Translating Motion Events in *Harry Potter* into Japanese and Korean: Focusing on Manner Encoding and Deixis

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1 Introduction

This paper investigates typological patterns in Motion event descriptions by examining the original English text of *Harry Potter* and its Japanese and Korean translations, focusing on Manner encoding (notably the use of ideophones, which are also called sound symbolic words, mimetics, or expressives)[1] and the use of Deictic verbs.

According to Talmy (1985, 1991, 2000), a Motion event (with a capital 'M') refers to a situation that involves either the translational Motion of an object (which entails a change in its location) or the continuation of a stationary location. Motion events comprise the following semantic components: (i) Figure, which is the object that changes its location; (ii) Ground, the reference object with respect to which the Figure is moving; (iii) Path, which is the route taken by the Figure in

[1] In this paper, the term ideophone is used regardless of whether the original authors of the previous studies have used other expressions.

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relation to the Ground; and (iv) Co-events, which are events that may accompany the Motion events, such as Manner.

Talmy (1985, 1991, 2000) classified languages into Verb-framed languages (V-languages) and Satellite-framed languages (S-languages), based on whether the Path of Motion is encoded in the main verb or head-external elements such as prepositions. In V-languages like Spanish, Turkish, Japanese, and Korean, the Path is usually encoded in the main verb of the clause. Conversely, in S-languages, such as English, German, and Russian, the Path is typically conveyed through satellites, including prepositional phrases associated with the verb and particles (e.g. down, up).

In this paper, we investigate the extent to which Manner information from the original English text is preserved in Japanese and Korean translations, and how this information is encoded, focusing on the role of ideophones, which are regarded as an important resource to encode Manner in V-languages (Ibarretxe-Antuñano 2006). Additionally, we explore whether Deictic verbs are utilized similarly in Japanese and Korean.

The current paper is organized as follows: Section 2 provides background information and summarizes previous research. Section 3 outlines the methodology employed in the study, followed by the presentation of results in Section 4, considering (a) the distribution of Motion verbs, and (b) the ideophones used in Motion event descriptions. Section 5 discusses Manner encoding in Japanese and Korean translations and the use of other verbs, particularly Deictic verbs, as well as the use of ideophones. Section 6 concludes the paper.

2 Background

Previous research has indicated that S-language speakers typically pay more attention to Manner of Motion and express Manner of Motion more frequently and with greater variety through the use of Manner verbs than V-language speakers (Berman & Slobin 1994, Özçalişkan & Slobin 1999, Slobin 1996, 2000). Hence, S-languages are described as being more 'Manner-salient' (Slobin 1996, 2000).

However, it has been suggested that V-languages speakers utilize adverbials to express Manner more frequently than S-languages speakers. This may serve as a form of 'compensation' for their less frequent use of Manner verbs (Naigles et al. 1998). For instance, research has demonstrated no significant difference in Manner expressions between English and Japanese (Akita et al. 2009) and English and Korean (Hong 2012). It has also been reported that Japanese speakers frequently convey specific Manner information using ideophones (Akita et al. 2009).

A number of studies have analyzed Motion event descriptions by comparing original texts and their translations to examine differences between languages classified as belonging to different typological categories. Slobin (1996: 209) argues for the benefit of examining and comparing translations, stating that a '…useful way to explore the "rhetorical slants" of two languages is to compare a translation with an original, asking how each language accommodates itself to the demands of the other with regard to the same content'. He compared Motion event descriptions in English novels and their Spanish (V-language) translations and also compared those in Spanish novels and their English translations. He found that in the Spanish translations of English original texts, Path information was not always faithfully translated, and Manner information was omitted half the time. He points out that the translator needed to decide whether to simply omit the Manner

information detail or 'to preserve it in an adverbial clause, thereby giving it more narrative weight than in the original' (Slobin 1996: 213).

