figures of Doing or Happening, depending on whether the outcome of the motion process extends to another participant or not.

3.2 Corpus

The corpus is made up of an English-Spanish collection of 80 parallel motion-material clauses (simplexes); 40 in English and 40 in Spanish. The 80 simplexes have been sorted out from a larger corpus made up of both simplexes and complexes - 150 in all- which have been extracted from *The Battle of Hogwarts* (chapter 31) of "Harry Potter and the Deathly Hallows", by J.K Rowling (See appendices I and II). It is worth

[24] To review the notions of "transformative clauses" and "outcome", see section 2.3.1 in chapter 2.

pointing out that since I depart from a cognitive perspective, the 40 simple clauses have been classified as such following this approach. However, some of them will be classified as clause complexes from the systemic perspective once the SFL analyses have been carried out.

The final decision to work with the corpus of simplexes is directly linked to one of the objectives of this work: analyse how English and Spanish differ in the expression of translational motion. As stated in the previous section, this can be better seen down the rank scale, at phrase/group and word rank. With this postulate in mind, I have decided to focus on the three basic components of a material clause: *processes*, *participants* and *circumstances* and try to discover what meanings and/or grammatical functions each of them denotes.

The editions used were, for the English corpus, the original version published by Bloomsbury in 2007; and for the Spanish corpus, "Harry Potter y las Reliquias de la Muerte", translation by Gemma Rovira Ortega, published by Salamandra in 2008.

The reason behind the choice of this book lies in the fact that this series of fantasy novels has become one of the most widely read in children's literature in history and its books have been translated into more than 60 languages. This will eventually give the chance to replicate this contrastive study applying a dual approach (a systemic approach and a cognitive approach) to analyse the expression of translational motion in other languages.

The selection of this chapter, in particular, is the result of a small survey carried out in 2014, in which ten young avid readers of the saga (ranging in age from 17 to 24 years old) were asked to choose one chapter per book which they considered displayed a lot of action. In a second stage, they were asked to pick out the most action-packed one of the seven chapters already selected. Eight out of the ten subjects found "The Battle of Hogwarts" the most action-packed of them all. [25]

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[25] **Summary of Chapter 31:** Hogwarts gathers in the Great Hall preparing for battle, and after Voldemort's warning, the younger students and Slytherins evacuate while the rest stay to fight. Harry runs off and talks to the Grey Lady about the diadem, then soon realizes it's in the Room of Requirement: there he meets Ron and Hermione, holding basilisk fangs and fresh from the Chamber of Secrets. They take a moment to kiss, then the trio searches for the diadem. They are nearly foiled by Malfoy, Crabbe, and Goyle, and narrowly escape Crabbe's Fiendfyre, but the diadem is destroyed – then several Weasleys come into view, fighting, and an enormous explosion hits them all, killing Fred.

3.3 Methodology

In an attempt to answer my research questions and try to prove my hypothesis that complementing Talmy's theory of lexicalization patterns with cross-linguistic analyses from a systemic perspective can enrich cognitive studies, I have applied a mixed approach (qualitative-quantitative).

This study revolves around the exploration of a central phenomenon: a comparative-contrastive analysis of the expression of motion and manner in English and in Spanish from two theoretical perspectives; therefore, the main approach is of a qualitative nature. Given that Systemic Functional taxonomies are more delicate and detailed than cognitive ones, I have provided some percentages to measure the frequency of occurrence of each of the systemic categories in my corpus. This quantitative data will help me decide to what extent a greater delicacy in the categories has an impact in the quality of the translations of motion events done by students.

3.4 Procedures and Instrument of Analysis

Having set the criteria to apply in the present study and presented the corpus on which this will be based, I will proceed to introduce and justify the rationale behind the taxonomy of systemic terms to be used in my analyses.

3.4.1 Participants[26]

The participants typically associated with motion processes in a material clause will be central to my analyses. However, in the case of the Goal, this participant will be analysed only when it appears as the outcome of a process in a transformative type of doing. Participants that belong in the ergative model of transitivity, such as Agent, Medium and Range will also be part of the analyses.[27] At this point, it is worth remembering that the Scope or Range is often referred to as a "Pseudo-participant", for it has some features of a participant and some of circumstances. The Scope/Range construes the domain over which a motion process like "cross or climb" takes place; it

[26] For a detailed description of the different types of Participants, see section 2.3 in chapter 2.
[27] To review notions on the ergative model, see section 2.3.4 in chapter 2.

construes an entity which specifies the range of the "crossing" or "climbing" but there is no "doing" relationship. I will apply this dual way of looking at the same material clause of motion in an attempt to discover what SFL can contribute to the analysis of agency in motion events.

Tables 11 (a) and 11 (b), illustrate instances of noun groups realizing participant roles typically found in material clauses of motion and which belong in both the transitive and the ergative models in both English and Spanish. The participant at stake in each case has been printed in bold type.

	TRANSITIVE MODEL		ERGATIVE MODEL	
ENGLISH PARTICIPANTS	Actor	**The player** crossed the penalty area.	Medium	**The player** crossed the penalty area.
	Initiator	**The player** rolled the ball over the penalty area.	Agent	**The player** rolled the ball over the penalty area.
	Goal	The player rolled **the ball** over the penalty area.	Medium	The player rolled **the ball** over the penalty area.
	Scope	The player crossed **the penalty area.**	Range	The player crossed **the penalty area**.

Table 11 (a): Typical participant roles in material clauses of motion in English

	TRANSITIVE MODEL		ERGATIVE MODEL	
SPANISH PARTICIPANTS	Actor	**El jugador** cruzó el área.	Medium	**El jugador** cruzó el área.
	Initiator	**El jugador** rodó (hizo rodar) la pelota sobre el área.	Agent	**El jugador** rodó (hizo rodar) la pelota sobre el área.
	Goal	El jugador rodó (hizo rodar) **la pelota** sobre el área.	Medium	El jugador rodó (hizo rodar) **la pelota** sobre el área.
	Scope	El jugador cruzó **el área.**	Range	El jugador **cruzó el área.**

Table 11 (b): Typical participant roles in material clauses of motion in Spanish

3.4.2 Processes

To go along the same lines mentioned in the previous section and explore features of agency, the processes will be classified as *middle*, *effective* or *pseudo-effective* depending on whether their actualization is represented as being self-engendered or not.[28]

English	The player	***ran by***	----
	Participant Medium/Actor	**Motion process** **MIDDLE**	
Spanish	El jugador	***pasó***	corriendo
	Participant Medium/Actor	**Motion process** **MIDDLE**	

Table 12 (a) Ergative model - Middle processes (English and Spanish)

English	The player	***Rolled***	**the ball**	over the penalty area.
	Agent/ initiator	**Motion process** **EFFECTIVE**	**MEDIUM/** **ACTOR** **Goal**	
Spanish	El jugador	***rodó***	**la pelota**	sobre el área.
	Agent/ initiator	**Motion process** **EFFECTIVE**	**MEDIUM/** **ACTOR** **Goal**	

Table 12 (b) Ergative model -Effective processes (English and Spanish)

English	The player	***crossed***	the penalty area.
	Participant Medium/Actor	**Motion process** **PSEUDO-EFFECTIVE**	Range/Scope
Spanish	The player	***crossed***	the penalty area.
	Participant Medium/Actor	**Motion process** **PSEUDO-EFFECTIVE**	Range/Scope

Table 12 (c) Ergative model- Pseudo-effective processes (English and Spanish)

[28] To revise what the concept of "self-engendered actualization of a process" is, go back to page 53 in chapter 2.

As to the classification of the material processes of motion from a systemic point of view, I will mainly follow Christian Matthiessen in *"The language of space: semiotic resources for construing our experience of space"* (2015). The author provides a classification of motion processes that encode meanings of manner and makes it more delicate by adding a subclassification: **manner>direction (analytic construal)**; **manner>direction (synthetic construal)**; **manner>phase**; **manner>means**. **Synthetic construal** implies that meanings of direction are conflated with meanings of motion in the verb itself (*ascend/descend*) typical of the Spanish typology. In **Analytic construal,** on the other hand, meanings of direction are encoded in a particle outside the verb (go+*up*/*down/out*). **Synthetic construal** will prove most appropriate when analysing processes included in the Spanish corpus, for Spanish as a verb-framed language, generally conflates meanings of motion and trajectory in the lexical verb. Besides these five categories, I have decided to add **verbs of assuming position,** one of the categories Beth Levin includes in *English Verb Classes and Alternations: A Preliminary Investigation (*1993). The reason behind this decision lies in the fact that this category can prove useful when comparing and contrasting English and Spanish, for the Spanish language abounds in pronominal verbs which denote change of position (*sentar**se***, *parar**se***).

Tables 13 (a) and 13 (b) include manner verbs along with more delicate subclasses most frequently found in narrative style in English and Spanish.

TYPE OF MOTION PROCESSES IN ENGLISH			FIELD OF ACTIVITY (Narrative fiction)
MANNER	**Direction of movement**	**Analytic construal**	Come (in, out, up, down) / Go (*in, out, up, down*) Get *(in, out, up, down*) among others.
		Synthetic construal	*Advance- ascend- descend- cross- exit- enter- rise- climb- cross- leave, among others.*
	Phase of movement	**Analytic construal**	"*On*", "*off*" [29] in walk *on* - stumble *on*- run *off*-speed *off*, among others.
		Synthetic construal	Continue/start to do (something) *Continue (to)ward*(somewhere) among others.
	Quality of movement		Ran -walk -fly - float - clamber- leap- scramble- dash-stumble, among others.
	Means of movement		Sail- row- cycle- ride-drive, among others.
	Asumming Position		Sit (up/down) - Stand (up) - Bend- Stoop- Crouch- Perch-Kneel-Lie, among others.

Table 13 (a) Taxonomy of manner-motion verbs (English)

TYPE OF MOTION PROCESSES IN SPANISH		FIELD OF ACTIVITY (Narrative fiction)
MANNER	**Direction (Synthetic construal)**	Entrar- salir-subir-bajar-ascender- descender- ir -venir- escalar- trepar- elevarse-escalar, among others.
	Quality	Correr- caminar- volar- flotar- marchar, among others.
	Means	Manejar- cabalgar-navegar-remar, among others.
	Phase of movement	Continuar /empezar (*a hacer algo/haciendo algo*) Seguir hacia (*algún lugar*) irse, marcharse, encaminarse, among others.
	Assuming position	Sentar(se)-parar(se)-arrodillar(se)-agachar(se)- acostar(se)-apoyar(se), among others.

Table 13 (b) Taxonomy of manner-motion verbs (Spanish)

[29] "on" /off as adverbial particles that can add a feature of phase-stage of the change of location.

3.4.3 Circumstances

As to circumstances, I will focus on enhancing circumstances. I will analyse only those typically associated with motion processes that involve translocation through space and manner of movement so as not to deviate from the object of study of this work in any way. The chart below includes adverbial groups and prepositional phrases in both languages and also adverbial group/prepositional phrases complexes expressing spatial paths in English.

