

Contrastive and Typological Insights Into the English Particle *Through*: Exploring Its Realisations in Ladin

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Abstract

This article examines the semantics and usage of the English spatial preposition and adverb *through* in *Animal Farm* and *Jonathan Livingston Seagull*, as well as its translation into Ladin.¹ The analysis is grounded in Tyler and Evans's semantic framework² and incorporates additional insights from Talmy's typology of manner and path in motion events.³ The first part of the study uses examples from the *British National Corpus* (BNC) and the *English Web 2021* (enTenTen21) to illustrate the main concepts and categories of *through*. The core of the analysis illustrates how *through* functions in both physical and non-physical proto-scenes, with more extended senses occurring in *Animal Farm*. In some cases, Ladin maintains a sense of direction and passage by using adverbial and prepositional expressions, while in others it reinterprets the *through*-passages by using more static expressions or conveying a sense of dynamism and manner description through figurative language. This qualitative analysis demonstrates how detailed contrastive analyses of translations can reveal subtle differences in spatial expression and offer insight into broader linguistic conventions and creative choices across languages.

1 Orwell (1945/2024); Orwell (1945/2004); Bach & Munson (1970/1973); Bach & Munson (1970/2000).

2 Tyler & Evans (2003).

3 Talmy (2000a; 2000b).

Part of

Videsott, P. & Videsott, R. (Eds.). (2025). *Ladin, Ladins, Ladinia. Pubblicazion en onour de Lois Craffonara per si 85 agn : Festschrift für Lois Craffonara zum 85. Geburtstag : Miscellanea in onore di Lois Craffonara per il suo 85° compleanno*. bu,press.
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1. Introduction

Contrastive analyses of texts written in different languages can stimulate deeper reflection on specific lexical and syntactic features and can increase our awareness of subtle linguistic details not only in additional languages we are learning, but also in our first language. By highlighting both similarities and differences in vocabulary and grammar, such analyses reveal fine-grained characteristics and offer valuable insights into how individual languages function. Contrastive studies sometimes use collections of original texts from the same domain in two or more languages or varieties (comparable corpora), but sometimes they also compare original texts with their translations (translation corpora). The choice of data is important in contrastive studies, which aim to analyse elements that are both somewhat equivalent and authentically representative of each language. Literary texts and their translations are also occasionally used by linguists as data for grammatical and syntactic analysis.⁴ Although literary texts span a range of genres and often diverge from everyday language in terms of style, structure, and figurative expression, they still exhibit authentic linguistic features characteristic of natural language use, including grammatical conventions. Contrastive linguistics approaches translations with caution, as linguistic choices can sometimes be influenced or subtly distorted by the translation process, often due to interference from the source language. However, this is not always the case. Translations can also be seen as autonomous texts, shaped by their own internal logic and the norms of the target language. Interlingual non-equivalence at the word level requires translators to use a range of strategies to bridge the gap. For instance, if a concept conveyed by an English preposition or adverb is not lexicalised in the same way in another language, the translator must unpack its meaning and create an appropriate paraphrase in the target language. This process involves careful consideration of pragmatic intent, textual coherence, rhetorical effect, and the wider discursive context. Non-equivalence provides an opportunity for translators to exercise linguistic sensitivity and creativity.

Both contrastive linguistics and translation studies have studied the composition of source and translated texts. These two fields differ in their theo-

4 Malmkjaer (2005).

retical frameworks and methodological approaches. While translation studies are concerned with the theory, description, and application of translation, contrastive linguistics examines morphological, syntactic, and lexical similarities and differences between languages, primarily with the aim of enhancing linguistic awareness and deepening understanding of the languages being compared. Despite these differences, the two disciplines are inherently related, as both are grounded in the systematic comparison of languages.

Moreover, the comparison of linguistic features is at the heart of both contrastive linguistics and language typology. While contrastive linguistics usually compares a limited number of languages, typology examines data from a wider variety of languages and proposes generalisations based on the analysis. Language typology has been seen as a method of exploring genetic relationships between languages and classifying them into categories based on their genetic origins and linguistic structures. While earlier phases of language typology emphasised the structural forms of language, more recent approaches have shifted their focus to the construction of meaning across languages. Newer approaches focus on “the analysis of morphological and syntactic forms as a means of understanding how meaning is made in natural languages”.⁵ Typologically distinct languages differ in the way they typically encode semantic components. It has been argued that “the representation of meaning is fundamentally conceptual in nature”.⁶ Conceptualisation is broadly defined from a cognitive linguistics perspective to include “any kind of mental experience”.⁷ A core hypothesis of cognitive linguistics is that language does not directly mirror the external world but rather reflects how human experience of reality is mediated by the mind.⁸ Among the founding figures of cognitive linguistics is Leonard Talmy, whose work focuses on natural-language semantics and includes the typology of motion events discussed in Section 3.3.⁹ Before turning to the theoretical underpinnings, however, the aims, research questions, hypotheses, and methodology of the present study are outlined in Section 2.