Slobin (1997) examined several hypotheses regarding differences between Motion event descriptions in S-languages and those in V-languages, based on examples from various literary texts and their translations in S-languages (Dutch, German, Russian) and V-languages (French, Italian, Portuguese, Spanish, Hebrew, Turkish). He noted that in S-languages, neutral expressions involve the use of generic Manner verbs, and the use of Manner verbs *per se* does not make Manner salient. In V-languages, however, neutral expressions involve Path verbs, leaving the nonsalient Manner (e.g. a bird's *flying* action) for the readers to infer within the literary context. Hence, he proposed that in V-languages, Manner is expressed '… [o]nly if it is exceptional…' (Slobin 1997: 457). This accounts for why Manner is often omitted in English to Spanish translations. Slobin (1997: 459) further proposes that languages have a two tiered lexicon of Manner verbs, namely neutral everyday Manner verbs (e.g. *walk, fly*) and expressive Manner verbs (e.g. *dash, swoop, scramble*). S-languages utilize the second-tiered expressive Manner verbs to make Manner salient.

Furthermore, Slobin (2005) studied the original English text of *The Hobbit* (Tolkien 1937) and its translations in S-languages (Dutch, German, Russian, Serbo-Croatian) and V-languages (French, Portuguese, Italian, Spanish, Hebrew, Turkish). He considered V-language translators' task to be challenging since the original text draws on a rich and fanciful verb lexicon, while V-languages lack elaborate Manner verbs. To reveal differences in Manner encoding, he examined the number of types of Manner verbs as well as the total number of Manner expressions (including adverbials and descriptions of terrain and inner states of protagonists) in the original text and its translations. Though S-language translations used more Manner verbs and Manner expressions than V-language translations, some V-language translations also used a number of Manner expressions, showing diversity in the translations, even among those languages of the same typological category. Notably, Slobin (2005) cited Sugiyama (2000) and Oh (2003a), who respectively examined Japanese and Korean translations of *The Hobbit* and stated that, although Sugiyama (2000) found that the Japanese translation had a rich variety of Manner expressions, notably verb compounds, Oh (2003a) found that verb compounds were used sparingly.

In fact, in examining the Japanese translation of *The Hobbit,* Sugiyama (2005) argued that Japanese has two means of encoding Manner beyond the use of Manner verbs: verb compounds such as *mai-oriru* 'dance-descend', and ideophones such as *gorogoro* 'rumbling' and *gatagata* 'shaking'. She argued that compound verbs and ideophones serve as an effective means to encode Manner of motion in Japanese. Ohara (2002) also examined how several literary works in English were translated into Japanese and found that Manner information in the original text is often preserved in the Japanese translation through the use of verb compounds and ideophones.

Though much of the above research has examined how S-languages (notably English) have been translated into other S-languages and V-languages, Koga (2017) examined how the Motion event descriptions in the Japanese original text of *Noruwei-no Mori* 'Norwegian Wood' by Murakami (1987) were translated into three S-languages (English, German, Russian), revealing some differences among the languages belonging to the same framing typology. He focused on the combinations of Path and Deictic elements, and he found that the Russian translation differed from the English and German translations, hence arguing that examining Motion event descriptions with a specific focus, such as the combination of Deictic and Path elements, can reveal diversity within languages of the same typological category.

As mentioned in Section 1, this paper investigates how ideophones are used to encode Manner. Ideophones play an important role in the repertoire of Motion event descriptions in certain V-languages (Akita et al. 2020, Ibarretxe-Antuñano 2006). Akita et al. (2020) conducted experiments using storybooks and video clips to see how Japanese and English speakers describe Manner of Motion. They discovered that English speakers tend to use specific Manner verbs for walking events (e.g. *stroll, stride, plod*) more often than Japanese speakers. On the other hand, Japanese speakers use adverbial ideophones to represent expressive Manner expressions (e.g. *dobooN* 'plop (of liquid)', *dosaaN* 'thud', *doNdoN doNdoN* 'steadily and steadily').[2]

Ideophones are an open lexical class of distinctive words that evoke sensory imagery (Dingemanse 2019). Japanese and Korean are particularly notable for their extensive use of ideophones, as seen in number of entries in dictionaries: 4,500 entries in Japanese (Ono 2007) and 5,000 entries in Korean (Park 2015).