EXTENT-SPATIAL	Distance	The owl flew **for three miles.**
EXTENT-LOCATION	Path	The wand slid **over the table.**
	Destination	They marched **towards the Room of Requirement.**
	Source	Fantastic creatures emerged **from the bottom of the sea.**
	(Source+Path-+Destination)	They ran **out** of the attic **down** the stairs **into** the basement.[30]
MANNER	Means	He walked **on all fours.** I left **by bike.**
	Quality	The snake crept **slowly.** They fled **at top speed.**

Table 14(a) Circumstantials typically associated with motion and translocation (English)

EXTENT-SPATIAL	Distance	La lechuza voló **(por) tres millas.**
EXTENT-LOCATION	Path	La varita se deslizó **sobre/por la mesa.**
	Destination	Marcharon **hasta el salón multipropósitos.**
	Source	Criaturas fantásticas emergían **desde el fondo del mar.**
MANNER	Means	Cruzaron **a nado**. Se fueron **en cuatro patas**.
	Quality	La serpiente se arrastraba **lentamente.** Se escaparon **a toda velocidad.**

Table 14(b) Circumstantials typically associated with motion and translocation (Spanish)

[30] These "complex prepositional phrases" are non existent in Spanish, and, therefore, often translated by means of a clause complex paratactically related.

As it has already been stated, the corpus is made up of 80 material clauses (simplexes)[31]: 40 in English and 40 in Spanish. All of the material clauses include descriptions of motion with translocation. In order to explore how a systemic approach describes this type of motion in both languages and compare it with cognitive descriptions, I have designed an instrument of analysis that consists of nine different possible combinations of linguistic elements for the expression of meanings concerned with translocation.

Each of these combinations constitutes a pattern that represents a quantum of change (*a motion event* in cognitive terms), which is analysed from a fourfold perspective: first from a cognitive linguistics perspective in English and Spanish, and at a second stage from a systemic perspective in both languages again. The design of this taxonomy is not random but the result of two main factors. On the one hand, although there exists vast literature on the expression of motion from the cognitive point of view and some from the systemic perspective, there is not any previous research which compares and contrasts the expression of motion in two typological different languages from this dual theoretical perspective: cognitive-systemic. Therefore, the design of a taxonomy that suited the type of analyses I intended to carry out and helped me fulfill my objectives was absolutely necessary for this work.

To optimize my work, I reorganized the material clauses in my corpus into groups that represented recurrent patterns of quantum of change. I took as a point of departure Leonard Talmy's assumption that semantic elements of different types may be expressed by the same type of surface elements, and the same type of semantic element may be expressed by different surface elements. I proceeded to examine which linguistic elements expressed the semantic elements associated with motion in my corpus, and I identified nine combinations that were recurrent and which are listed below:

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[31] In some cases, very few in fact, the clauses in this corpus are cases of clause complexes related to one another by means of (PARATAXIS) or (HYPOTAXIS). In order to meet the objectives set in this work, in those cases only one clause (a simplex) within the clause complex will be analysed.

3.4.4 Recurrent Patterns

1. a- Translocation encoding **Manner-quality** of motion **in the verb**.
   b- Translocation encoding **Manner-means** of motion **in the verb**.
2. Translocation encoding **Direction** of motion **analytically**.[32]
3. Translocation encoding **Direction** of motion **synthetically**.
4. Translocation encoding **Assuming Position in the verb**.
5. Translocation encoding **Phase** of motion **in an adverbial particle**.
6. Translocation encoding **Manner** of motion **circumstantially**.
7. Translocation encoding **Domain of Motion** process in **Scope/Range.**
8. Translocation of **Participant caused by an external Participant**.
9. Translocation encoding **Direction** of motion in **Prepositional Phrase Complex.**

I have organized my work in five distinct stages:

a. I sorted out and grouped each of the material clauses (motion events in cognitive terms) in the corpus into one of the 9 variants designed as a research instrument.
b. I analysed all the instances of each the 9 variants (along with subvariants) from the cognitive perspective.
c. I analysed all the instances of each the 9 variants (along with subvariants) from the systemic perspective.
d. I compared and contrasted the resulting analyses after the two approaches were applied to get preliminary results.
e. I carried out an in-depth analysis of results.

[32] This is only possible in English

3.5 Sample Analyses

To illustrate my method of analysis, I have selected 40 material clauses (*motion events* in the cognitive approach) out of the 80 material clauses (Figures of Doing or Happening in systemic terms) that make up the corpus of this work. The criterion behind this selection has been to illustrate each of the recurrent patterns listed in the previous section. In order to make the interpretation of the charts clearer, the linguistic element that encodes the semantic entity in focus is in italics. When a semantic entity has been encoded in one language and not in the other, the language will be specified between brackets. When the cognitive approach lacks a label to match the one provided by Systemic Functional Linguistics, this will be signalled by means of an asterisk and discussed in the next chapter. Finally, the columns which display the classification of the semantic entity in focus in each case have been printed in two different colours[33] to facilitate the interpretation and processing of the analyses.

Pattern 1- a

CL

English	Harry	*sprinted*	by
Self-agentive	**FIGURE**	**MOTION+MANNER**	**PATH**
Spanish	Harry	pasó	zumbando
Self-agentive	**FIGURE**	**MOTION+ PATH**	**MANNER**

SFL

English	Harry	*sprinted* by	----
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Quality+Direction: analytic	
Spanish	∅ (Harry)	pasó	zumbando
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direction: synthetic	**Process** Middle Manner:Quality
(clause nexus)	∅ (Harry) pasó **α [clause of motion event]**		∅ (él) zumbando **×β[clause of co-event]**

Figure 3: 1.a.i- Translocation encoding Manner of motion - **Manner/Quality** in the verb in English.

[33] Lightblue for CL analyses and red for SFL analyses.

CL

English	A jet of scarlet light	*shot*	past
Non-agentive	**FIGURE**	**MOTION+MANNER**	**PATH**
Spanish	Un chorro de luz roja	pasó	rozando
Non-agentive	**FIGURE**	**MOTION+ PATH**	**MANNER**

SFL

English	A jet of scarlet light	*shot* past	-----
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Quality+Direction: analytic	
Spanish	Un chorro de luz roja	pasó	rozando
Figure of Happening	PARTICIPANT Medium/Actor	**MOTION PROCESS** Middle Manner: Direction: synthetic	**Process** Middle Manner:Quality
(clause nexus)	Un chorro de luz roja **α [clause of motion event]**		ↄ (chorro de luz) rozando **×β[clause of co-event]**

Figure 4: 1.a.ii- Translocation encoding Manner of motion - **Manner/Quality** in the verb in English.

CL

English	(Harry caught sight of) a pearly white figure	***drifting***	**across**	the entrance hall
Self-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**
Spanish	(Harry vio) una figura de blanco perlado	***flotando***	por	el vestíbulo
Self-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**

SFL

English	a pearly white figure	drifting	across	the entrance hall.
Figure of Happening	**PARTIC.** Medium /Actor	**MOTION PROCESS** Middle Manner: Quality	**CIRCUMS.** Extent Location: Path	
			proc	**range**
Harry caught sight of **Behavioural clause of perception**	[a pearly white figure drifting across the entrance hall] **Macrophenomenal clause (embedded)**			
Spanish	una figura de blanco perlado	flotando	por	el vestíbulo.
Figure of Happening	**PARTIC.** Medium /Actor	**MOTION PROCESS** Middle Manner: Quality	**CIRCUMS** Extent Location: Path	
			proc	**range**
Harry vio **Behavioural clause of perception**	[una figura de blanco perlado flotando por el vestíbulo] **Macrophenomenal clause (embedded)**			

Figure 5: 1.a.iii- Translocation encoding Manner of motion **Manner/Quality** in the verb in both languages.

Pattern 1-b

CL

English	A great cavalcade of transparent figures	*galloped*	past	on horses
Self-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**MANNER**
Spanish	Un nutrido grupo de jinetes traslúcidos	pasó		al galope
Self-agentive	**FIGURE**	**MOTION/PATH**		**MANNER**

SFL

English	A great cavalcade of transparent figures	*galloped past*	on	horses
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Means + Direction: analytic	**CIRCUMS.** Manner/means	
			proc	**range**
Spanish	Un nutrido grupo de jinetes traslúcidos	pasó	al	galope
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direction: synthetic	**CIRCUMS.** Manner/means	
			proc	**range**

Figure 6: 1.b.i- Translocation encoding Manner of motion - Manner/Means in English

Pattern 2

CL

English	The wand	rolled	*out*	**of sight beneath** a mountain of broken furniture and boxes.	
Non-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**	
Spanish	La varita	rodó	por	**el suelo**	(y) se perdió bajo una montaña de cajas y muebles...
Non-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**	

SFL

English	The wand	rolled *out*	**of** sight		**beneath** a mountain of broken furniture and…
--Figure of Happening	**PARTIC.** Medium /Actor	**MOTION PROCESS** Middle Manner:Quality+ Direction:analytic	**CIRCUMS.** Extent Location: Source +Destination		
			Complex prep. phrase		
Spanish	La varita	rodó	**por**	el suelo	(*y*) ⍉ se perdió bajo una montaña de…
Figure of Happening	**PARTIC.** Medium /Actor	**MOTION PROCESS** Middle Manner: Quality	**CIRCUMS** Extent Location:Path		----
			proc	**range**	

Figure 7: 2.i-Translocation encoding Direction of Motion analytically in English.

CL

English	(Harry heard) the sound of the Slytherins	trooping	*out*	on the other side of the hall.
Self-agentive	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**
Spanish	(Harry oyó) el ruido de los alumnos de Slythering	saliendo	en masa	desde el otro extremo del salón.
Self-agentive	**FIGURE**	**MOTION+ PATH**	**MANNER**	**GROUND** (source)

SFL

<table>
<tr><td>English</td><td>… the sound of the Slytherins</td><td>trooping out</td><td colspan="2">on</td><td colspan="2">the other side of the hall.</td></tr>
<tr><td rowspan="2">Figure of Happening</td><td rowspan="2">PARTIC.
Medium
/Actor</td><td rowspan="2">MOTION PROCESS
Middle
Manner:
Quality+Direction:
analytic</td><td colspan="4">CIRCUMS.
Extent Location:</td></tr>
<tr><td colspan="2">proc</td><td colspan="2">range</td></tr>
<tr><td>Harry heard
Behavioural clause of perception</td><td colspan="6">[the sound of Slytherings trooping out on the other side of the hall]
Macrophenomenal clause (embedded)</td></tr>
<tr><td>Spanish</td><td>el ruido de los alumnos de Slyth</td><td>saliendo</td><td>en</td><td colspan="2">masa</td><td>desde el otro extremo del salón.</td></tr>
<tr><td rowspan="2">Figure of Happening</td><td rowspan="2">PARTIC.
Medium
/Actor</td><td rowspan="2">MOTION PROCESS
Middle
Manner:
Direction</td><td colspan="2">CIRCUMS Manner/Quality</td><td colspan="2">CIRCUMS
Extent
Location:
Source</td></tr>
<tr><td>Proc</td><td>range</td><td>Proc</td><td>range</td></tr>
<tr><td>Harry oyó
Behavioural clause of perception</td><td colspan="6">[el ruido de los alumnos de Slythering saliendo en masa desde el otro extremo del salón]
Macrophenomenal clause (embedded)</td></tr>
</table>

Figure 8: 2.ii-Translocation encoding Direction of Motion analytically in English.