5 Kashyap (2019, p. 776).

6 Tyler & Evans (2003, p. 3).

7 Langacker (1999, p. 204).

8 Luo (2019).

9 Talmy (2018).

2. Aims and Research Questions of This Study

This article presents a contrastive analysis of texts written in English and Ladin, with the aim of deepening our awareness of linguistic features of these two typologically and socio-linguistically distinct languages. English has an international status, whereas Ladin is a regional minority language with a mainly oral character. Comparing a global language with a minority language can help to shed further light on the different ways in which languages encode meaning. Furthermore, the contrastive study and documentation of minority languages can contribute to their vitality and visibility in academic discourse.¹⁰ The texts examined in this article are the English versions of *Animal Farm*¹¹ and *Jonathan Livingston Seagull*,¹² together with their Ladin translations.¹³ The Ladin versions are written in the standard San Martin variety, spoken in the central part of Val Badia, South Tyrol, and are the only translations of 20th century English novels into this Ladin variety.¹⁴ Moreover, despite the extraordinary and lasting impact of both works, *Animal Farm* and *Jonathan Livingston Seagull* have received little scholarly attention in the field of contrastive linguistics. Specifically, this article examines the use of the English particle *through* in the two novels and its corresponding realisations in the Ladin translations. Although English prepositions and adverbs have been studied extensively, the particle *through* seems to have received comparatively less attention and warrants further crosslinguistic investigation. Accordingly, the following research questions are addressed in this study.

- a. How is the English adverb and preposition *through* used in the two novels analysed, particularly in relation to the proto-scene and extended senses identified by Tyler and Evans,¹⁵ and how are these *through*-passages rendered in their respective Ladin translations?

10 In this regard, a foundational contribution has been made by Lois Craffonara. As a distinguished Ladin philologist and linguist, he has made a significant contribution to the study of Ladin, raising its profile in academic circles and the wider public sphere.

11 Orwell (1945/2024).

12 Bach & Munson (1970/1973).

13 Bach & Munson (1970/2000); Orwell (1945/2004).

14 However, the Ladin translator is also highly proficient in Italian and German. These two languages, as well as English, were consulted during the translation process.

15 Tyler & Evans (2003).

- b. To what extent can Talmy's typological classifications and concepts of manner and path in motion events¹⁶ help to clarify different linguistic choices observed in the English and Ladin texts under consideration?

Given that the same spatial particle can function across different syntactic categories,¹⁷ and that spatial prepositions and adverbs are polysemous, with a single form having multiple meanings,¹⁸ it is hypothesised that the complexity of the English particle *through* will also be evident in the two novels examined. Moreover, given that spatial particles often lack direct equivalents across languages, it is expected that the translator's voice will be evident in the translation of passages containing *through* in the source texts. Despite the limited scope of the analysis, it is expected that individual passages can be interpreted with reference to typological classifications of motion events.

The analysis is qualitative and adopts a contrastive and typological approach, while also drawing on insights from cognitive linguistics. More specifically, the above research questions will be answered and hypotheses tested based on the senses of *through* identified by Tyler and Evans¹⁹ and the typological framework of factive and fictive motion proposed by Talmy.²⁰ Section 3.1 clarifies the key terminology used primarily by Tyler and Evans and introduces the central proto-scene of the English *through*, while Section 3.2 discusses further meanings conveyed by the particle. Aspects of Talmy's framework that are relevant to the present study are presented in Section 3.3. The theoretical discussions in Section 3 are mainly supported by examples drawn from two English corpora: the *British National Corpus* (BNC) and the *English Web 2021* (enTenTen21). A Ladin example is taken from the *Corpus dl Ladin Leterar* (CLL), which, although limited to literary texts, is built on rigorously controlled sources and allows for clear automatic differentiation of linguistic varieties.²¹

16 Talmy (2000a; 2000b).

17 Quirk, Greenbaum, Leech & Svartvik (1985).

18 Taylor (1993); Tyler & Evans (2003).

19 Tyler & Evans (2003).

20 Talmy (1985; 2000a; 2000b; 2007; 2018).

21 Furthermore, the author of this work is a Ladin speaker with a high level of linguistic competence in the language. In addition, all examples and comments have been cross-checked with other Ladin speakers to ensure accuracy.