Toratani (2012) showed that Japanese ideophones can appear not only as a secondary element in another Co-event specifying the form, as in (1), but they also appear as the sole Co-event specifying element in a clause that conveys Manner, Concomitance, and Concurrent Result, as in (2)–(4)[3] (adapted from Toratani 2012).

(1) ***Daradara*** *arui-ta.*
IDPH walk-PST
'[He] walked **lazily**.' (adapted from Toratani 2012: 111)

(2) ***Sutasuta****-to robii-kara de-te-it-ta.*
IDPH-P lobby-from exit-L-go-PST
'(She) went out of the lobby (walking) **briskly**.' (adapted from Toratani 2012: 112)

(3) *Titi-wa…* ***kosokoso****-to ie-no-naka-ni hait-te-it-ta.*
father-TOP IDPH-P house-GEN-inside-DAT enter-L-go-PST
'My father went into the house **stealthily**.' (adapted from Toratani 2012: 112)

(4) *Rokketto-ga mizu-no-naka-e* ***zabuN****-to oti-ta.*
rocket-NOM water-GEN-inside-to IDPH-P fall-PST
'The rocket **splashed** into the water.' (adapted from Toratani 2012: 107)

As demonstrated in examples (1)–(4), ideophones play a significant role in describing Motion events in Japanese, and this may be the case with some other V-languages, which have rich repertoires of ideophones as well. By examining how Manner information in the original English text is conveyed in Japanese and Korean translations, we can gain deeper insights into Manner encoding in V-languages.

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[2] We adopt Hamano's (1998) method of Romanizing Japanese ideophones. *N* denotes a moraic nasal and *Q* denotes a geminate consonant.

[3] Abbreviations used in the paper as follows: ACC = accusative; ATTR = attributive; CVB = converb; IDPH = ideophone; INS = instrumental; LOC = locative; NOM = nominative; PL = plural marker; PST = past tense; QUOT = quotation particle; TOP = topic marker

So far, researchers working on Japanese have shown that Motion event descriptions in Japanese encode Manner just as often as in English by utilizing alternative means, notably ideophones. However, Oh (2003b) maintains that despite the availability of ideophones in Korean, Manner is not encoded as often as it is in English. This leads to the question as to whether the same original English text would be translated differently in Japanese and Korean. In addition, the brief summary of studies on Japanese and Korean Motion event descriptions provided by Slobin (2005) shows a difference between the two languages, in that Japanese Motion event descriptions often utilize compound verbs, but Korean event descriptions do not. Given the fact that Korean also has productive compound verbs (Jun 2007), this is rather puzzling, and this too needs clarification.

Hence, the present paper investigates an English language text and its Japanese and Korean translations with a focus on Manner encoding, and the utilization of ideophones and compound verbs including Deictic verbs, such as *i-ku* and *ku-ru* ('go' and 'come' in Japanese), and *ka-da* and *o-ta* ('go' and 'come' in Korean). This is particularly important because Deictic verbs function as specialized devices for encoding paths of Motion (Matsumoto 2020). It has been suggested that languages within the same typological framing categories treat Deictic verbs differently in terms of their lexical status and morphosyntactic roles (Talmy 1985, Matsumoto 2020). Moreover, we additionally examine Visual Motion, which has been recently drawn attention. Matsumoto and Kawachi (2020) call for research on more diverse types of motion event descriptions for a broader perspective on Motion event descriptions, particularly a certain kind of 'fictive' motion, which involves the 'emanation' of a nonconcrete entity. Among the fictive motion categories is that of sensory paths such as vision: 'The fictive entity is a continuous sensory probe that moves from an experience along a straight path through space to an experienced object' (Talmy 2017: 9). Therefore we not only examine the conventional types of Motion, namely, self-agentive motion and caused motion, but also visual motion.