Pattern 3

CL

English	Serpents, chimaeras and dragons	*rose*	and *fell.*[34]
Self-agentive	**FIGURE**	**MOTION+ PATH**	
Spanish	Serpientes, quimeras y dragones	*se alzaban*	y *descendían*.
Self-agentive	**FIGURE**	**MOTION/+ PATH**	

[34] This is a case of a clause complex related by means of parataxis in both languages. Only the first clause will be analysed in detail. The focus of attention in this case is the motion process.

SFL

English	Serpents, chimaeras and dragons	*rose*	and ∞ *fell.*
Figure of happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direct:synthetic	
Spanish	Serpientes, quimeras y dragones	*se alzaban*	y ∞ *descendían.*
Figure of happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direct:synthetic	

Figure 9: 3.i-Translocation encoding Direction of Motion synthetically in both languages.

CL

English	Death Eaters	*had penetrated*	Hogwarts
Self-agentive	**FIGURE**	**MOTION +PATH**	**GROUND**
Spanish	Los Mortífagos	habían penetrado	en Hogwarts
Self-agentive	**FIGURE**	**MOTION +PATH**	**GROUND**

SFL

English	Death Eaters	had penetrated	Hogwarts
Figure of happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direct: synthetic	Range/Scope
Spanish	Los Mortífagos	habían penetrado	en Hogwarts
Figure of happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Direct:synthetic	**CIRCUMS** Extent Location: Destination

Figure 10: 3.ii-Translocation encoding Direction of Motion synthetically in both languages.

Pattern 4

CL

English	Hagrid	*stooped*	down
Self-agentive	**FIGURE**	**MOTION+PATH**	**++PATH**
Spanish	Hagrid	*se agachó*	
Self-agentive	**FIGURE**	**MOTION+PATH**	

SFL

English	Hagrid	*stooped* down
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner : Assuming position + Direction:analytic
Spanish	Hagrid	*se agachó*
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Assuming position

Figure 11: 4.i-Translocation encoding Assuming position in both languages.

CL

English	Malfoy	cowered	behind a three-legged wardrobe[35]
Self-agentive	**FIGURE**	**MOTION/PATH**	------
Spanish	Malfoy	se agachó	detrás de un ropero de tres patas
Self-agentive	**FIGURE**	**MOTION/PATH**	------

SFL

English	Malfoy	*cowered*	behind a three-legged wardrobe
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner : Assuming position + Direction:synthetic	------
Spanish	Malfoy	*se agachó*	un ropero de tres patas
Figure of Happening	**PARTICIPANT** Medium/Actor	**MOTION PROCESS** Middle Manner: Assuming position	------

Figure 12: 4.ii-Translocation encoding Assuming position in both languages

[35] This circumstantial will not be analysed because it is not encoding any meaning related to motion or manner.

Pattern 5

CL

English	He	Hurried	*off*	along	a deserted corridor
Self-agentive	**FIGURE**	**MOTION+MANNER**	**PATH?***	**PATH**	**GROUND**
Spanish	∅	se escabulló	hacia	un pasillo	
Self-agentive	**FIGURE**	**MOTION +MANNER+PATH**	**PATH**	**GROUND**	

SFL

English	He	hurried *off*	along	a deserted corridor
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Middle Manner Quality+ Phase analytic	**CIRCUMS.** Extent Location: Path	
			proc	**range**
Spanish	∅	se escabulló	hacia	un pasillo
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Middle Manner: Qual+ Phase synthetic?*	**CIRCUMS.** Extent Location: Destination?	
			proc	**range**

Figure 13: 5.i-Translocation encoding Phase of Motion analytically in English

CL

English	They	ran	off	to	the stretch of wall behind
Self-agentive	**FIGURE**	**MOTION+MANNER**	**PATH?***	**PATH**	**GROUND**
Spanish	∅	Se fueron	a toda velocidad	hacia	el trozo de pared detrás
Self-agentive	**FIGURE**	**MOTION+PATH**	**MANNER**	**PATH**	**GROUND**

SFL

English	They	ran *off*		to	the stretch of wall behind
Figure of Happening	**PART.** Medium/ Actor	**MOTION PROCESS** Middle Manner Quality+ Phase analytic		**CIRCUMS.** Extent Location: Destination	
				proc	**range**
Spanish	ø	se fueron	a toda velocidad	hacia	el trozo de pared detrás
Figure of Happening	**PART.** Medium/ Actor	**MOTION PROCESS** Middle Manner: Quality+ Phase synthetic?*	MANNER	**CIRCUMS.** Extent Location: Destination	
				proc	**range**

Figure 14: 5.ii-Translocation encoding Phase of Motion analytically in English

Pattern 6

CL

English	The diadem	fell	*in slow motion*	*turning* (and) *glittering*
Non-agentive	**FIGURE**	**MOTION + PATH**	**MANNER**	**MANNER**
Spanish	La diadema	caía	*en cámara lenta*	*girando*
Non-agentive	**FIGURE**	**MOTION + PATH**	**MANNER**	**MANNER**

SFL

English	The diadem	fell	in	slow motion	ø turning
Figure of Happening	**PART.** Medium/ Actor	**MOTION PROCESS** Middle Manner: Direction/ synthetic	**CIRCUMS.** Manner/Quality		**PROCESS** Manner: Quality
			proc	**range**	
(clause nexus)	The diadem fell in slow motion **α [clause of motion event]**				**×β[clause of co-event]**
Spanish	La diadema	caía	en	cámara lenta	ø girando
Figure of Happening	**PART.** Medium/ Actor	**MOTION PROCESS** Middle Manner:Direction/ synthetic	**CIRCUMS.** Manner/Quality		**PROCESS** Manner: Quality
			proc	**range**	
(clause nexus)	La diadema caía en cámara lenta **α [clause of motion event]**				girando **×β[clause of co-event]**

Figure 15: 6.i-Translocation encoding Manner of Motion Circumstantially in both languages

CL

English	Hundreds of kids	have trotted	into	my pub	
Self-agentive	**FIGURE**	**MOTION/ MANNER**	**PATH**	**GROUND**	
Spanish	Cientos de chicos	han entrado		*en tropel*	en mi taberna
Self-agentive	**FIGURE**	**MOTION/PATH**		**MANNER**	**GROUND**

SFL

English	Hundreds of kids	have trotted	into		my pub	
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Middle Manner: Quality	**CIRCUMS**		Extent:location Destination	
			proc		**range**	
Spanish	Cientos de chicos	han entrado	*en*	*tropel*	en	mi taberna
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Middle Manner: Direction: synthetic	**CIRCUMS** Manner/ Means		**CIRCUMS.** Extent Location: Destination	
			proc	**range**	**proc**	**range**

Figure 16: 6.ii- Translocation encoding Manner of Motion Circumstantially in Spanish

Pattern 7

CL

English	They	crossed	*the threshold*
Self-agentive	**FIGURE**	**MOTION/ PATH**	**GROUND**
Spanish	∅	cruzaron	*el umbral*
Self-agentive	**FIGURE**	**MOTION/PATH**	**GROUND**

SFL

English	They	crossed	*the threshold*
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Pseudo-effective Manner: Dir/synthetic	**RANGE/SCOPE**
Spanish	∅	cruzaron	*el umbral*
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Pseudo-effective Manner: Dir/synthetic	**RANGE/SCOPE**

Figure 17: 7.i-Translocation encoding domain of Motion process in Scope/Range in both languages

CL

English	Crabbe's curse	missed		*him*
Non-agentive	**FIGURE**	**MOTION+ PATH**		**GROUND**
Spanish	La maldición de Crabbe	pasó	rozándo	*lo*
Non-agentive	**FIGURE**	**MOTION +PATH**	**MANNER**	**GROUND**

SFL

English	Crabbe's curse	missed	*him*	
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Pseudo-effective Manner: Direction/synthetic	**RANGE/SCOPE**	
Spanish	La maldición de Crabbe	pasó	rozándo	*lo*
Figure of Happening	**PART.** Medium/Actor	**MOTION PROCESS** Pseudo-effective Manner: Direction/synthetic	**MOTION PROCESS:** Manner: Quality	**RANGE/ SCOPE**
(clause nexus)	La maldición de Crabbe pasó **α [clause of motion event]**		rozándo(lo) **×β[clause of co-event**	

Figure 18: 7.ii-Translocation encoding domain of Motion process in Scope/Range in both languages

Pattern 8

CL

English	Malfoy	dragged	*him*	along	----
Agentive	**AGENT**	**MOTION + MANNER**	**FIGURE**	**PATH**	**GROUND**
Spanish	Malfoy	*lo*	arrastró	por	el suelo
Agentive	**AGENT**	**FIGURE**	**MOTION+ MANNER**	**PATH**	**GROUND**

SFL

English	Malfoy	dragged	*him*	along	------
Figure of Doing	**PART.** Agent/ Initiator	**MOTION PROCESS** effective Manner: Quality	**PART.** Medium/Actor/ Goal	**CIRCUMS.** Extent Location:Path	
Spanish	Malfoy	lo	arrastró	por	el suelo
Figure of Doing	**PART.** Agent/ Initiator	**PART.** Medium/Actor/ Goal	**MOTION PROCESS** effective Manner: Quality	**CIRCUMS.** Extent: Location: Path	
				proc	**range**

Figure 19: 8.i-Translocation of nodal Participant caused by an External Participant in both languages

CL

English	*He*	led	*the other two*	through	the concealed entrance
Agentive	**AGENT**	**MOTION**	**FIGURE**	**PATH**	**GROUND**
Spanish	*Harry*	guió	*a sus amigos*	por	la entrada oculta
Agentive	**AGENT**	**MOTION**	**FIGURE**	**PATH**	**GROUND**

SFL

English	He	led	the other two	through	the concealed entrance
Figure of Doing	**PART.** Agent/ Initiator	**MOTION PROCESS** effective	**PART.** Medium/Actor/ Goal	**CIRCUMS.** Extent Location:Path	
				proc	**range**
Spanish	Harry	guió	a sus amigos	por	la entrada oculta
Figure of Doing	**PART.** Agent/ Initiator	**MOTION PROCESS** effective	**PART.** Medium/Actor/ Goal	**CIRCUMS.** Extent: Location: Path	
				proc	**range**

Figure 20: 8.ii-Translocation of nodal Participant caused by an external Participant in both languages

Pattern 9

CL (Continued)[36]

English	(led the other two)	*down*	the staircase	*into*	the Room of Requirement
Agentive		**PATH**	**GROUND**	**PATH**	**GROUND**
Spanish	(guió a sus amigos)	*por*	la escalera	que conducía	a la Sala Multipropósitos
Agentive		**PATH**	**GROUND**		

SFL

English	(led the other two)	*down*	the staircase	*into*	the room of requirement
Figure of Doing		**CIRCUMS.** Extent Location:Path		**CIRCUMS.** Extent Location: Destination	
		Proc	**range**	**proc**	**range**
		Complex prepositional phrase			
Spanish	(guió a sus amigos)	Por	la escalera	que conducía a la sala Multipropósitos	
Figure of Doing		**CIRCUMS.** Extent Location Path			
		proc	**range**		

Figure 21: 9.i-Translocation encoding Direction of motion in Prepositional Phrase Complex in English

CL

English	He	ran	out	of the Great Hall		into	the Entrance Hall
Self-Agentive	**FIGURE**	**MOTION + MANNER**	**PATH**	**GROUND**		**PATH**	**GROUND**
Spanish	∅	salió	corriendo	de(l)	Gran salón	hacia	el vestíbulo
Self-Agentive	**FIGURE**	**MOTION + PATH**	**MANNER**	**PATH**	**GROUND**	**PATH**	**GROUND**

[36] In the novel, the clause illustrating case 9 forms a clause complex together with the clause number ii, which illustrates case 8. They are related by means of parataxis. In this case, they are analysed separately and treated as simplexes as it has been anticipated in section 3.2.