3. Theoretical Foundation

3.1 Trajector-Landmark Relations and the Proto-Scene of the English *Through*

Space and spatial experience have long been recognised as fundamental to language and thought. Langacker²² and Tyler and Evans²³ use the terms *trajector* and *landmark* to describe elements within a spatial relationship: the *trajector* is the focal element that is typically perceived as moving or positioned relative to the *landmark*, which serves as the background reference element. Although the term *trajector* is used to describe both static and dynamic relations, it often implies motion, often referring to an element that moves along a spatial trajectory, as in (1) below, where the *Gadera River* is the trajector and *Val Badia* is the landmark.

1. The Gadera River flows *through* Val Badia.

It has been argued that spatial particles have a primary sense that involves a *proto-scene*, which involves “a spatial configuration between two entities and a functional element”.²⁴ As visualised in Figure (1), the *through* proto-scene represents a spatial relationship in which the trajector traverses a sequence of spatial points in relation to a landmark that has an internal structure, entering from an external side, passing through the interior, and exiting on the opposite side.²⁵

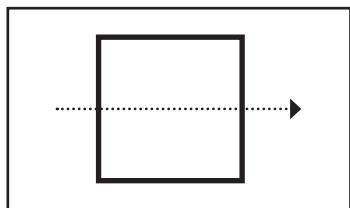


Fig. 1 – Proto-scene for *through*²⁶

²² Langacker (1987).

²³ Tyler & Evans (2003).

²⁴ Tyler & Evans (2003, p. 26).

²⁵ Tyler & Evans (2003); Evans & Tyler (2004).

²⁶ Tyler & Evans (2003, p. 219).

For example, reaching the glacier mentioned in (2) requires entering, passing through, and exiting a tunnel.

2. To reach the glacier you have to walk *through* a tunnel, then down a narrow ridge. (BNC)

Landmarks can be conceptualised in different ways, as humans construe spatial scenes from varying perspectives, and certain spatial particles are sensitive to specific dimensional properties of the landmark. For example, the spatial particle *through* is generally associated with a so-called *bounded landmark*, which is “one that possesses an interior, a boundary and an exterior”.²⁷ Bounded landmarks are generally three-dimensional objects, such as rooms, as in (3).

3. Luce walked *through* the various rooms. (BNC)

Tyler and Evans²⁸ further clarify that the conceptualisation of a landmark as bounded is not determined solely by its geometric properties, although these are a contributing factor, but rather by how people perceive and engage with that landmark. For example, walls are sometimes perceived as two-dimensional and sometimes as three-dimensional, depending on the context and the spatial relation being expressed. While in example (4) the wall is construed as a flat, vertical surface with which the bottle makes contact, in example (5) it is conceptualised as a three-dimensional entity with depth or interior space that is penetrated and traversed. Unlike more prototypical landmarks such as tunnels, walls are not designed to be traversed, and movement through them generally involves force, as in example (5).

4. The bottle... flew past his ducking head and smashed against a wall. (BNC)
5. The lorry smashed *through* a brick wall. (BNC)

The role of perception and context in determining whether a landmark is interpreted as bounded or unbounded is further illustrated in examples (6) and (7). In (6), the sky is conceptualised as an unbounded, planar landmark that is

27 Tyler & Evans (2003, p. 178).

28 Tyler & Evans (2003).

flown across, whereas in (7) it is interpreted as a bounded, three-dimensional landmark that can be flown through.

6. So they flew across the sky. (BNC)
7. You can see a bird flying *through* the sky. (BNC)

Talmy²⁹ argues that most English prepositions, including *through*, can have both bounded and unbounded meanings. For example, in (8), *through* denotes movement along the entire length of the tunnel (bounded sense), whereas in example (9), it denotes movement along an undefined or partial section of the tunnel (unbounded sense).

8. He walked *through* the tunnel in one hour.
9. He walked *through* the tunnel for an hour.

The spatial designation of *through* evokes the functional notion of *path*. Tyler and Evans (2003) argue that “the concept of path requires a particular spatial goal, which is achieved by being connected to a spatial source by virtue of a series of contiguous points”.³⁰ Tyler and Evans³¹ see *path* as distinct from *trajectory*. A trajectory represents the course of motion of a trajector, it is inherently associated with a moving trajector, and is therefore inseparable from motion, whereas a path does not necessarily involve actual motion. In sentence (10), the construction of a tunnel allows passage through an otherwise impenetrable mountain. However, according to Tyler and Evans,³² this scene does not necessarily involve a motile trajector actually traversing the tunnel.

10. The tunnel *through* the mountain to Caniçal was completed in the late 1950s. (BNC)

3.2 Broader Semantic Network of the English *Through*

Spatial particles such as prepositions have been shown to be highly polysemous, with their meanings forming networks of interrelated senses. Although a pro-

²⁹ Talmy (2005).