3 The Methodology

This paper investigates typological patterns in Motion event descriptions by analyzing the original English text of *Harry Potter and the Philosopher's Stone* (Rowling 1997), and its Japanese translation by Yuko Matsuoka (1999, 2022) and its Korean translation by Donghyuk Kang (2019). Specifically, the analysis focuses on the encoding of Manner (e.g. the use of Manner verbs), the use of ideophones, and the use of Deictic verbs in Motion event descriptions. The translations of the first two chapters were analyzed, comprising 25 pages in Japanese and 27 pages in Korean for Chapter 1, and 19 pages in Japanese and 21 pages in Korean for Chapter 2.

According to Talmy's framework (1985, 2000), Motion events are defined as situations involving the translational Motion or stationary continuation of an object (the Figure) in relation to a reference point (the Ground). We analyze three types of translational Motion: self-agentive Motion (e.g. *None of them noticed a large tawny owl* ***flutter*** *past the window,* Chapter 1, page 2); caused Motion (e.g. *Mr. Dursley gave himself a little shake and* ***put*** *the cat out of his mind,* Chapter 1, page 3); and visual Motion (e.g. *Mr. Dursley blinked and* ***stared*** *at the cat*, Chapter 1, page 3), which are Motions related to perception, often involving fictive Motion, as conceptualized by Talmy (2000). These categories may provide a more nuanced analysis of how Motion events are expressed across different languages.

In the coding of the data, we first classified whether the Motion events in the original English text were translated into Motion event descriptions in the Japanese and Korean texts. If the Motion

event descriptions were indeed translated into Japanese and Korean, we then categorized these descriptions as Motion events based on the above classifications. For example, the English Motion event description in (5a) was translated into Korean as in (5b), while the English Motion event description (6a) was not translated into Japanese (6b).

(5) a. English: Harry ***put*** the plates of egg and bacon on the table, …
b. Korean: *Hayli-nun talkyal-kwa peyikhen-ul tam-un cepsi-tul-ul*
Harry-TOP egg-with bacon-ACC put.on-ATTR plate-PL-ACC
sikthak-ey ***olly****-e-noh-ass-ta.*
table-LOC put.up-CVB-put-PST-DEC
'Harry **put** the plates of egg and bacon on the table.'

(6) a. English: When Aunt Petunia ***came*** back from the telephone, looking both angry and worried.
b. Japanese: *Obaasan-ga okot-ta-yoona komat-ta-yoona kao-de* ***araware****-ta.*
Aunt-NOM angry-PST-like in.trouble-PST-like look-INS appear-PST
'The aunt **appeared** with angry and troubled look.'

We then categorized Motion verbs in the descriptions into six categories: (i) Path verbs (P) that express the trajectory of Motion relative to a Ground; (ii) Deictic verbs (D) that indicate spatial perspective; (iii) Causative-path verbs (CP) that express the action of a causer inducing the Motion of an entity; (iv) Visual Motion verbs (V) that describe perception along a Motion trajectory; (v) Manner verbs (M) that encode the Manner of Motion; and (vi) Others that do not fit in the above categories but that contribute to Motion event descriptions.

The use of the verbs is first classified into what we call 'simplex verbs' and 'complex verbs'. The former refers to the use of single verbs which are not combined with other verbs. The latter is the use of a combined verb form, including compound verbs. In the case of Japanese, compound verbs typically refer to the combination of two verbs, either with stem combining forms such as *korogari-otiru* 'roll-descend' or verb phrases utilizing *-te* forms such as *oti-te iku* 'descend-go (i.e. go down)'. In the case of Korean, simplex verbs are single verbs that are not combined with other verb stems or roots. Complex verbs consist of two or more verb stems combined to form a single verbal unit such as *tule-kata* 'enter-go'. The first verb often appears in an infinitive form, *e* or *a*, when combined with the second verb.

