On the translation of Manner-of-motion in comics: evidence from an inter- and intratypological corpus-based study[1]

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This paper focuses on the translation of Manner-of-motion in comics, a genre in which information is conveyed in both verbal and visual language. The study draws on Slobin's Thinking-for-translating hypothesis, according to which translators tend to distance themselves from the source text in order to conform to the rhetorical style of the target language. Special attention is devoted to the role of visual language within this framework, with the ultimate aim of identifying translation techniques adapted to the issue of translating Manner-of-motion in comics, in both inter- and intratypological translation scenarios. This paper analyses a corpus that includes a selection from the Belgian comic series *Les aventures de Tintin* and its translation into two satellite-framed languages (English and German) and two verb-framed languages (Spanish and Catalan). Overall, the results highlight the key role of visual language in the translation of Manner-of-motion in comics, since this can compensate for alterations in the verbal code of target texts, by comparison with originals, and thus minimize the consequences of Thinking-for-translating. Moreover, the (limited) space in the balloons and the respective stylistic conventions of comic books in each language are shown to constrain translation to some extent.

Keywords: Manner-of-motion, Thinking-for-translating, comics, Catalan/English/French/German/Spanish

1. Introduction

This paper deals with the translation of the semantic component of Manner-of-motion in comics, a genre in which translation is limited by the text–image relationship and the space available in the comic panels. Drawing on Slobin's Thinking-for-translating hypothesis (1996a), the translation of Manner-of-motion is analysed using a corpus that includes a selection from the Belgian comic series *Les aventures de Tintin* (Hergé, 1930–1986) and its translations into four languages: English, German, Spanish and Catalan. While the Thinking-for-translating hypothesis has been mainly investigated through the analysis of novels, to my knowledge no empirical research in this field has yet focused on comics, nor has any special attention been devoted to visual language. The aim of this paper

is thus to contribute to the Thinking-for-translating hypothesis and, in particular, to a) analyse the translation of Manner-of-motion in two intertypological (French>English/German) and two intratypological (French>Spanish/Catalan) translation scenarios and b) identify the techniques used to deal with this translation issue in the case of comics. This study addresses the following research question: does visual language play a role in the Thinking-for-translating hypothesis? The structure of the paper is as follows. In Section 2, I first provide a brief review of existing research on the translation of Manner-of-motion from a cognitive perspective and then outline some studies focusing on the expression of motion in comics, drawing on this theoretical background, and delineate some key issues regarding visual language and the interpretation of images. Section 3 describes the study's corpus, method and analysis. Section 4 presents the taxonomy of translation techniques used and discusses the results of the quantitative analysis. Finally, Section 5 offers conclusions and suggestions for further research.

2. Theoretical background

2.1 The study of the translation of Manner-of-motion from a cognitive perspective

Over the past three decades, Talmy and Slobin's contributions (Talmy, 1985, 1991, 2000; Slobin, 1987, 1996a, 1996b, 1997, 2000, 2004, 2005) have allowed researchers to make extensive progress on understanding expression of motion from a semantic, typological perspective. Talmy (1985: 61) identifies six semantic components for motion events: Figure, Ground, Path and Motion are primary; Manner and Cause are secondary.

> 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 course followed or site occupied by the Figure object with respect to the Ground object. 'Motion' refers to the presence per se in the event of motion or location […] In addition to these internal components a Motion event can have a 'Manner' or a 'Cause', which we analyze as constituting a distinct external event (1985: 61).

Talmy (1985, 2000) distinguishes between two types of languages, according to how they usually codify the semantic component of Path. Satellite-framed languages (SFL) (e.g. Germanic languages) usually encode Path in a satellite and Manner in the main verb, as shown in Example (1).

(1) He   ran   out   of the room
     Figure   Motion   +   Path   Ground
                 Manner

Verb-framed languages (VFL) (e.g. Romance languages), by contrast, typically encode Path in the verb and Manner using adjuncts or other mechanisms, as shown in Example (2).

(2) Il est sorti de la chambre en courant
"He exited the room running"
Figure Motion + Path Ground Manner