SFL

<table>
<tr><td>English</td><td>He</td><td>ran out</td><td>of</td><td>the Great Hall</td><td>into</td><td>the Entrance Hall</td></tr>
<tr><td rowspan="3">Figure of Doing</td><td rowspan="3">PART.
Medium
/Actor</td><td rowspan="2">MOTION PROCESS
Middle
Manner Quality+
Direction:analytic</td><td colspan="2">CIRCUMS.
Extent
Location:Source</td><td colspan="2">CIRCUMS.
Extent Location:
Destination</td></tr>
<tr><td>proc</td><td>range</td><td>proc</td><td>range</td></tr>
<tr><td colspan="4">Complex prepositional phrase</td></tr>
<tr><td>Spanish</td><td>ø</td><td>Salió</td><td colspan="2">corriendo</td><td colspan="2">del Gran salón hacia el vestíbulo.</td></tr>
<tr><td>Figure of Doing</td><td>PART.
Medium
/Actor</td><td>MOTION PROCESS
Middle
Manner Quality+
Direction:synthetic</td><td colspan="2">MOTION PROCESS
Middle
Manner Quality</td><td colspan="2">CIRCUMS.
Extent Location: Source</td></tr>
<tr><td>(Clause nexus)</td><td colspan="2">ø salió
α [clause of motion event]</td><td colspan="4">corriendo del gran salón hacia el vestíbulo
×β [clause of co-event</td></tr>
</table>

Figure 22: 9.ii-Translocation encoding Direction of motion in Prepositional Phrase Complex in English

The analyses above will serve as a point of departure to carry out a detailed analysis of what SFL can add to the analysis of Motion events in the cognitive framework. The reader will agree that at first sight the amount of information and degree of delicacy of the labels provided by SFL override those provided by Cognitive Linguistics. In the next chapter each of these cases will be analysed in depth, comparing and contrasting the descriptions provided by each approach in an attempt to answer my research question: To what extent can SFL enrich CL findings in the study of motion in space in two typologically different languages?

CHAPTER 4

Results and Discussion

Chapter 3 described the design and methodology of this research study and analyzed the choices made for its implementation. The chapter included the necessary information for the replication of the study in terms of materials and instruments. This chapter presents the results that stem from a detailed quantitative and qualitative data analysis. The implications, directions for further research and conclusion will be presented in chapter 5.

4.1. Qualitative analysis of the data

The data in the corpus were tabulated using an instrument that consisted in a set of 9 possible patterns of linguistic realization of motion in English and in Spanish. The mapping of one semantic entity onto a single linguistic element was put in focus in each of the cases and analysed from a dual theoretical perspective in the previous chapter.

PATTERN 1- Translocation encoding Manner: Quality/means in the verb in English.

i-(a) Harry *sprinted* by.
Harry pasó *zumbando*.
ii-(a) A jet of scarlet light *shot* past.
Un chorro de luz roja pasó *rozando*.
iii-(a) (Harry caught sight of) a pearly white figure *drifting* across the entrance hall.
(Harry vio) una figura de blanco perlado *flotando* por el vestíbulo.

i-(b) A great cavalcade of transparent figures *galloped* past on horses.
Un nutrido grupo de jinetes traslúcidos pasó *al galope.*

Cognitive Analysis (English)

The Cognitive analysis classifies "sprinted", "shot", "drifting" and "galloped" in the examples above as verbs that conflate the meanings of Motion and Manner. However, there is no further detail as to what type of manner these verbs encode. "Manner" in Talmy's Lexicalization Patterns is a cover term used to denote different shades of meaning, which may include attitude, dynamics of force, speed, means, among others.

Systemic Analysis (English)

On the other hand, Systemic Functional Linguistics does provide more delicate categories of "manner verbs" to cater for these nuances in meaning. As we have seen in the taxonomies provided in the previous chapter, Matthiessen (2015) speaks of different options for construing space. Among these options, the author includes "manner-quality" and "manner-means" and goes on to explain that manner of motion may be expressed either "processually" (in a process) or circumstantially (in a circumstantial element). "Manner" verbs, which this author also calls "eventive" verbs, are instances of processual expression of manner. It is interesting to observe that from the systemic point of view, "sprinted", "shot", "drifting"[37] and "galloped" do not express the same type of manner. The first three are classified as material effective processes of "manner-quality" type; while "gallop", which implies moving on a horse or similar animal[38], as "manner-means".

Cognitive Analysis (Spanish)

As we have seen in chapter 2, in verb-framed languages, a "neutral" verb of motion is the frequent choice to describe a participant´s movement. In the cognitive analysis of the motion process "pasó" (translation provided for 3 of the 4 cases in pattern 1) has been labelled as a verb in which the meanings of Motion and Path conflate[39]. As it is typical in the Spanish typology, manner is encoded in another

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[37] "drifting" is a non-finite process in a macrophenomenal clause that denotes the "act" which is seen, this case is treated as an instance of embedding. And so is "flotando" in its corresponding translation.

[38] "gallop" (2) to ride a horse very fast, usually at a gallop. Oxford Advanced Learner´s Dictionary of Current English (2000).

[39] In the case of "pasar", the direction is not always self evident: "ir por un lugar sin especificar a dónde o en qué dirección se va". Diccionario de la lengua española (2001)

element in the clause in three out of the four cases illustrating Pattern 1. In two cases by means of what Talmy calls a *gerundive*: "zumbando", "rozando" and in another, by means of a prepositional phrase, "al galope". The cognitive analysis classifies all three cases as circumstances encoding MANNER within a simple clause. Finally, it is interesting to note that "flotando" resembles the English typology since it conflates Motion and Manner.

Systemic Analysis (Spanish)

In the case of processes that encode direction, SFL makes a distinction between "analytic" or "synthetic" construal of direction (path or trajectory). "Pasó" in all three cases is classified as an effective material process which encodes Manner/Direction synthetically[40]. As to Manner, again SFL does not view "zumbando", "rozando" as encoding exactly the same kind of manner meaning as "al galope", which is classified as "Circumstantial: Manner/Means", while the gerundives denote Manner/Quality.

It is worth noticing that the prepositional phrase "al galope" is classified as a circumstantial within a simple clause, while "zumbando" and "rozando" are classified as non-finite clauses part of a clause complex. So we can see that while "al galope" augments the clause circumstantially within the domain of the clause, "zumbando" and "rozando" expand the clauses into clause complexes by qualifying them with meanings denoting Manner/Quality. For the analysis of these non-finite forms, I have followed Martin et all in *Deploying Functional Grammar* (2010), who argue that non-finite forms in contexts like this one could not be treated as a circumstantial of Manner because they are not optional[41]. Removing the Spanish gerunds in these clauses would affect the intended descriptive meaning: "Harry pasó*?" or "Un chorro de luz roja pasó*?" would not have the same evocative effect in the description of the Battle of Hogwarts.

Finally, like in the analysis in English, "flotando" is part of a macrophenomenal clause which is classified as a case is of embedding occurring in a behavioural clause of perception.

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[40] A detailed description of a case of analytic construal of direction in English and its corresponding translation in Spanish will be made when dealing with Pattern 2.

[41] In Pattern 6 below, a similar case which includes a present participle in English and a "gerundive" in Spanish will be analysed as optional circumstantials.

SFL Contribution

The taxonomy for motion verbs that encode Manner is more delicate and it includes two different categories in the processual expression of manner: Manner/Quality and Manner/Means. These categories are applicable in Spanish as well, though more frequently found in English as anticipated in the literature review. In "The Language of Space: Semiotic Resources for Construing our Experience of Space" (in Press), Matthiessen claimed that when analyzing narrative style he found that texts belonging in this genre and originally written in English often abound in verbs that denote subtle meanings of direction and manner.

PATTERN 2- Translocation encoding Direction of Motion analytically in both languages.
PATTERN 3- Translocation encoding Direction of Motion synthetically in both languages.

2-i The wand rolled *out* of sight beneath a mountain of broken furniture and boxes.
2-i La varita rodó *por* el suelo (y se perdió bajo una montaña de cajas y muebles rotos.)

2-ii (Harry heard) the sound of Slytherings trooping out on the other side of the hall.
2-ii (Harry oyó) el ruido de los alumnos de Slytherings saliendo en masa desde el otro extremo del salón.

3-i Serpents, chimaeras and dragons *rose* (and fell.)
3-i Serpientes, quimeras y dragones *se alzaban* (y descendían.)

3-ii Death Eaters had penetrated Hogwarts.
3-ii Los Mortífagos habían penetrado en Hogwarts.

Cognitive Analysis (English)

In cases number 2i and 2ii, the semantic entity of Direction (Path or Trajectory) is mapped onto the adverbial particle "out" (a Satellite), and it has been labelled as PATH. It is worth noticing that although the main verbs, "rolled" and "trooping" stand by themselves in a column and the adverbial particle in another, the Cognitive approach considers them a unity (the verb complex) made up of a root verb and a satellite.

In cases number 3i and 3ii, “rose” and “penetrated”- unlike “rolled” and “trooping out”- conflate the meanings of Motion and Path in the verb itself, resembling the Spanish typology.