This research employs a mixed methods approach, combining quantitative and qualitative analyses. It compares the frequencies and distributions of different types of Motion verbs and ideophones across texts in English, Japanese, and Korean (Section 4.1). The study also examines how the original English text is translated into Japanese and Korean in order to understand the differences in Manner encoding in Motion event descriptions (Section 4.2). By utilizing this approach, the study aims to reveal not only structural differences but also the deeper translational practices associated with Motion event descriptions in each language.

4 Results

4.1 Distribution of Motion Verbs

This section analyzes the distribution of Motion verbs in the English source text and the Japanese and Korean translations. A total of 180 Motion event descriptions were identified in the English text.

	Motion → Motion	Motion → NOT Motion
Japanese	164 (91.1%, 164/180)	16 (8.9%, 16/180)
Korean	168 (93.3%, 168/180)	12 (6.7%, 12/180)

Table 1: Distribution of Motion Verbs in Japanese and Korean

As shown in Table 1, only a small portion of the Motion event descriptions were translated into non-Motion expressions, representing 8.9% in Japanese and 7.8% in Korean. These results indicate a high level of alignment in preserving Motion events through translation.

The analysis of how Manner is encoded in Motion event descriptions revealed significant differences among English, Japanese, and Korean. In the English source text, Manner was explicitly expressed in 109 out of 180 Motion event descriptions, primarily using simplex manner verbs (e.g. ***hurried*** *up to his office*). In contrast, the Japanese (100 out of 164) and Korean (110 out of 168) translations incorporated both Manner verbs and additional linguistic strategies, such as adverbial phrases, to convey Manner information (e.g. *moo-supiido-de* 'at excessive speed' in Japanese, *censoklyek-ulo* 'full speed' in Korean). This highlights the compensatory mechanisms used in these V-languages to convey Manner details, which are less frequently expressed directly in verbs compared to in S-languages like English.

Classifying Motion events into self-Motion, causative Motion, and visual Motion revealed consistent patterns across the three languages, as in Table 2.

	Self-Motion	Causative Motion	Visual Motion
English	98 (54.4%, 97/180)	55 (30.6%, 56/180)	27 (15.0%. 27/180)
Japanese	90 (54.9%, 90/164)	46 (28.0%, 46/164)	28 (17.1%, 31/164)
Korean	92 (54.8%, 92/168))	47 (28.0%, 487/168)	29 (17.3%, 29/168)

Table 2: The Types of Motion Events in English, Japanese, and Korean

These findings indicate that typological differences among languages do not significantly influence the distribution of Motion event types, though the differences may affect how these events are linguistically represented.

The analysis of simplex Motion verbs, which consist of a single verb not combined with other verbs in English, shows a clear preference for the encoding of Manner. Manner verbs make up 42.8% of all Motion verbs, as illustrated in Table 3.

Manner	75 (41.7%, 75/180)	Path	38 (21.1%, 38/180)
Deictic	13 (7.2%, 13/180)	Visual	26 (14.4%, 24/180)
get/give/put/take	19 (10.6%, 19/180)	Others	9 (5.0%, 9/180)

Table 3: Simplex Motion Verbs in English (Token)

The 75 Manner verbs in the English text consist of 45 types, as seen in (7) below.

(7) Manner verbs in English:
   a. Self-Motion: *walk* (10), *fly* (3), *jump* (3), *drive* (5), *hurry* (3), *run* (2), *speed* (2), *swoop* (2), *climb* (2), *creep* (2), *bow* (1), *collapse* (1), *crash* (1), *crawl* (1), *slither* (1), *dash* (1), *drift* (1), *leap* (1), pop (1), *roar* (1), *roll* (1), *rush* (1), *shuffle* (1), *slide* (1), *slink* (1), *slip* (1), *sneak* (1), *step* (1), *swing* (1), *wrestle* (1)
   b. Causative Motion: *jerk* (4), *shake* (2), *shoot* (2), *throw* (2), *bury* (1), *carry* (1), *dab* (1), *fling* (1), *flutter* (1), *knock* (1), *rip* (1), *seize* (1), *shear* (1), *tuck* (1), *wipe* (1)

On the other hand, we found a smaller number of simplex verb types in both Japanese and Korean: 9 types in Japanese and 9 types in Korean, as in (8) and (9), respectively.