Inspired by Talmy, Slobin (1987, 1991) has proposed the Thinking-for-speaking hypothesis, according to which users of a language tend to pay more or less attention to certain components, depending on the grammatical patterns available in their language. Path and Manner are the two semantic components of motion events that have received the greatest attention in the literature. It has been observed that native speakers of SFL (like English and German) typically devote greater attention to Manner than native speakers of VFL (like French, Spanish and Catalan), who focus more on Path; and that narratives in SFL therefore more often describe action (*And he starts running. And he tips him off over a cliff into the water. And he lands.*) (Slobin, 1997: 451), whereas narratives in VFL more frequently convey spatial scenes (*[El ciervo] se acerca hacia un barranco, por debajo del cual corre un río. Le da un empujón y le tira. Y el perro también se cae con él. Claro que el niño se quedó sentado en el centro del río* "[The deer] approaches a ravine, below which there flows a river. He gives him a push and he throws him. And the dog also falls with him. Of course, the boy ends up seated in the middle of the river") (Slobin, 1997: 451). Slobin applies this insight to the field of translation and proposes the Thinking-for-translating hypothesis (1996a). According to this hypothesis, translators codify different pieces of information depending on the mechanisms and limitations of the target language (usually their mother tongue) and, as a result, tend to distance themselves from the source text, in order to conform to the rhetorical style of the target language. In the literature, the translation of Manner in this context has often been studied using intertypological scenarios (see Alonso Alonso, 2018; Cifuentes-Férez, 2006, 2013; Ibarretxe-Antuñano, 2003; Molés-Cases, 2016; Slobin, 1996b; Sugiyama, 2005), and, to a lesser extent, between languages belonging to the same typology (e.g. Filipović, 1999, 2008; Lewandowski & Mateu, 2015). These contributions are reviewed in the following paragraphs.

Slobin (1996b) analyses the translation of motion events in a series of English novels and their translations into Spanish and vice versa. In his later works (1997, 2000, 2005), he examines this phenomenon in chapter 6 of *The Hobbit* (Tolkien, 1937) and its translation into a selection of SFL and VFL. Slobin observes that translators into Spanish translate Manner on only 51% of all occasions (*They ran downstairs > Corrieron escaleras abajo* "They ran downstairs")—otherwise omitting (*I ran out of the kitchen door > Salí por la puerta de la cocina* "I exited through the kitchen door") or neutralizing it (*scramble up > trepar* "to climb") (Slobin explains that the English verb *to scramble up* used by Tolkien is a more dramatic manner-verb than the neutral verb *to climb*). In other words, in SFL>VFL translation

scenarios, Manner is frequently lost. Slobin encounters addition of Manner (at a level of around 25%) (*lorsque le comte de Buondelmonte entra dans sa chambre* "when the Count of Buondelmonte entered his room" > *when the Count of Buondelmonte stepped into his room*), by contrast, when the typological combination is VFL>SFL. Between SFL, Manner is generally maintained.

Filipović (1999, 2008) has conducted a bidirectional study, using an English/Serbo-Croatian literary corpus. Although English and Serbo-Croatian are both SFL, the author observed intratypological variation as to Manner. As defined by Ibarretxe-Antuñano (2003: 166), intratypological variation refers to "the differences found in languages from the same typological group with respect to the degree of description and elaboration of certain typological features." In the combination English>Serbo-Croatian, in addition to expression of Manner information through other mechanisms, she mainly observed omission and simplification. In the inverse linguistic direction, she occasionally observed addition. Filipović explains these differences in terms of the limited combinability of Serbo-Croatian perfective manner-verbs with directional prepositions. Filipović therefore suggests understanding Talmy's typology as a cline, rather than a dichotomy (see Slobin, 2004, who proposes a cline for Manner salience and distinguishes between low-manner and high-manner salient languages).

Ibarretxe-Antuñano (2003) organizes Slobin's results into different translation strategies [2] and proposes new strategies, drawing on observations of the translation of part of chapter 6 of *The Hobbit* into Spanish and Basque, which are both VFL. Here, Ibarretxe-Antuñano (2003) observes intratypological variation of Path, since Basque translators provided richer descriptions of paths than Spanish translators. Basque allows the use of more than two paths with motion verbs and including multiple paths is common in this language. This author's contribution is original because she not only examines the maintenance or omission of Manner, but also the quantity and type of Manner-related information that is translated. The translation techniques for Manner she proposes include omission (*bound up* > *subir* "to go up"), translation (*climb* > *trepar* "to climb"), substitution of a manner-verb by a path-verb (*rustle out* > *salir* "to go out"), substitution of a manner-verb by a motion-verb (*creep* > *jarraitu* "to keep on moving"), substitution of a manner-verb by another verb (neither path-verb nor motion-verb) (*roll* > *marruskatu* "to rub"), partial translation (*flee* > *ziztu bizian ibili* "to walk hastily") and translation into another kind of Manner (*swing* > *jauzi* "to jump"). The results of her study indicate that Manner is translated in around 62% of cases in English to Spanish, and in approximately 48% of cases in English to Basque. In the rest of the cases, Manner is either omitted, reduced or modified.

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[2] Since there is some controversy in the literature about the use of the terms *strategy* and *technique* (see Molina & Hurtado, 2002) and since Ibarretxe-Antuñano (2003) uses this term here in a "theory-free" way, I will use both *strategy* and *technique* indiscriminately to describe "the actual steps taken by the translators in each textual micro-unit," which allow us to obtain "clear data about the general methodological option chosen" (Molina & Hurtado, 2002: 49).