Systemic Analysis (English)

At this point, it is worth drawing attention to the fact that SFL views direction of motion within manner of motion, that is to say, direction is a manner of motion. Thus, “rolled out” and “trooping out” are classified as instances of analytic construal of Manner/Direction. Both processes in combination with “out” are viewed as single events in the form of “phrasal verbs”[42]. Experientially, a phrasal verb is viewed a single process rather than a process plus a circumstantial element. In the case of analytic construal, direction is encoded in the adverbial particle. Both verbs are classified as a “Motion Process /Middle - Manner: Quality + Direction: Analytic”, “Analytic” because the feature of Direction or Trajectory is construed analytically through the adverbial particle “out”. Though not strictly related to the encoding of direction, it is worth noticing that “trooping out” is part of an embedded clause within a behavioural clause of perception: “Harry **heard** them *trooping out* on the other side of the hall”.

As to “rose” and “entered” in cases number 3i and 3ii, SFL classifies them as “Motion Processes /Middle - Manner: Direction: Synthetic”. Synthetic construal is encoded in non-phrasal motion verbs, which resemble the Spanish typology.

Cognitive Analysis (Spanish)

In case 2i, the trajectory is also expressed outside the main verb, in the preposition “por” (which is not classified as a Satellite because it is not an adverbial particle), “rodó *por* el suelo”. “Rodar” is one of the few Spanish motion verbs in this corpus that encodes Motion and Manner- typical of the English typology. When a verb of motion does not encode Path, then it is “free” to encode other meanings, such as manner or cause. However, “saliendo” in case 2ii conflates Motion and Path as it is typical of Spanish typology.

[42] In Matthiessen’s view, the concept of “Phrasal verb” is not that of “Phrasal verb” in traditional grammar.

As to “se alzaban and “habían penetrado”, CL classifies both verbs as motion verbs that encode the co-event of Path of Motion but which convey no meaning of manner whatsoever.

Systemic Analysis (Spanish)

Since phrasal verbs do not exist in Spanish, the preposition “por” in 2i encodes Direction and is analysed as part of a circumstantial and classified as “Extent: Location: Path”, for it construes the extent in space over which the process unfolds, rather than the source or destination. It is worth drawing attention to the fact that the complex prepositional phrase *“out of sight beneath a mountain of broken furniture and boxes”* has been translated into Spanish by means of a clause complex in systemic terms and “clause chaining” in cognitive terms: “*La varita rodó por el suelo y se perdió bajo una montaña de cajas y muebles rotos”.* In the CL analysis, this complex prepositional phrase is classified as “Ground” in both languages; whereas in SFL, it is classified as “Circumstantial Extent/Location: **Source + Destination**”, in English and as “Circumstantial Extent/Location: **Path**”, in Spanish. One possible reason for this difference in the classification could be that “out” in “out of sight” is analysed as part of the verbal group and not as part of the circumstantial that states where the wand ended up “beneath a mountain of broken furniture”. The English original version leaves the extent of space along which the wand rolled “the floor” to be inferred, while in Spanish it is made explicit “el suelo”. On the other hand, like in English, “*el ruido de los alumnos de Slythering saliendo en masa desde el otro extremo del salón*” is also a case of embedding; a macrophenomenal clause in which the *act* of *“los alumnos saliendo en masa”* is **heard** by a Participant (Harry). In this case, Path is conflated with Motion in the non-finite form “saliendo”.

As to “se alzaban” and “habían penetrado” in Pattern 3, SFL classifies them as “Motion Processes /Middle - Manner: Direction: Synthetic”, just like “rose” and “had penetrated” in English. We can see that in synthetic construal of Path, both languages operate in the same way and, therefore, the descriptions are almost identical.

SFL Contribution

The taxonomy of motion verbs that encode Direction is more delicate and it includes both synthetic and analytic construal. The latter is only applicable to English.

PATTERN 4- Translocation encoding Assuming Position in both languages.

4i- Hagrid *stooped down*.

4i- Hagrid *se agachó*.

4ii- Malfoy cowered behind a three-legged wardrobe.

4ii- Malfoy se agachó detrás de un ropero de tres patas.

Cognitive Analysis (English)

The Motion verbs "stooped" and "cowered" conflate the co-event of Motion and Path. In the first case, the meaning of Path is backgrounded in the root verb and further elaborated in the adverbial particle "down"; for stooping implies bending downwards[43]. In this case, the Satellite "down" is pleonastic. However, in the second case, there is no further elaboration of Path in a particle: "Malfoy cowered (~~down~~) behind…"

Systemic Analysis (English)

From the systemic point of view, "stooped" and "cowered" are classified as verbs of "Assuming Position", which describe postural movement. Both "cowered" and "stooped down" are classified as "Motion Processes/Middle - Manner: Assuming Position+ Direction: Analytic".

Cognitive Analysis (Spanish)

The Cognitive approach classifies "se agachó" (same translation for both "cowered" and "stooped") as motion verbs that encode the co-event of Path but which do not convey any kind of meaning related to Manner of Motion.

Systemic Analysis (Spanish)

The systemic analysis for its part, classifies them as "Motion Processes /Middle - Manner: Assuming Position". This classification proves more "meaningful" when

[43] "To stoop: to bend your body forwards and downwards." Oxford Advanced Learner´s Dictionary of Current English (2000).

analyzing Spanish, since Traditional Grammar classifies verbs like “agacharse”, “sentarse”, “acostarse”, “arrodillarse” as pronominal intransitive verbs, in which “se” does not have a syntactic function as such but is considered “sign” (signo de cuasireflejo) which, in combination with this type of verbs, indicates the realization of some kind of postural movement.

SFL Contribution

The Systemic taxonomy evinces a greater delicacy in the classification of Motion verbs, as anticipated in Matthiessen and Kasyap (2013). This study yielded a richer taxonomy of motion processes including categories of direction, manner and of *assuming position*. This category is especially relevant in contrastive studies comparing English and Spanish because it applies in both languages.

PATTERN 5- Translocation encoding Phase of Motion analytically in English.

5i- He hurried *off* along a deserted corridor.

5i- ø se escabulló hacia un pasillo[44].

5ii- They ran *off* to the stretch of wall behind.

5ii- ø Se fueron a toda velocidad hacia el trozo de pared detrás.

Cognitive Analysis (English)

The cognitive approach classifies both “hurried” and “ran” as verbs in which the semantic entities of Motion and Manner conflate. Both verbs are immediately followed by two satellites: “off” and “along”, in 5i and “off” and “to”, in 5ii. The prepositions “along” and “to”, undoubtedly, encode the meaning of Path. They construe the extent in space over which the process unfolds *“a deserted corridor”* or the final destination *“the stretch of wall behind”*. However, in the case of “off”, although it deserves satellite status because it is obviously in sister-relationship with the verb root[45], the meaning it encodes in both cases can hardly be that of Path.

[44] This translation is not considered the best choice by the author of this work: “Se escabulló **por** un pasillo” would have been more faithful to the original. However, it has been kept and analysed as it is so as not to alter the corpus in any way.

[45] To review these notions, go back to chapter 2, section 2.2.1 through 2.2.4

Systemic Analysis (English)

"Hurried off" and "ran off" are analysed jointly as a phrasal verbs and classified as Motion Processes that encode Manner/Quality in the main verb and add a meaning related to Phase of movement in "off". As it can be seen, SFL does not limit its analyses of linguistic resources for construing space to Manner and Path but includes other features that are related to the beginning stages of Motion. Among these options there is that of "Phase"[46] , a category that is used to denote change of location in space or the starting phase of motion. In this case, phase is construed analytically through the adverbial particle "off".

Cognitive Analysis (Spanish)

In the Cognitive analysis "se escabulló" is classified as a motion verb that encodes the meaning of Manner and Path. It is as a verb of "inherent directionality", the direction being understood as away from the place or the speaker. The pronominal verb "se fueron" also denotes "inherent directionality" (away from the speaker) but, unlike "escabullirse", it does not encode any meaning of Manner.

Systemic Analysis (Spanish)

From the systemic perspective, "se escabulló" is classified as a Motion Process that encodes Manner/Quality in the main verb as well as Phase, since its meaning implies "running or going away from a person or place". [47] "Se fueron", on the other hand, is classified as a Motion Process that encodes both Manner/Direction and Manner /Phase synthetically.

SFL Contribution

The Systemic taxonomy adds one more category "Phase of Motion", which has to do with the English typology and the "versatility" of English adverbial particles - *Satellites* in Cognitive terms. The Phase of a process of movement may be construed as a sequence of two events in a verbal group complex (e.g. continue to walk, start to run)

[46] "Phase: a stage in a process of change or development." Oxford Advanced Learner´s Dictionary of Current English (2000).

[47] "Escaparse, irse disimuladamente de una persona o lugar" Diccionario de la lengua española (2001)

or as a single event in a simple verbal group analytically in a phrasal verb (e.g. walk on, ran off). This contribution is applicable to both languages when it has to do with "verbal group complexes" and only to English when it has to do with analytic construal of Phase, which is the case here.

Pattern 6- Translocation encoding Manner of Motion Circumstantially in both languages.

6i- The diadem fell *in slow motion* turning and glittering.

6i- La diadema caía *en cámara lenta* girando.

6ii- Hundreds of kids have trotted into my pub.

6ii-Cientos de chicos han entrado *en tropel* en mi taberna.

Cognitive Analysis (English)

In 6i "Fell" is classified as verb of that conflates meanings of Motion and Path. It is a case of what Cognitive theory calls "verbs of inherent directionality". In this example, Manner is not encoded in the root verb but in three other elements: a prepositional phrase: "in slow motion" and two gerundives: "turning and glittering". The three of them are classified as instances encoding MANNER.

As to 6ii, Manner is conflated together with Motion in the root verb "trotted" followed by the PATH "into". "Into" is a case of what Aske calls "Telic Path Phrase", which predicates the end-point location "my pub", rather than the trajectory followed by the Figure [48].

Systemic Analysis (English)

SFL classifies both the prepositional phrase, "in slow motion" and the present participles, "turning and glittering" as instances of "Circumstantial: Manner/Quality". In the case of the prepositional phrase, the analysis moves on down the rank scale and classifies it as a "miniature clause"[49] in which the preposition works as a "minor

[48] To review the concept of telic and atelic Path phrases, go back to chapter 2, section 2.2.4, page 17.
[49] "Prepositional phrases are miniature clauses because they can augment the nucleus of a clause but cannot function on their own. To review this concept, go back to chapter 2, p 36.

process" and the nominal group, "slow motion", as the Range. As regards "turning" and "glittering", the classification of this case is rather controversial. As we have seen in Pattern 1 above, some systemic linguists consider this use of present participles an enhancing clause. Martin et al in *Deploying Functional Grammar* (2010), classify it as a verbal group complex. However, other authors, like Lavid et al in "Systemic Functional Grammar of Spanish" (2010), view it as a separate experiential element within the clause, a circumstantial of Manner. In this case, I adhere to the last position and have classified them as instances of Circumstance Manner/Quality. Circumstances of Manner are more or less optional, and in this context, "turning and glittering" could be removed without radically changing the intended meaning: "The diadem fell in slow motion."