(8) Simplex Manner verbs in Japanese:
   a. Self-Motion: *aruku* 'walk' (2), *hasiru* 'run' (1), *tobu* 'fly' (2), *butukaru* 'collide' (1), *shoototu-suru* 'crash' (1)
   b. Causative Motion: *yaburu* 'tear' (1), *unten-o suru* 'drive' (1), *hittsukamu* 'snatch' (1), *nu-guu* 'wipe' (1)

(9) Simplex Manner verbs in Korean:
   a. Self-Motion: *ket-ta* 'walk' (1), *nal-ta* 'fly' (1), *pwuticchi-ta* 'collide' (2)
   b. Causative Motion: *kokays-cis-ul ha-ta* 'shake one's head' (1), *kkyean-ta* 'hug' (1), *calu-ta* 'cut' (1), *kkuteki-ta* 'nod' (1), *ces-ta* 'stir' (1), *mwuncilu-ta* 'rub' (1)

In English, verbs such as *get*, *give*, *put*, and *take* should be differentiated from verbs indicating Manner of Motion. According to Levin (1993), Manner of Motion verbs describe *how* an action occurs, while *get*, *give*, *put*, and *take* verbs focus on the results of those actions. Specifically, *get* and *give* convey dative alternation, which involves the transfer of possession; *put* denotes caused motion, specifically the act of placing something in a location; and *take* signifies the act of removing or obtaining something. Unlike English, Japanese and Korean show clear preferences for using both simplex and complex Motion verbs, which combine more than two verbs, as mentioned in Section 3. Table 4 provides an overview of the distribution of simplex and complex Motion verbs in Japanese and Korean translations.

	Japanese	Korean
Simplex verbs	87 (53.0%, 87/164)	72 (44.7%, 72/168)
Complex verbs	77 (45.6%, 77/164)	96 (57.1%, 96/168)

Table 4: Simplex Verbs and Complex Verbs in Japanese and Korean (Token)

Table 4 illustrates the distribution of Motion verbs in Japanese and Korean. In Japanese, simplex verbs are more often used, comprising 53.0% of Motion verbs, while complex verbs made up 45.6%. In contrast, Korean showed the opposite trend, with complex verbs accounting for 57.1% and simplex verbs representing only 44.7%. This indicates that Korean relies more heavily on complex constructions, particularly those that incorporate Deictic elements ($X^2(1) = 3.45411$, $p = 0.0786$). Among the simplex verbs, both Japanese and Korean displayed a preference for Path verbs. However, the Japanese text had a significantly higher frequency of Visual Motion verbs, at 20.7%, compared to 6.9% in Korean. In complex Motion verbs, notable patterns were identified. A summary of the different types of complex verbs in Japanese and Korean is in Table 5.[4]

	Japanese	Korean
M+M	2	1
P+M	0	2
CP+M	0	1
M+P	17	4
P+P	11	4
CP+P	0	4
Others+P	1	0
D+D	0	1
M+D	2	14
P+D	13	20
CP+D	3	4
M+P+D	2	0
P+P+D	0	1
M+M	2	1
P+M	0	2
CP+M	0	1
M+P	17	4
P+P	11	4
CP+P	0	4
Others+P	1	0

	Japanese	Korean
M+V	0	2
V+V	0	9
CP+V	0	4
P+V	1	4
CP+CP	11	9
M+CP	4	0
P+CP	0	3
V+CP	5	0
M+Aspect	2	0
P+Aspect	2	0
CP+Aspect	1	0
CP+Others	0	2
P+Others	2	5

(M = Manner; P = Path; D = Deictic; CP = Causative Path; V = Visual)

Table 5: The Types of Complex Motion Verbs (Token)

The Korean translation exhibited a higher frequency of constructions combining Deictic with other components (e.g. Manner + Deictic, or Path + Deictic) than the Japanese translation, as shown in Table 6.