Inspired by Slobin, Sugiyama (2005) has examined the translation of 27 motion events in *The Hobbit* into French and Japanese (both VFL). This author observes both omission and translation of Manner. This study's original contribution lies in the fact that Sugiyama observes the presence of ideophones in translations into Japanese (see Akita & Matsumoto, 2012; Ohara, 2002; Toratani, 2012) and argues that, by comparison with other VFL, that language is therefore not a low-salient-manner language (see Ibarretxe-Antuñano, 2006, since in practice the use of ideophones is infrequent).

Cifuentes-Férez (2006, 2013) has analysed motion events in J.K. Rowling's *Harry Potter and the Order of the Phoenix* (2003) and its translation into Spanish. She refers to a new translation technique: omission of motion event. In her analysis, Manner is generally translated on around 30% of occasions; in all other cases, it is omitted, reduced or modulated.

Lewandowski and Mateu (2015) have conducted an intratypological study between SFL, by examining the translation of *The Hobbit* and their two published translations into Polish and German. They identify the following translation strategies for Manner: same or similar Manner, additional specification in an adjunct, more general Manner, different Manner and omission of Manner. In general, Lewandowski and Mateu observe that German is more likely to follow the patterns of satellite-framed languages than Polish (see Kopecka, 2010), since Manner is translated in around 82% of cases in German and in approximately 40% of cases in Polish. In line with Filipović's findings (1999, 2008), this study provides empirical evidence confirming intratypological variation in the expression of Manner. The authors indicate that the possible cause of this variation is that the German language is more flexible than Polish as to the compatibility of manner-verbs with path-components.

In Molés-Cases (2016), I examine a German>Spanish corpus of narrative texts and propose a classification of translation techniques for Manner-of-motion based on both traditional classifications of translation techniques (see, for instance, Molina & Hurtado, 2002) and the proposals inspired by the Thinking-for-translating hypothesis. I summarise this classification as a continuum of lower to higher degrees of translation of Manner: translation (lexical equivalence or paraphrase), modulation, omission (of Manner or of motion event), reduction, specification and addition (of Manner or of motion event). The results indicate that Manner is simplified (omitted/reduced) in around 26% of cases. In a later contribution (Molés-Cases, in press), I analysed the inverse linguistic combination (Spanish>German), using a similar corpus. Here, by contrast, in addition to the techniques of lexical equivalence and paraphrase, I observed addition of Manner in many cases (23%) (see Slobin, 1996b, 1997).

Alonso Alonso (2018) has analysed the English>Galician translation of Manner-of-motion in *The Hobbit*. She examines 6 professional translations (including the published version) and 8 translations by translation students (all of them native speakers of Galician). Her findings indicate that the translation of Manner-of-motion is influenced by the typological differences between English and Galician;

and according to the results, expertise did not have a strong effect on the types of verbs used (2018: 372). Alonso Alonso observes the following translation strategies for Manner-of-motion: translation of the same type of Manner information (*creep* > *arrastrarse* "to creep"), translation of part of the Manner information (*wander* > *camiñar* "to walk"), translation of a different type of Manner information (*dash – lanzarse* "throw oneself"), omission of any Manner information (*trot* > *aullar* "to howl"), omission of the motion event (*climb down the tree* > –), translation by a path-verb (*wander* > *baixar* "descend"), translation by a motion-verb (*push* > *ir* "to go"), translation by a non-motion verb (*push* > *estar* "to be"). The most predominant techniques identified by her analysis are translation of the same and different type of Manner information and translation by a path-verb.

Existing studies of the translation of Manner using a cognitive approach usually examine a SFL>VFL translation scenario.[3] There is very little data on the opposite combination (VFL>SFL) (Edwards, 2001; Molés-Cases, in press and Oh, 2009, provide some exceptions: focusing on Spanish>English, Spanish>German and Korean>English, respectively) and to date no data has been published on the intratypological combination VFL>VFL in the literature. In addition, as mentioned above, the vast majority of existing studies focus on the translation of novels (mostly, *The Hobbit*). Comics are an unexplored genre in this research field.

2.2 Motion in comics: the study of visual language

This section highlights a series of studies that focus on the expression of motion in comics and present some key issues regarding visual language. For a complete overview of motion in comics, see, for example, Burke (2014), Cohn (2014), Forceville (2011), Forceville, Refai & Meesters (2014), Friedman & Stevenson (1980) and Yus (2008). The way in which the Thinking-for-speaking hypothesis might affect the expression of motion in comics has as yet scarcely been explored in the literature (Cohn, 2016: 327). The contributions of Tversky and Chow (2017) and Cohn et al. (2017) provide two exceptions.[4]

Drawing on Slobin's (1997) findings on the differences between SFL and VFL in the description of action and spatial scenes, Tversky and Chow (2017) have analysed the effects of language typology on descriptions to see whether these effects also extend to depictions. The authors studied a corpus of 16 comics popular with teen and pre-teen boys in the US, Hong Kong, Italy and Japan (in English, Chinese, Italian and Japanese, respectively: the former of which are manner-languages and the latter path-languages). All text was removed from series of pages from these comics and the authors then asked 12 native speakers of English and 10

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[3] For a detailed review of the most frequently observed translation techniques dealing with the Manner-of-motion translation problem, see Guo et al. (2009), Ibarretxe-Antuñano & Filipović (2013), Molés-Cases (2016) and Rojo & Ibarretxe-Antuñano (2013).