As regards the classification of "into", the systemic approach does not consider it part of a phrasal verb but part of a prepositional phrase Circumstantial of the kind: Extent/Location/Destination. This prepositional phrase can be further analysed as a miniature clause: Minor Process + Minor Range. It functions as a compressed version of "Hundreds of kids have trotted and entered my pub or have ended up in my pub."

Cognitive Analysis (Spanish)

The cognitive analysis of the Spanish translation of 6i is almost identical to the one in English. "Caía" -also a verb of "inherent directionality"- conflates the meanings of Motion and Path, while Manner is encoded in two other elements: a prepositional phrase, "en cámara lenta" and the Spanish gerund "girando".

As to 6ii, since "entrar" only conflates Motion and Path, the Manner of motion has been encoded in the prepositional Phrase "en tropel".

Systemic Analysis (Spanish)

In the systemic analysis, again "en cámara lenta" is analysed as a miniature clause encoding Manner/Quality; while "girando" also encodes the same type of Manner of Motion but through a gerundive and has been classified as a separate experiential element within the clause as Circumstance Manner/Quality. The reasons for my classifying the Spanish gerund as a constituent within a simplex are the same I have given above when analyzing the clause in English. Again, removing the gerundives would not radically affect the intended meaning. This may account for the translator's

rendition in Spanish: “La diadema caía *en cámara lenta* girando”, in which no translation for “glittering” has been provided.

As to “en tropel” and “en mi taberna”, the former is a prepositional phrase: Circumstantial encoding the meaning of Manner/Means, rather than quality, even though the meaning is somewhat metaphorical. The latter is classified as Circumstantial Extent: Location: Destination. Again, both prepositional phrases can be classified as instances of miniature clauses: Minor Process + Minor Range.

SFL Contribution

The Systemic approach provides a more delicate taxonomy as to the circumstantial construal of Manner of Motion depending on whether the manner of movement has to do with its quality of motion (intensity, dynamics, force) or with the means implied in the movement (often a vehicle).

Pattern 7- Translocation encoding domain of motion process in Scope/Range in both languages.

7i- They crossed *the threshold*.

7i- ø cruzaron *el umbral.*

7ii- Crabbe’s curse missed *him*.

7ii- La maldición de Crabbe pasó rozándo*lo*.

Cognitive Analysis (English and Spanish)

In the cognitive analysis both versions have been analysed in the same way: “Crossed” and “Cruzaron” both encode Motion and Path and are followed by a noun group classified as GROUND.

Systemic Analysis (English and Spanish)

From the systemic perspective, both verbs are classified as pseudo-effective processes that encode Manner/Direction synthetically and are followed by a Range/Scope, realized by a noun group which looks like a participant, but it is not. This pseudo-participant construes an entity which specifies the range of the crossing, there is no doing relationship (it is still a Figure of Happening). The process is neither an

effective (transitive verb) nor a middle (intransitive verb) but a category in between (pseudo-effective)[50]

SFL Contribution

The Systemic approach provides a "novel" kind of Participant, a pseudo-participant: This Participant is called Scope (in the transitive model) and Range (in the ergative model). The Scope/Range appears in pseudo-effective transitive material clauses and, *prima facie,* looks effective because it resembles the Goal in effective material clauses but it is not (there is no "doing" relationship). When used in combination with Motion Processes it encodes the domain over which the process takes place, semantically, it works as a Circumstantial of the kind Extent-Location. Again, there is greater delicacy in the classification of the different elements that enact the quantum of change, this time it provides a "pseudo-participant".

Pattern 8- Translocation of nodal Participant caused by an external Participant in both languages.

8i- Malfoy dragged *him* along.

8i- Malfoy *lo* arrastró por el suelo.

8ii- He led *the other two* through the concealed entrance.

8ii- Harry guió a *sus amigos* por la entrada oculta.

Cognitive Analysis (English and Spanish)

Both in English and Spanish the propositions at stake are instances of agentive propositions. The Figures "him/lo" in 8i and "the other two/sus amigos" in 8ii, move because the Agents (Malfoy/Harry) exert the force that causes the motion.[51]

Systemic Analysis (English and Spanish)

The clauses at stake are classified as Figures of Doing. Therefore, the main processes are both effective (transitive verbs). "He/Harry" and "Malfoy" play the role of

[50] To review the concept of middle, effective and pseudo effective processes, see page 60 in chapter 2.
[51] To review the concepts of agency in Cognitive Linguistics, go back to chapter 2, page 13.

Initiators/Agents, while "the other two/sus amigos" are classified as Mediums (Actors fused with Goals). In "Malfoy dragged *him* along/Malfoy *lo* arrastró", the Medium is actually moved due to the force exerted by the Agent/Initiator. In contrast, in "He led the other two through…/Harry guió a sus amigos por…" although the Actors apparently move by themselves (they walk), they are "led", "guided" by an external participant: the Agent/Initiator. This is also an instance of caused motion.

SFL Contribution

In this case the frameworks resemble in their approaches. The labels and classifications are equivalent: Agentive Proposition (CL) vs Figure of Doing (SFL). As regards participants, the Cognitive approach speaks of Agent, while the systemic approach uses the labels Agent/Initiator, which reinforces the idea of "caused motion". They only differ in the fact that the Participant that actually moves is still the Figure in CL, while a Medium -an Actor fused with a Goal- in SFL, which helps "visualize" the fact the Actors move because of the force exerted on them; they are Goals at the same time. Once more, we can see that SFL is more delicate in its classification of participant roles.

PATTERN 9- Translocation encoding Direction of motion in Prepositional Phrase Complex in English.

9i- (He led the other two) *down* the staircase *into* the Room of Requirement.

9i- (ꝏ guió a sus amigos) *por* la escalera (que conducía a la Sala Multipropósitos.)

9ii- He ran out of the Great Hall into the Entrance Hall.

9ii- ꝏ Salió corriendo del Gran salón hacia el vestíbulo.

Cognitive Analysis (English)

In the English version, "led" is a motion verb that encodes Path[52] and the main verb in the proposition, which is an Agentive one. It is an instance of "Clause compacting". "Down"(PATH) and "into"(TELIC PATH PHRASE) encode Path and "the staircase" and "the Room of Requirement" encode the GROUND. It is an example of a journey with multiple steps in the trajectory. Likewise, "He ran *out* of the Great Hall *into* the Entrance Hall" is another instance of Clause compacting in which the TELIC PATH PHRASE "into" predicates the end location of the Figure.

Systemic Analysis (English)

From the systemic perspective, these are instances of Figures of Doing, with only one single process in each case "led" and "ran". In both cases, the main verbs are followed by prepositional phrase complexes which are analyzed separately. "*Down* the staircase" is a case of Circumstantial Extent Location Path, while "*into* the Room of Requirement", is a case of Circumstantial Extent Location Destination. Both are instances of miniature motion clauses, which expand on the dominant motion clause. However, the analysis of 9ii is slightly different, for "out" in "He ran *out* of the Great Hall *into* the Entrance Hall" is considered part of what Matthiessen classifies as a phrasal verb: "ran **out**"(Motion Process: Middle Manner/Quality + **Direction/Analytic**). Finally, "*of* the Great Hall *into* the entrance Hall" constitutes a complex Prepositional Phrase made up of two miniature clauses.

Cognitive Analysis (Spanish)

In this case, the proposition is also classified as Agentive, for Harry acts as the Agent that causes the motion of the Figure. The preposition "por" encodes PATH but the GROUND, unlike in English, is expressed in only one element "la escalera" postmodified by the adjectival clause: "que conducía a la sala Multipropósitos". As to the prepositions in "salió corriendo *de* (el) Gran salón *hacia* el vestíbulo", both encode

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[52] "To Lead: to go with or in front of a person to show the way or to make them go in the right direction." Oxford Advanced Learner´s Dictionary of Current English (2000).

PATH and introduce the GROUND nominals “Gran salon” and “el vestíbulo”, respectively.

Systemic Analysis (Spanish)

Likewise, in the systemic analysis, we can see that there is only one circumstantial that encodes the extent over which the process unfolds: “**por la escalera”** (Circumstance Extent Location Path) followed by the embedded clause “que conducía a la Sala Multipropósitos”, which postmodifies the nominal group “la escalera”. As regards “Salió corriendo *del Gran salón hacia el vestíbulo”,* it could be considered an instance of a complex Prepositional Phrase made up of two miniature clauses resembling the analysis in English. However, none of the authors I have included in the literature review speak of complex prepositional phrases in Spanish and classify cases like this one simply as Circumstance Extent Location Source.

SFL Contribution

In this case the frameworks resemble in their approaches. Both speak of the disparate linguistic resources in English and Spanish when it has to do with the description of “journeys” in Slobin’s terms (2004) and “episodes” in Matthiessen’s terms (2015). In fact, in this case, CL provides a more detailed analysis and more delicate taxonomies when it has to do with what Aske calls telic and atelic Path Phrases (1989). In particular, when tackling linguistic resources that describe the end-point location and/or the end of state of the Figure (Participant in Systemic terms).

4.2 Final Considerations

The results of the dual analyses show that there are several aspects in which SFL can contribute to the Cognitive Linguistics Model. To begin with, in general, all the taxonomies are more delicate and pay attention to nuances of meanings that are not described in detail in CL. For example, in relation to the expression of the semantic entity of Manner, be it processually or circumstantially, SFL makes a distinction between "Manner-Quality" and "Manner-Means"; in contrast, cognitive analyses use the label MANNER as an umbrella term in all cases when meanings of Manner are denoted. This is relevant and might help the students in the translation course as to what lexical choice to make in each case. As a matter of fact, 29 out of the 40 (72.5%) English verbs in this corpus are "Manner-Quality" or "Manner-Means" verbs (see Appendix I).

Another contribution is the classification of verbs of "assuming position", especially, due to the fact that this classification matches the Spanish one of pronominal verbs that indicate postural movement or change of state. In this corpus, 6 out of the 80 (7.5%) processes (both in English and Spanish) are cases of "assuming position". (See Appendix I)

As regards the classification of Noun Groups like "The Threshold" in "They crossed the threshold" as a pseudo-participant instead of a circumstantial can prove very helpful when it comes to understanding that "the threshold" is not exactly a participant that is being affected in any way by the unfolding of the process, for these are instances of "Transformative Clauses" rather than "Creative" ones. There are 6 cases of pseudo effective processes followed by a Range or Scope (7,5%) 2 in Spanish and 4 in English. However, the cases do not always coincide with the corresponding rendition. (See Appendix I)

As to agency and caused motion, I daresay that again both approaches resemble in their descriptions and degree of delicacy in their classifications. CL provides the categories of Agentive propositions to help "visualize" the participant that exerts the force that causes motion in the first place; while SFL speaks of fused participants "Actor-initiator" and "Actor-Goal". "Actor-Goal" provides, perhaps, a more exact description of a Participant that moves thanks to the force exerted by another.