[4] Examples of verbs that are categorized into 'Others' are *mi-naosu* 're-look' in Japanese, *tola-seta* 'turn around and *stand*' in Korean.

	Japanese	Korean
D+D	0	1
M+D	2	14
P+D	13	20
CP+D	3	4
M+P+D	2	0
P+P+D	0	1

Table 6: The Types of Complex Motion Verbs: Constructions Combining Deictic Verbs (Token)

In (10), the Japanese sentence contains a complex verb made up of two Path verbs. In (11), the Korean sentence features a complex verb consisting of a Path verb and a Deictic verb.

(10) *Harii-wa noronoro-to* ***oki-agari***, …
Harry-TOP IDPH-QUOT get.out-go.up
'Harry **got out** [of the bed], …'

(11) *Phiesupholkhisu-ka emeni-wa hamkkey* ***tul-e*** ***wa****-ss-ta.*
Pierce Polkiss-NOM mother-with together enter-CVB come-PST-DEC
'Pierce Polkiss **came** in with his mother.'

4.2 Ideophones in Motion Event Descriptions

The use of ideophones was analyzed in relation to Motion events. Ideophones are particularly effective because they provide vivid sensory imagery and can convey various aspects related to Motion, such as Manner, Concomitance, Concurrent Result, and other cooccurring events. While English typically uses simplex verbs to express Motion, Japanese and Korean incorporate ideophones to enhance or even substitute for these expressions, offering a distinct approach to encoding Motion events.

The analysis of ideophones in Motion event descriptions revealed significant quantitative and qualitative differences between Japanese and Korean. The Japanese translation had a total of 29 tokens (25 types) of ideophones, whereas the Korean translation had 21 tokens (18 types), as shown in Table 7. Table 7 is based on Toratani's (2012) analysis, as introduced in (1)–(4).

		Japanese	Korean
The sole Co-event specifying element	Manner	15	3
	Concomitance	1	3
	Concurrent Result	0	0
The secondary elements		13	13
Others		0	2[5]

Table 7: Ideophones in Motion Event Descriptions

[5] Two examples are ideophonic verbs (i.e. *kkutek-ita* 'nod' and *hwulccek-kelita* 'sniffle').

As illustrated in Table 7, Japanese and Korean ideophones fulfill different roles in Motion event descriptions. With regard to (i) 'the sole Co-event specifying element', ideophones in Japanese often convey Manner, as seen in the example *sutasuta* 'briskly', which enhances the vivid depiction of walking. In contrast, Korean uses ideophones for Manner much less frequently, with only three examples identified for ideophones in this role. With regard to (ii) 'the secondary element to another Co-event', both languages often employ ideophones as secondary elements to verbs. For instance, Japanese utilizes *ziQ-to* 'fixedly' to specify additional sensory details, while Korean employs *kkwak* 'tightly' to achieve similar effects, as in examples (12) and (13).

(12) ***ZiQ-to*** *hebi-o* *mitume-ta.*
IDPH-QUOT snake-ACC stare-PST
'[He] stared **fixedly** at the snake.'

(13) *Phithyuaniaimo-ka* *tetulli-lul* ***kkwak*** *kkyean-umye, ...*
Aunt Petunia-NOM Dudley-ACC IDPH hug-and
'Aunt Petunia hugs **tightly** Dudley and …'

The differences in how ideophones are used may reflect speakers' preferences in describing Motion events. Japanese ideophones tend to offer highly specific and vivid depictions of Motion, often emphasizing detailed visual imagery. In contrast, Korean ideophones are less specific but focus more on the overall intensity or emotional quality of the Motion.

In short, ideophones in Japanese and Korean serve as vital resources for Motion event descriptions and are especially useful to compensate for the limited use of Manner verbs in these V-languages. Although both languages utilize ideophones with similar frequency, their functional differences showcase distinct linguistic strategies and cultural perspectives in the encoding of Motion. The inclusion of ideophones in Motion descriptions not only adds vividness but also reflects the speaker's viewpoint, enriching the narrative style of both languages.