[4] Although the contributions of Deluxe (2012) and Depelley and Roure (2009) focus on censorship and the alteration of images in Marvel comics translated into French in the late 1960s, they also indirectly deal with the translation of Manner-of-motion in comics as a consequence of this censorship (e.g. omission of sound effects and motion lines).

native speakers of Japanese to rate the frames on an *action (motion) – scene-setting* scale. Their data indicate that depicted action was rated higher in comics in English and Chinese, which suggests that the dominant ways of expressing action are the same in both descriptions and depictions. Tversky and Chow indicate that this could be a direct result of creating depictions from language, among other considerations, since the cartoonist's native language affects the depictions she chooses.

Cohn et al. (2017) have conducted a similar study. The authors examined whether the depiction of source, goal and trajectory varies according to—among other factors—the type of original language (SFL or VFL) in which the comic was written. They examined a corpus of 35 comics drawn by a series of speakers of SFL (English, Mandarin and German) and VFL (Japanese, Korean and French). The resulting data show that panels from comics written in SFL depict trajectories (this segment illustrates Manner-of-motion) more often than those from comics written in VFL. This suggests that linguistic conceptualization could influence depictions.[5]

Forceville's (2014) attempt to apply Relevance Theory (RT) (Sperber & Wilson 1986, 1995; Wilson & Sperber, 2004) to multimedia discourse also deserves special attention. Very briefly, according to RT, while explicit information is decoded, leading to "explicatures", implicit information is inferred, leading to "implicatures". Forceville (2014) expands RT, which he regards as a model for all kinds of communication, including both text and visual and multimodal codes. Interestingly, he argues that images, like language, can convey both explicit and implicit content. For instance, in Figure 1, some elements are depicted (explicatures): the sequence takes place at an airport; two men and a dog are running towards a plane; viewers with some knowledge of *Tintin* will recognize Captain Haddock, Tintin and Snowy. Implicit information can also be inferred (implicatures): Captain Haddock, Tintin and Snowy will catch the plane, rather than miss it (further implicatures can be inferred from the information in previous panels in the album and the viewer's knowledge of the character and the comic).

FIGURE 1 SHOULD BE INSERTED (NEAR) HERE
Figure 1. Panel of *Tintin au Tibet* © Hergé/Moulinsart 2019.[6]

3. The study: materials and method

As mentioned above, this paper aims to analyse the translation of Manner-of-motion in an inter- and intratypological comic-based corpus in order to identify the translation techniques applied to this translation issue. This will allow us to answer the following research question: does visual language play a role in the Thinking-for-translating hypothesis?

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[5] A previous investigation, which yielded similar results, is presented in Cohn (2016). Its empirical basis consists of 15 books, featuring three types of visual narratives: mainstream superhero comics from the United States, Japanese *shonen manga* and action-oriented Original English Language *manga*.
[6] Observe the presence of pictorial runes around the three characters indicating, in this case, motion (Forceville, 2011).

This paper analyses a multilingual corpus, composed of a selection of 5 albums from the Belgian comic series *Les aventures de Tintin* (Hergé, 1930–1986) —*Tintin au pays des soviets,* 1930; *Le secret de la Licorne,* 1943; *Tintin au pays de l'or noir,* 1950; *Tintin au Tibet,* 1960 and *Vol 714 pour Sydney,* 1968—and their corresponding translations into two SFL (English and German) and two VFL (Spanish and Catalan). The total number of comics analysed (originals and translations) was 25.

The unit of analysis was self-agentive motion events including Manner-of-motion (for instance: *He ran out of the room*). According to Talmy (2000: 28), self-agentive motion is motion in which the Figure moves under its own steam and controls its own motion, and this movement results in a change of place. Since the images and balloons typical of comics make it difficult to process text using corpus analysis tools, the search for motion events was conducted by reading both the original texts (OT) and the translations (TT) and registering every occurrence found in either source or target text, or both. If the Manner information in the translation was different from that included in the original text or vice versa, the image captions were also registered and the information decoded in them was taken into account. The OT–TT fragments (including the visual language, if necessary) were compared and analysed with regard to Manner-of-motion and were assigned a translation technique. The starting point of this analysis was a proposal of translation techniques for Manner in narrative texts, included in Molés-Cases (2016), slightly adapted to the translation of this phenomenon in comics (see Section 4.1).