As to the analysis of complex prepositional phrases in English when they encode journeys with a series of stages, CL provides a more detailed analysis and more delicate taxonomies related to one and two-dimensional Path Phrases, which SFL does not explore in those terms and which are vital for our future translators, especially if we take into account that it is one of the areas of the description of motion through space and time in which Spanish and the English differ the most.

And finally, the most notable contribution SFL can make to the Talmian framework is the semantic entity of Phase, especially, when this semantic entity is construed analytically in English encoding meanings related to a phase in motion that encodes aspect, especially, inchoative aspect. It is worth pointing out, however, that the Talmian framework does account for satellites that encode aspectual meanings; satellites like "on" when these encode progressive aspect, like in "He forged on through the trembling passages", "continuó avanzando por pasillos que todavía temblaban". However, Cognitive linguistics does not provide any classification for satellites that express meanings related to the beginning stages or phases of motion. For example, the adverbial particle "out" is often used in phrasal verbs which imply the beginning of movement: "He set *out* across mountains and valleys" (partió a través de montes y valles), or by means of the adverbial particle "off", in "She trotted off towards the steps" (se encaminó hacia las escaleras), "they sped off up adjacent isles" (empezaron a correr por callejones adyacentes). Our students in the translation course find it extremely difficult to translate the meanings encoded by these particles; I am convinced that complementing the theoretical framework provided by the cognitive theory of Lexicalization Patterns with these systemic categories and taxonomies could prove most enlightening, mainly if we take into account that their frequency of use in the English language is not minor. For example, 7 out of the 40 processes in English (17.5% of the total) in this corpus are instances of analytic construal of Phase. (See Appendix I)

CHAPTER 5

Conclusion

The following study revolves around one of the most noticeable aspects why English and Spanish are typologically different languages: the way in which they construe meanings of motion, especially when there is a trajectory implied. In an attempt to help my 4th year students of Contrastive Grammar to improve their translation tasks, I decided to include in the syllabus of Contrastive Grammar a unit on Talmy's theory of Lexicalization patterns to make our students aware of how different Spanish and English are when it comes to expressing manner and construing notions of motion through space. The inclusion of this topic has been an asset for the chair of Contrastive Grammar, since students are now better aware of what language typologies are and how vital it is to take these differences into account when translating from one language into another. However, there were still certain aspects in the expression of motion through space in both languages that I felt cognitive linguistics was not catering for. Taking into account that the approach that informs the syllabus of Grammar II in 3rd year of the translation course is Systemic Functional Linguistics and being aware of the fact that these two theories pay special attention to meaning, I decided to do some research into how SFL approaches the topic of motion through space in a an attempt to discover whether it could complement the cognitive approach in any way.

On the basis of the results arrived at in this research study, this chapter reviews the research questions and hypothesis formulated in chapter 1, the introduction to this work.

5.1 Research questions:

1) **To what extent can SFL enrich CL findings in the study of motion in space in two typologically different languages?**

   As we have seen in chapter 4, SFL can contribute to typological studies of different languages in general and of Spanish and English, in particular. One of the greatest differences between English and Spanish expression of motion over

space and time is “manner salience”. Manner is often backgrounded in satellite-framed languages and encoded in the motion verb rather than in another element. SFL provides a very minute taxonomy to classify and analyse what type of Manner is encoded in each case. To begin with, it provides the category of “eventive verbs” (Manner verbs), which in turn are subdivided into “Manner-Quality” and “Manner-Means”. The latter is a category that can prove most useful when working with texts that include topographic procedures or describe journeys, since such registers abound in verbs that encode “Manner-Means”. Other subcategories of manner SFL provides are “Manner-Direction”, “Manner Assuming position” and “Manner -Phase”. The category of Manner- Assuming Position” proves most relevant when comparing and contrasting English and Spanish, since in Spanish the expression of change of place or position is often denoted by a special group of pronominal verbs known as “cuasireflejos” in traditional grammar.

Another area in which the SFL taxonomies of semantic entities are more detailed than the Cognitive ones is that of Participants. When analyzing Caused Motion, Cognitive Linguistics classifies participants as “Agent” and “Figure”, while SFL as “Agent/Initiator” and “Agent/Goal”, respectively. These fused participants are more “precise” in the description of what role each of them plays when involved in the enactment of features of agency. Finally, SFL also contributes a Pseudo-participant category: that of “Range/Scope”, which generally construes the domain over which a motion process takes place (the Ground in Cognitive terms) but which has a syntactic realization which is different from that of a circumstantial denoting location.

However, in my view, SFL’s most important contribution to the study of the expression of motion in English and Spanish is the semantic entity of “Phase”. Phase of motion is usually realized analytically in English phrasal verbs by means of adverbial particles like ON and OFF (Satellites in Cognitive terms). In the Cognitive framework, the Satellite OFF in motion events of the kind of “he drove *off*” denotes meanings of PATH or TRAJECTORY. In contrast, from the systemic perspective, this particle expresses PHASE, an inchoative aspectual kind of meaning which denotes the initial moving *away from* a reference point. It is interesting to observe that 4 out of the 6 cases in which OFF appears in this

corpus have been translated by means of pronominal verbs like "*irse*", "*marcharse*". This type of Spanish pronominal verbs belongs to a minor group whose meanings are not always easy to define - especially when compared with the meanings of their non-pronominal counterparts: "ir" or "marchar". According to el Manual la Nueva Gramática de la Lengua Española (2010), the pronominal verbs in pairs of this kind[53] apparently share a common aspectual feature; they denote the beginning of a situation:

> Se ha observado que parece existir un factor común de naturaleza aspectual en estos pares. Los pronominales *caerse, dormirse, irse, morirse, salirse* son INCEPTIVOS o INGRESIVOS, en el sentido de que denotan la entrada en un determinado estado o el paso a una nueva situación. (Nueva Gramática de la Lengua Española, 2010, p. 791)

In such cases, the "se" form is part of the morphology of the verb and is classified as a "particle". Its removal in most cases would affect not only the syntax of the clause but the meaning denoted. Bearing in mind all these grammatical features, I venture to claim the "se" form in cases like this could gain the status of a Satellite, defined by Leonard Talmy as: "the grammatical category of any constituent that is in sister relation to the verb root" (Talmy, 2000b, p.102). For all the stated above, I consider the semantic entity of PHASE constitutes the main contribution to the Cognitive descriptions of motion in the Spanish language.

2) If SFL actually provides a more delicate description of motion in space, will its inclusion in the Contrastive Grammar syllabus help our students improve the quality of their translations of motion events?

As I have argued in my answer to research question 1, I believe Systemic Functional Linguistics can enrich the Cognitive framework in the study of motion in space, especially, as to the number of semantic entities that can be

[53] Other pronominal verbs with intransitive counterparts of the same kind are "soltar-soltarse","salir-salirse"

enacted by different surface elements. This greater delicacy in the taxonomies will contribute to students' being better aware of a wider range of semantic-to-surface associations. It will help them solve the problems caused by typological differences in the lexicalization of Manner-Quality, Manner-Means, Manner-Assuming position and Manner-Phase. Being familiar with these notions will facilitate students' identification of the surface elements that lexicalize them with more precision and greater confidence. This will ultimately help them reconcile the narrative style of the target language with the manner of information in the source text.

3) **Will the findings in this study make, in turn, a contribution to typological studies in SFL as well?**

As to the possible contribution to typological studies in SFL of the findings in the present work, I would say that again they have to do with the semantic entity of Phase and their surface realization. In the descriptions of Spanish I have provided, I have found that the particle "se" is the rendition most often chosen for the adverbial particle "off" when it encodes Phase. "Off" in such cases is analysed as construing Phase analytically, that is outside the verb as it is typical of the English typology. In contrast, the pronominal verbs in the Spanish corresponding translations are analysed as construing Manner-Phase synthetically- that is in the verb itself as it is typical of the Spanish typology. However, if we take into account that the "se" form in cases like this is part of the morphology of the verb, we could argue that Phase in Spanish has also been construed "analytically"- that is by means of a particle outside the verb itself. The possibility that the "se" form could be viewed as a particle lexicalizing Phase in Spanish in analytic construal may constitute a minor contribution to SFL typological studies of this language.

Finally, as to my hypothesis, which I reproduce below:

Complementing Talmy's Theory of Lexicalization Patterns with cross-linguistic analyses from a systemic perspective can enrich cognitive studies of how meanings of motion are construed in Spanish and English and further complete the preparation of our students at Facultad de Lenguas, Universidad Nacional de Córdoba.

I daresay that after carrying out the analyses of my bilingual corpus from a fourfold perspective, my a priori intuition that the Systemic approach to the description of motion could complement the studies carried out from the Cognitive perspective proved true. The greater degree in delicacy of Systemic taxonomies along with more detailed descriptions, undoubtedly, enrich the cognitive ones. Combining both approaches should lead to complementary conclusions so that a comprehensive all-embracing description of translation can be achieved and ultimately improve the preparation of our students at Facultad de lenguas, Universidad Nacional de Córdoba.

5.2 Implications and Future Research

In the present work, I have explored the ideational metafunction focusing mainly on the experiential mode of construing experience and looking into the logical mode only in cases where clause complexes were involved. The next step in the study of motion and manner in narrative genre should begin with a detailed study of the logical mode, which plays a significant role in the construction of event lines in novels and short stories. Exploring what type of logico-semantic relations are more frequently used to form clause-complexes in narrative style in English and Spanish will throw light on further typological differences between these two languages and ultimately further improve the quality of translations. Another possible direction of future research could be the study of how different registers influence in the modelling of manner and motion through space, thus on the nature of the situations that they operate in.

APPENDIX I (Selected Corpus)

1. […]their fellows **filed** *out*. **MANNER QUALITY**
2. […]sus compañeros **abandonaban** la sala.

3. Hundreds of people **were marching** *toward* the Room of Requirement. **MANNER QUALITY**
4. Cientos de alumnos **desfilaban** hacia la Sala Multipropósitos con gran alboroto. **MANNER QUALITY**

5. HARRY HEARD the sound of the Slytherins **trooping** *out* on the other side of the hall. * **MANNER QUALITY**
6. (HARRY) OYÓ el ruido de los alumnos de Slythering **saliendo** en masa desde el otro extremo del salón.