5 Discussion

5.1 Manner Encoding

The analysis showed that Manner of Motion events in the English original text were mostly preserved in the Japanese and Korean translations. However, there were significant differences in how Manner was encoded across these languages. Unlike English, which primarily uses simplex verbs to convey Manner, Japanese and Korean translations often utilize complex verbs. Additionally, both Japanese and Korean compensate for the lower frequency of Manner verbs by incorporating adverbial phrases and ideophones. This demonstrates the flexibility of V-languages in using various linguistic resources to express Manner, effectively addressing their typical structural limitations.

While Slobin (2005) states that Korean does not make much use of verb compounds in contrast to Japanese, based on Oh (2003a), our findings show that Korean translations do, in fact, make use of verb compounds. Though the details of Oh's (2003a) work are not available to us, Oh's (2003a) attention focused on whether the nuances of the original texts were maintained for compound verbs, which may have led to a different interpretation regarding the use of compound verbs in Korean.

In terms of whether or not Manner information in English original texts was maintained in Korean translations, Oh (2003b) reported similar findings to ours in that the total Manner expressions, including both Manner verbs and alternative expressions, in the original texts and the Korean translations did not differ. Oh (2003b: 77–8) cautions, however, that the investigation of Manner information may need to pay attention to the extent to which Manner information is encoded or elaborated, although quantifying Manner encoding may be difficult. Perhaps future research can at least consider the two tiers of Manner suggested by Slobin (1997), namely neutral everyday Manner and more expressive Manner, both in the original text and translations.

5.2 Path and Deictic Verbs

Path and Deictic verbs used in complex verbs play a significant role in shaping Motion event descriptions in Japanese and Korean. This finding about Korean aligns with previous studies that indicate Korean speakers tend to favor Path-focused complex verbs over Manner-focused ones (Choi 2011; see also Chae 1999), and the current study shows that the same can be said about Japanese but in a somewhat different way. In the Japanese translation, Path verbs are frequently used as the main verb in both simplex and complex constructions. In contrast, the Korean translation displays a higher frequency of Deictic verbs in complex constructions (see also Park 2023). This preference for Deictic verbs in Korean is further highlighted by the greater occurrence of Path + Deixis constructions compared to Manner + Deixis constructions. As Koga (2017) found when examining differences among S-languages, the usage of Path + Deixis constructions is different between Japanese and Korean. These differences illustrate the unique ways in which Motion events are framed, even for languages within the same typological category.

5.3 The Use of Ideophones

As reported in Section 4.2, both Japanese and Korean exhibit similar frequencies of ideophone usage; however, their functional and semantic characteristics differ significantly. Japanese ideophones tend to convey specific and explicit details about Manner, as demonstrated by examples like *sat-to*, which means ‘quickly’ and provides precise information about the speed of action. In contrast, Korean ideophones often express more general and less specific aspects of Motion, such as *hwayk* ‘suddenly, quickly, powerfully’. This contrast indicates that Japanese ideophones focus on detailed imagery, while Korean ideophones prioritize broader contextual interpretations of Motion events. This suggests that the ideophones in these two languages encode different aspects of Motion events. Our findings show that while both languages have similar ideophone inventories, their conventional usage in everyday language may differ (see also Park 2020).

6 Conclusion

In conclusion, this paper demonstrates that Motion event descriptions in Japanese and Korean translations of English texts are shaped by their unique linguistic and cognitive frameworks. Despite their shared typological classification, Japanese and Korean employ distinct strategies to encode Manner, Path, Deixis, and ideophones. The focus of Deictic verbs and ideophones enabled us to reveal these differences. The current method of focusing on a single literary work was useful in that it enabled us to examine how identical Motion events were described in the two languages; however, since each translation was done by a single author, we cannot rule out the possibility that

the differences between the two languages were at least partially due to the translators' individual styles and preferences. Further work such as analysis of more literary work must be conducted in order to enrich our understanding of Motion event typology and underscore the importance of comparative studies in unveiling the diversity of human language.

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