4. Results and discussion

This section will present and discuss the results of the analysis of the translation of Manner-of-motion in a comic-based corpus. First, the taxonomy of translation techniques is described and illustrated, and then quantitative results are presented.

4.1 Taxonomy of translation techniques

As discussed above, the OT–TT fragments have been classified according to the proposed translation techniques presented in Molés-Cases (2016), slightly adapted to the phenomenon of comics. The techniques encountered are defined and illustrated in this section, using examples.

a) Translation of Manner (=)
This technique indicates that the Manner information in the original has been retained in the translation.

(3) [FR]   Abdullah a *sauté* de la voiture.
     [EN]   Abdullah's *jumped* out.
     [DE]   Abdullah ist aus dem Wagen *gesprungen.*
     [ES]   Abdallah ha *saltado* del coche.
     [CA]   Abdallah ha *saltat* del cotxe.

In Example (3), the Manner information remains the same in the textual codes of original and translations. In particular, the manner-verb *sauter* ("to jump") and its English, German, Spanish and Catalan equivalents (*to jump, springen*, *saltar* and *saltar*) were used.

b) Modulation of Manner (≠)
Modulation implies that the Manner information in the translation differs from that of the original text.

(4) [FR] Nos avons *escaladé* des tas de rochers!
          "We have climbed over heaps of rocks!"
    [EN] We *hauled ourselves* up vertical rock-faces!

Although *escalader* ("to climb") and *to haul (oneself)* are both manner-verbs,[7] the former expresses an ascending motion, which uses arms and legs, and the latter implies an effortful motion.

c) Addition (+)
This technique refers to both c1) the addition of Manner and c2) the addition of a motion event (including Manner) in the translation, by contrast with the original text, in which there is no mention of Manner.

c1) Addition of Manner (M)

(5) [FR] J'ai *suivi* le fond de la crevasse.
          "I followed the bottom of the crevasse"
    [EN] I *crawled* along the bottom of the crevasse.

In Example (5), the translation substitutes the original path-verb (*suivre*, "to follow") for a manner-verb, indicating slow motion executed with difficulty (*to crawl*).

c2) Addition of motion event (including Manner) (ME)

(6) [FR] –
    [DE] Der [ein Tiger] ist sicher aus dem Zoo *ausgebrochen.*
          "It [a tiger] has certainly escaped from the zoo"

Here, a motion event including Manner (*ausbrechen* "to escape") is added in the German translation. This information is not included in the original comic.

d) Specification of Manner (=+)
Here, the original already contains Manner information, but this is reinforced (specified) in the target text.

(7) [FR] Venez, *vite!*
          "Come quickly!"

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[7] The verb *escalader* expresses both Manner and Path.

[CA]   *Correu!*
         "Run!"

In this case, Manner is expressed through the adverb *vite* ("quickly") in the original, and in the translation this is specified by resorting to the Catalan manner-verb *córrer* ("to run"), which substitutes the path-verb in the original *venir* ("to come"). In other words, the translation specifies the motor pattern.

e) Omission (Ø)
The technique of omission was also encountered: not only in the case of e1) Manner, but also in the case of e2) motion events (including Manner) in the translation, by comparison with the original text.

e1) Omission of Manner (M)

(8)   [FR]   *Vite*, au canot![8]
               "Quickly, to the boat"
      [ES]   Vamos a la lancha.
               "Let's go to the boat"

Here the target fragment is more general than the source fragment, since the manner-adverb *vite* ("quickly") in the original has been substituted by the path-verb *ir* ('to go') in the translation. The semantic subcomponent of speed is thus missing in the target text.

e2) Omission of motion event (including Manner) (ME)

(9)   [FR]   *Sautant* en auto, nous le suivîmes […]
               "Jumping into the car, we followed him […]"
      [DE]   Wir folgten ihm also im Auto […]
               "We followed him by car […]"

In Example (9), the motion event *sauter en auto* ("to jump into the car") in the original has been omitted in the German translation.

f) Visual compensation (=*)
Visual compensation is the name I have given to the new technique proposed here for the translation of Manner-of-motion in the specific case of comics. It refers to an alteration of Manner (modulation, addition, omission, specification, reduction) in the written/verbal code of the translation, by comparison with the original, and its compensation through visual code. Next some examples of this techniques are included.

(10)   [FR]   *Grimpez* le premier, monsieur.

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[8] Due to the features typical of comics (such as direct speech, colloquiality and orality), some of the analysed motion events are 'verbless clauses,' which, as Fortis (2010) comments, constitute a type of motion event to which the literature has not yet paid due attention. One notable exception is De Knop and Mollica's (2018) contrastive study (German/French/Italian), focusing, among others, on *Les aventures de Tintin*.