7. (Potter) he **ran** *out* of the Great Hall *into* the Entrance Hall. **MANNER QUALITY**
8. […] **salió** corriendo del Gran salón hacia el vestíbulo. (CLAUSE NEXUS HYPOTAXIS)

9. […]but at the top he **hurried** *off* along a deserted corridor. **MANNER QUALITY**
10. […]al llegar arriba **se escabulló** hacia un pasillo vacío. **MANNER QUALITY**

11. Malfoy **clambered** *up* behind Harry. **MANNER ASSUMING POSITION**
12. Malfoy **se montaba** en la de Harry. **MANNER ASSUMING POSITION**

13. He **tore** *back* the way he had come. **MANNER QUALITY**
14. **Salió** corriendo por donde había venido. (CLAUSE NEXUS HYPOTAXIS)

15. HARRY CAUGHT SIGHT OF a pearly white figure drifting *across* the Entrance hall. **MANNER QUALITY**
16. HARRY VIO una figura de un blanco perlado *flotando* por el vestíbulo. * **MANNER QUALITY**

17. The diadem **fell** in slow motion turning and glittering. (CLAUSE NEXUS HYPOTAXIS)
18. La diadema **caía** en cámara lenta girando. (CLAUSE NEXUS HYPOTAXIS)

19. HARRY SAW a tall ghost **drift** *away* through a solid wall. **MANNER QUALITY**
20. (ꝏ) VIO a un fantasma de elevada estatura **desaparecer** a través de una pared. *

21. HE SAW her at the very end of the passage, still **gliding** smoothly *away* from him **MANNER QUALITY**
22. LA VIO al fondo, **deslizándose** con suavidad y alejándose de él.* **MANNER QUALITY**

23. The wand **rolled** *out* of sight *beneath* a mountain of broken furniture and boxes. **MANNER QUALITY**
24. La varita **rodó** por el suelo ***y*** se perdió bajo una montaña de cajas y muebles rotos. **MANNER QUALITY**

25. Harry, Ron and Hermoine **pelted** *along* in his wake. **MANNER QUALITY**
26. Harry, Ron y Hermoine **salieron** como flechas tras ellos.

27. […] they **crossed** the threshold.
28. […] **traspusieron** el umbral

29. Hagrid **stooped** *down*. **MANNER ASSUMING POSITION**
30. Hagrid **se agachó. MANNER ASSUMING POSITION**

31. He **ran** *back* to the shattered window. **MANNER QUALITY**
32. **Fue** rápidamente hasta la destrozada ventana.

33. […]he **shoved** me *through* the window.
34. […]me **lanzó** por la ventana.

35. Harry **leapt** *over* one of their disembodied heads. **MANNER QUALITY**
36. Harry **saltó** por encima de una de las incorpóreas cabezas.

37. "We-re going to **lob** them *over* the walls!"
38. ¡Vamos a **lanzarl**a**s** al otro lado de los muros!

39. He **sped** *off*. **MANNER QUALITY**
40. (Harry) aceleró el paso. (idiomatic expression)

41. He **forged** *on* through the trembling passages. **MANNER QUALITY**
42. El muchacho continuó avanzando por pasillos que todavía temblaban.

43. Harry **hurtled** *around* a corner. **MANNER QUALITY**
44. Harry **dobló** en una esquina a toda velocidad.

45. Harry **sprinted** by. **MANNER QUALITY**
46. Harry **pasó** zumbando. (CLAUSE NEXUS HYPOTAXIS)

47. He **skidded** around a final corner. **MANNER QUALITY**
48. (Harry) **derrapó** en otra esquina. **MANNER QUALITY**

49. "Hundreds of kids have **thundered** *into* my pub, Potter!" **MANNER QUALITY**
50. "Cientos de chicos **han entrado** en tropel en mi taberna, Potter!"

51. [...]the Death Eaters **entered** the place.
52. […] los Mortífagos **entraron** en el edificio.

53. He led the other two back *through* the concealed Entrance and *down* the staircase *into* the Room of Requirement.
54. Harry guió a sus amigos por la entrada oculta ***y*** por la escalera que conducía a la Sala Multipropósito.

55. She **trotted** *off* towards the stone steps with surprising speed. **MANNER QUALITY**
56. La anciana **se encaminó** hacia los escalones de piedra a una velocidad asombrosa.

57. Tonks **sped** *off*. **MANNER QUALITY**
58. Tonks **se marchó** de prisa.

59. [..] they **ran off** to the stretch of wall behind. **MANNER QUALITY**
60. [..]**se fueron** a toda velocidad hacia el trozo de pared detrás.

61. (The wandless) Malfoy **cowered** behind a three-legged wardrobe. **MANNER ASSUMING POSITION**
62. Malfoy (que se había quedado sin varita) **se agachó** detrás de un ropero de tres patas.

63. Death Eaters **had penetrated** Hogwarts.
64. Los Mortífagos **habían penetrado** en Hogwarts.

65. They **sped off** *up* adjacent aisles. **MANNER QUALITY**
66. **Empezaron a correr** por callejones adyacentes.

67. Crabbe's curse **missed** him.
68. La maldición de Crabbe **pasó** rozándolo. (CLAUSE NEXUS HYPOTAXIS)

69. HARRY HEARD innumerable objects **crashing** *to* the floor on the other side of the destabilized wall* **MANNER QUALITY**
70. (HARRY) OYÓ como innumerables objetos **caían** al suelo al otro lado de la desestabilizada pared.

71. Malfoy **dragged** him along. **MANNER QUALITY**
72. Malfoy lo **arrastró** por el suelo. **MANNER QUALITY**

73. They **soared** *up* into the air. **MANNER QUALITY**
74. Los tres **se elevaron**.

75. A great cavalcade of transparent figures **galloped** ***past*** on horses. **MANNER MEANS**
76. Un nutrido grupo de jinetes traslúcidos **pasó** al galope.

77. They **staggered** and **stumbled** *over* stone and wood. **MANNER QUALITY**
78. **Fueron** a los tropezones por encima de las piedras y los trozos de madera.

79. A jet of scarlet light **shot** ***past***. **MANNER QUALITY**
80. Un chorro de luz roja **pasó** rozando.

TOTAL: 40 Motion events (80 in both languages

Clues to interpret preliminary analyses:

1. Motion and/or manner processes have been printed in **bold type**.
2. When it is a case of Manner /Quality or Manner /Means this is indicated **MANNER VERB** at the end of the clause.
3. Adverbial particles/prep. Indicating direction have been printed *in italics*.
4. Adverbial particles/prep. Indicating phase have been printed *in italics*.
5. Circumstantials of Manner/Quality or Manner Means have been underlined.
6. Non-finite processes (gerundives) of Manner/Quality or Manner Means have been underlined.
7. Noun phrases which have the thematic role of Scope/range have been underlined with a wavy line.
8. Participants which are the FIGURE but have the thematic role of Actor/Goal/Medium are enclosed in a square.
9. Cases of macrophenomenal clauses which are cases of embedding are signaled by means of an asterisk.*. The corresponding behavioural clause I CAPITAL LETTERS.
10. Cases when a simple clause is analyzed as a clause complex from the systemic perspective are underlined with a double line and the label “Clause Complex” between brackets.
11. Special cases of idiomatic expressions whose analysis may prove rather awkward in either of the language are specified in situ.

APPENDIX II (Extended corpus)

1. Harry **ran** *after* her. Once *through* the door of the corridor *into* which she had **disappeared**, he saw her at the very end of the passage, still **gliding** smoothly *away* from him.

2. Harry **corrió** tras la Dama Gris. **Entró** por la puerta del pasillo por el que ella había **desaparecido** y la vio al fondo, **deslizándose** con suavidad y **alejándose** de él.

5 Motion events (10 in both languages)

3. As he **leapt** *aside*, a gigantic body **flew** *in* through the window and **hit** the opposite wall.

4. (Harry) Se **apartó** de un salto, al mismo tiempo que un cuerpo gigantesco **irrumpía** por ella y se **estrellaba** contra la pared de enfrente.

3 Motion events (6 in both languages)

5. Harry **had lunged** *for* the tiara; Crabbe's curse **missed** him but hit the stone bust, which **flew** *into* the air; the diadema **soared** *upward*.

6. Harry se había **lanzado** sobre la diadema, pero la maldición de Crabbe **pasó** rozándolo y dio contra el busto de piedra que **saltó** por los aires; la diadema **salió** despedida hacia arriba.

4 Motion events (8 in both languages)

7. A jet of scarlet light **shot** *past*: Hermoine **had run** *around* the corner behind him and sent a Stunning Spell straight at Crabbe's head. It only missed because Malfoy **pulled** him *out* of the way.

8. Un chorro de luz roja **pasó** rozando. Hermione **había llegado** corriendo por detrás de él y le había **lanzado** un encantamiento aturdidor a Crabbe y le habría dado en la cabeza si Malfoy no lo **hubiera apartado** de un empujón.

4 Motion events (8 in both languages)

9.Harry saw Hermione **dive** *aside*, and his fury that Crabbe had aimed to kill wiped all else from his mind. He shot a stunning spell at Crabbe, who **lurched** *out* of the way, **knocking** Malfoy's wand *out* of his hand: it **rolled** *out* of sight beneath a mountain of broken furniture and boxes.

10.Harry vio cómo Hermione se ***lanzaba*** hacia un costado y la rabia que le dio que Crabbe disparara a matar le borró de la mente todo lo demás. Sin vacilar le largó un encantamiento aturdidor al chico, que se **paró** *tambaleándose* y golpeó sin querer a Malfoy, haciendo que se le **cayera** la varita de la mano; la varita **rodó** por el suelo y se perdió bajo una montaña de cajas y muebles rotos.

4 Motion events (8 in both languages)

11. Crabbe **giró** en redondo* y gritó " ¡*Avada kedavra!"*. Ron **saltó** para esquivar el chorro de luz verde y se perdió de vista. Malfoy, que se había quedado sin varita, **se agachó** detrás de un ropero de tres patas mientras Hermione **arremetía** *contra* ellos.

12. Crabbe **wheeled** *around* and screamed, "*Avada kedavra!"*. Ron **leapt** *out of sight* to avoid the jet of green light. The wandless Malfoy **cowered** behind a three-legged wardrobe as Hermoine **charged** *toward* them.

4 Motion events (8 in both languages)

13.[…]entre Hermoine y él, **subieron** a Goyle a su escoba y **volvieron a elevarse**, cabeceando y balanceándose, mientras Malfoy se **montaba** en la de Harry.

14.[…] he and Hermoine **dragged** Goyle *onto* their broom and rose, rolling and pitching, *into* the air once more as Malfoy **clambered** *up* behind Harry.

3 Motion events (6 in both languages)

15. Harry **dio un brusco viraje** y **descendió** en picada. La diadema **caía** como en cámara lenta, girando hacia las fauces de una serpiente, y de pronto se ensartó en la muñeca de Harry.

16. Harry **made a hairpin swerve** and **dived**. The diadem seemed to fall in slow motion, turning and glittering as it dropped toward the maw of a yawing serpent.

3 Motion events (6 in both languages)

17. El chico volvió a **virar** al ver que la serpiente se **lanzaba** hacia él; **voló** hacia arriba y **fue** derecho hacia el lugar.
18. Harry **swerved** again as the serpent **lunged** *at* him; he **soared** *upward* and *straight* Howard the place.

3 Motion events (6 in both languages)

19. S**alían** disparados chorros de luz en todas direcciones, y el hombre que peleaba con Percy se **retiró** a toda velocidad.

20. Jets of Light **flew** in every direction and the man dueling Percy **backed** *off*, fast

2 Motion events (4 in both languages)

TOTAL: 35 Motion events / 70 in both languages

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