"Climb first, Sir"
[EN]   Please go up first, Mr. Carreidas.

If we consider the textual code alone, then the technique displayed in (10) is omission of Manner, since the source text includes the manner+path-verb *grimper* ("to climb"), and the target fragment the path-verb *to go up*. However, in this case the Manner information is not lost in the translation (Figure 2), since the panel shows Mr. Carreidas ascending a ladder, a motion which can only be performed using hands and legs.

FIGURE 2 SHOULD BE INSERTED (NEAR) HERE

Figure 2. Example of visual compensation (compensation of omission of Manner in the TT), panel of *Flight 714* © Hergé/Moulinsart 2019.

Example (11) also illustrates this trend. Here again, if we only look at the verbal code, the technique is addition of Manner. However, the visual code clearly states that the dog is executing the action of swimming, as indicated in Figure 3.[9]

(11)   [FR]   Voici Milou qui se dirige du même côté.
               "Here Snowy, heading for the same side"
       [DE]   Struppi *schwimmt* in dieselbe Richtung.
               "Snowy swims in the same direction"

FIGURE 3 SHOULD BE INSERTED (NEAR) HERE

Figure 3. Example of visual compensation (compensation of addition of Manner in the TT), panel of *Tintin au pays des soviets* © Hergé/Moulinsart 2019.

Example (12) illustrates a similar phenomenon.

(12)   [FR]   Il faut retourner *tout de suite* à la gare.
               "We need to go back to the station right away"
       [ES]   Hemos de ir *corriendo* a la estación.
               "We need to run back to the station"

If we only take the textual code into account, the technique observed in this fragment would also be specification of Manner, since, in the original, we observe a path-verb (*retourner* "to return") followed by an adverbial expression of Manner (*tout de suite* "right now"),[10] while the translation includes a manner-verb indicating a motor pattern (*correr* "to run"). In other words, the original fragment includes some Manner information (speed), but this is specified in the translation by including a motor pattern (running). However, in this case the Manner information is also explicit in the original, through the visual code of the three panels, which show Tintin and his dog running towards the station, as seen in Figure 4.

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[9] The use of *schwimmen* ("to swim") in German has to do with typology and Manner salience in this language (see De Knop & Gallez, 2013).

[10] This could also be interpreted as a temporal adverb, in which case the compensatory technique would be addition of Manner, not specification of Manner.

FIGURE 4 SHOULD BE INSERTED (NEAR) HERE

Figure 4. Example of visual compensation (compensation of specification of Manner in the TT), panel of *Tintin au pays des soviets* © Hergé/Moulinsart 2019.

Example (13) is another case of visual compensation. Here, while the verbal code of the original fragment includes information on speed (*vite* "quickly"), this is missing in the textual code of the translation, but it is depicted, since the image shows the three characters running (see Figure 5).

(13) [FR]   Par ici*, vite!*
            "This way, quickly!"
      [CA]   Per aquí, no us torbeu!
            "This way, don't get distracted!"

FIGURE 5 SHOULD BE INSERTED (NEAR) HERE

Figure 5. Example of visual compensation (compensation of omission of Manner in the TT), panel of *Vol 714 a Sydney* © Hergé/Moulinsart 2019.

4.2 Quantitative results

Having explained the taxonomy of translation techniques used in the present study, this section will present the quantitative data. This study analysed 443 pairs of fragments (OT–TT). At least one fragment of each pair (either the source or target fragment) contained a manner-of-motion event. Table 1 presents the exact number of fragments analysed in each subcorpus.

Table 1. Pairs of fragments analysed in the corpus.

Subcorpus	Pairs of fragments
FR>EN	122
FR>DE	111
FR>ES	105
FR>CA	105
Total	443

Next, the translation techniques encountered will be quantified. Quantification is of relevance, because it allows us to see whether all the techniques were observed in all translation scenarios and whether there were any significant divergences in linguistic typology. Tables 2 and 3 illustrate the frequency of translation techniques observed in the corpus and the phenomena compensated for in the four subcorpora.

Table 2. Frequency of translation techniques observed in the corpus.

Technique	Frequency in % (raw frequency)			
	FR>EN	FR>DE	FR>ES	FR>CA
Translation	66.39 (81)	68.47 (76)	59.05 (62)	77.14 (81)

Modulation	2.46 (3)	0 (0)	0 (0)	0.95 (1)
Addition M	9.02 (11)	2.70 (2)	1.90 (2)	2.86 (3)
Addition ME	6.56 (8)	2.70 (4)	1.90 (2)	0.95 (1)
Specification	1.64 (2)	2.70 (3)	7.62 (8)	1.90 (2)
Omission M	7.38 (9)	6.31 (7)	10.48 (11)	7.62 (8)
Omission ME	0 (0)	5.41 (6)	2.86 (3)	1.90 (2)
Reduction	0 (0)	0 (0)	0 (0)	0 (0)
Visual compensation	6.56 (8)	11.71 (13)	16.19 (17)	6.67 (7)

Table 3. Phenomena compensated for in the four subcorpora (technique: visual compensation).

Compensated technique	Frequency in % (raw frequency)			
	FR>EN	FR>DE	FR>ES	FR>CA
Addition M	37.50 (3)	53.85 (7)	17.65 (3)	0 (0)
Addition ME	0 (0)	7.69 (1)	0 (0)	28.57 (2)
Omission M	25 (2)	15.38 (2)	52.94 (9)	57.14 (4)
Omission ME	12.50 (1)	7.69 (1)	5.88 (1)	14.29 (1)
Specification	12.50 (1)	7.69 (1)	23.53 (4)	0 (0)
Modulation	12.50 (1)	7.69 (1)	0 (0)	0 (0)

As we can see from Table 2, translation is the most common technique. Visual compensation also seems—to a greater or lesser extent—to play a role in the four translation scenarios. However, the technique of reduction was not found in any of the linguistic combinations studied, [11] and modulation was only observed (to a small extent) in the English and Catalan target texts. We will now take a closer look at the data, starting with the translations into SFL (English and German). If we consider the degrees of the techniques of translation and visual compensation together, Manner is translated to a large extent, in both the English and German TT (around 73% and 80% respectively). If we pay attention to the data on specification and addition (the techniques consistent with the Thinking-for-translating hypothesis for this typological combination), we observe that these phenomena occur in the translations into both languages, but they are more frequent in the English than in the German TT (approximately 17% vs. 8%). On the whole, the percentages observed in comics are lower than those found in comparable studies focusing on novels (cf. Slobin, 1996b, 1997; Molés-Cases, in press). I would argue that this is due to the effects of visual language, and thus to the technique of visual compensation. This technique is slightly more frequent in German than in English (around 12% vs. 7%), and, in both cases it mostly compensates for cases of addition and specification (in around 50% of English and around 67% of German cases), but also for cases of omission (in around 38% of English vs. 25% of German cases). It is surprising to observe omission (without any compensation) here, albeit relatively infrequently (in around 7% of English and approximately 12% of German cases). Strikingly, in the case of German, omission (12 %) is even more

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[11] Given the typological combinations studied, this is unsurprising. However, since this technique is consistent with the continuum of Manner information underlying this proposal of a set of techniques and might be observed in future studies involving other linguistic combinations, we should not rule out the use of this technique in comics.

frequent than addition and specification (around 8%). One possible explanation for this result could be the limited space available in the balloons, since the German language has long words (e.g. *gesprungen* "jumped", *ausgebrochen* "escaped", *schwimmen* "to swim") that may not always fit the space and, in addition, most of the albums in this language are captioned entirely in capital letters, which generally take up more space than lower case letters (The albums *Tim in Tibet, Tim und Struppi im Lande des Sowjets* and *Das Geheimnis der Eihorn* are captioned in capital letters throughout). For this reason, I also investigated whether, in the cases of omission, problems of space could have arisen in both English and German translations. Figure 6 includes the percentage of omissions in both languages, classified according to the criterion of no space/enough space for the expression of Manner in the balloons.

FIGURE 6 SHOULD BE INSERTED (NEAR) HERE

Figure 6. Space for expression of Manner in the balloons in the cases of omission (%).

As observed in Figure 6, while most of the omissions in the German translations seem to be due to lack of space in the balloons, this is not generally the case in English. This restriction on the German versions is illustrated in Figure 7. Here, the original motion event *Venez, venez, vite!* ("Come, come, quickly!"; in German, *Kommen Sie, kommen Sie, schnell!*) has been omitted in the German translation, apparently because in the TT there is not enough space after the sentence *Nein, es war der Yeti* ("No, it was the Yeti").

FIGURES 7a AND 7b SHOULD BE INSERTED (NEAR) HERE, NEXT TO EACH OTHER

Figure 7. Example of limited space in the balloons in the German translations, panels of *Tintin au Tibet* and *Tim im Tibet* © Hergé/Moulinsart 2019.

In those cases of omission in English that are not due to lack of space, a significant percentage of the original fragments (around 57%) present one commonality: they all express Manner information through the adverb *vite* ("quickly"). This adverb might be characteristic of comics in French, not only because it is a manner-adverb, which expresses dynamicity, but also because it is a short word, which usually easily fits within the balloons. All in all, although the percentages of addition/specification and omission vary slightly between the English and German translations, Manner is translated into both languages to a large extent, therefore intratypological variation in terms of Manner can be disregarded here.[12]

Now, let us turn to the data resulting from the VFL>VFL translations (French>Spanish/Catalan). Here, again, if we consider the degrees of translation and visual compensation together, Manner is also translated into Spanish and Catalan to a significant extent (in around 75% and 84% of cases, respectively). Visual compensation compensates mainly for cases of omission in both languages (in around 59% of Spanish and 84% of Catalan cases), but also for cases of addition and specification

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[12] "Intratypological variation" here refers to a possible variation in Manner between the translations into English and into German, both SFL.

(approximately 41% of Spanish and 29% of Catalan cases). Omission occurs in both languages too: in around 13% of Spanish and 9% of Catalan cases. By contrast with the German subcorpus, the omissions do not seem to be due to lack of space, since both originals and translations are written in lower case and include expressions with similar numbers of characters. Boundary crossing cannot be the cause either,[13] since only one boundary-crossing event is to be found within the cases of omission in the FR>CA subcorpus, and two in the FR>ES subcorpus. However, a thorough analysis of the data indicates that around half of the original fragments in which Manner has been omitted in the Spanish and Catalan TT also include the manner-adverb *vite*, as shown in Table 4.

Table 4. Omission in the Spanish and Catalan texts.

	Omission in the Spanish and Catalan texts [% (raw frequency)]	
	FR>ES	**FR>CA**
OT including manner-adverb *vite*	42.86 (6)	50 (5)
OT including other manner-components	57.14 (8)	50 (5)

One possible cause of the degree of omission in Spanish and Catalan could be the characteristics of the genre studied and, in particular, the high frequency of *vite* in comics in French (in the corpus studied the manner-adverb *vite* appears in 29.21 % of the motion events on average), which could be relevant in this language in terms of orality. It has also been confirmed that intratypological variation in the semantic component of Manner was not observed here either, since this was mostly translated in both VFL>VFL combinations, with only a few individual cases of omission.

5. Concluding remarks

This paper has presented a comic-based translation study of Manner-of-motion, based on the Thinking-for-translating framework. It focused on two typological scenarios: VFL>SFL (French>English/German) and VFL>VFL (French>Spanish/Catalan). As explained above, several factors inspired this research: native speakers of SFL and VFL devote divergent attention to Manner (while the former focus more on the lexicalization of Manner, the latter focus more on Path); in the literature, variation in the expression of Manner has been observed not only in intertypological translation scenarios, but also in intratypological ones; the analysis of the genre of comics (and the importance of visual language) constitute a research line to which the literature on the expression and translation of motion events has not yet paid due attention. The aim of this contribution was to explore the influence of visual language on the Thinking-for-translating hypothesis. The starting point of the analysis was a previous classification

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[13] According to the boundary-crossing constraint (Aske, 1989; Slobin & Hoiting, 1994), Spanish and other VFL do not allow the use of manner-verbs when a boundary is crossed, that is, when an end-of-path location or a telic path is predicated (*Pat nadó adentro de la cueva** "Pat swam into the cave"). Several authors have confirmed that, in some cases, the boundary-crossing restriction typical of VFL does not apply to French (see Aurnague, 2011, Cappelle 2012).

of techniques for translating Manner-of-motion in narrative texts (Molés-Cases, 2016), slightly modified to apply to comics, by including a new translation technique called visual compensation.

Analysis of the data suggests the following conclusions. First, visual language can affect Thinking-for-translating, by compensating and moderating alterations (here: addition, specification, omission and modulation of Manner-of-motion) in the linguistic code of translated comics, by comparison with originals. It can thus be concluded that cross-linguistic differences do not seem to have as much impact on the translation of comics as on the translation of novels. Given that to date the Thinking-for-translating hypothesis has mainly been approached through the analyses of narrative texts, these results pave the way for further research that might give a broader picture of the translation of manner-of-motion events. Second, the spatial limitations of the balloons seem to affect the translation of Manner (here, translating into German) too. As pointed out, while most of the comics in German are captioned in capital letters throughout, in comics in French, English, Spanish and Catalan lower case letters are also included. Furthermore, the fact that German words are typically longer than words in other languages also seems to play a role. Third, oral features characteristic of comics (in this case, the recurrence of *vite* in French) can trigger unexpected consequences (here, the technique of omission) in both inter- and intratypological translation scenarios. Stylistic conventions of comics in each language are thus a key factor in the expression and translation of manner-of-motion events. All in all, when applying the Thinking-for-translating hypothesis to the framework of comics, we should consider the spatial restrictions and stylistic features of comics, in addition to linguistic typology, cross-linguistic differences and visual language.

Finally, it should be added that the corpus I analysed is limited in size. Further analyses that, for example, draw on larger corpora and other comic series and different linguistic and typological combinations are necessary. An interesting complementary approach could be to analyse the expression and translation of the Path component in the genre of comics. The specificities of the comic book genre and the phenomena of visual language, the influence of the cartoonist's mother tongue on the depictions and the influence of the spatial limitations of balloons also deserve greater attention when examining the Thinking-for-translating hypothesis.

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