³⁰ Tyler & Evans (2003, p. 218).

³¹ Tyler & Evans (2003); Evans & Tyler (2004).

³² Tyler & Evans (2003).

totype sense occupies a central position within the network, there are numerous other, less representative senses.³³ Spatial experience gives rise to complex meanings, and the English particle *through* also has a wide semantic network. In addition to the proto-scene, Tyler and Evans³⁴ identify and analyse a further seven senses associated with *through*, which are listed in Table (1).

Tab. 1 – Semantic network of the English particle *through*³⁵

Seven distinct senses associated with the English <i>through</i>
1. The extended action sense
2. The temporal sense
3. The on-the-other-side-of sense
4. The completion sense
5. The transmission sense
6. The means sense
7. The cause sense

The *extended action sense* of *through* reflects the “experiential correlation between motion along a path and a purposeful activity”.³⁶ In this usage, the landmark is an extended action or an event. In (11), William arrives at the restaurant earlier and starts drinking, which is the action he is engaged in. By the time the other person arrives, he is well into his wine, already halfway through the bottle.

11. William was already there when he arrived at the restaurant, and halfway *through* a bottle of wine. (BNC) (*extended action sense*)

The particle *through* also carries a *temporal sense*, as extended actions inherently correlate with the passage of time, implying a span of time during which an action or state persists. In (12), the landmark is a course of study, planned over a period of time, with a beginning and an end. The student, as the trajector, progresses along this temporal path, but is forced to leave before reaching the endpoint, thus leaving halfway through the course.

33 Hilferty (1999).

34 Tyler & Evans (2003).

35 Tyler & Evans (2003).

36 Tyler & Evans (2003, p. 221).

12. However, financial problems... forced me to leave college halfway *through* the course. (BNC) (*temporal sense*)

Example (13) provides another illustration of the temporal sense of *through*.

13. A committed team... has overcome a number of difficulties *through* the year. (BNC) (*temporal sense*)

The *on-the-other-side-of sense* of *through* conveys that the trajector reaches the other side of a landmark by traversing it. In (14), Fabia moves through the lobby, reaches a doorway, passes through it, and arrives in the sitting-room located on the other side.

14. In the centre of the lobby was another door and, moving forward, Fabia stepped *through* the doorway and into a comfortably furnished large sitting-room. (BNC) (*on-the-other-side-of sense*)

While in (14) above the trajector physically crosses the doorway, the typical interpretation of (15) is that the bathroom is beyond the door, not that it physically intersects or occupies the space of the door itself.

15. The bathroom is *through* that door. (BNC) (*on-the-other-side-of sense*)

Motion is also sometimes evoked in spatial scenes where there is no overt or perceptible motion. Even in seemingly non-dynamic scenes, the particle *through* can highlight the concept of a path, evoking the image of a trajector physically moving, or having moved, from one side of an entity to the other. In example (16), the rising sun, or more precisely sunlight, is conceptualised as having physically passed through the stained-glass window from one side to the other.³⁷

16. The rising sun shone *through* a stained-glass window. (BNC) (*on-the-other-side-of sense*)

37 Imperceptible motion is discussed further in Section 3.3 in the context of Talmy's (2000a) concept of fictive motion.

In the *completion sense* of *through*, reaching the other side of a landmark signifies the completion of a defined action segment. The endpoint of the trajectory is typically interpreted as marking the end of the process. Example (17) does not describe physical movement through space, but instead signals the completion of a task, in this case, conducting a survey. Once this task is completed, marking the endpoint of the process, the next stage, data analysis, can begin.

17. When you are *through* with the survey, you can proceed to the data analysis.
(enTenTen21) (*completion sense*)

The *completion sense* of *through* often expresses the end of a relationship with someone, as (18) illustrates.

18. George and I are *through*. The wedding was called off.
(enTenTen21) (*completion sense*)

In certain contexts, an entity may be transferred from a sender to a receiver via a bounded landmark, in which case *through* has a *transmission sense*. In example (19), the individual receives nutrition that travels through a tube and enters her stomach, in accordance with the proto-scene of *through*.

19. She was being fed *through* a tube into her stomach.
(enTenTen21) (*transmission sense*)

Although the tube in (19) acts as a bounded landmark, *through* can also express a transmission sense with unbounded landmarks, as shown in (20), where the mail acts as an unbounded landmark transmitting a specific entity, in this case diplomas.

20. Graduating students will receive their diplomas *through* the mail.
(enTenTen21) (*transmission sense*)

When *through* conveys a *means sense*, it indicates that a specific outcome is made possible by a particular landmark or intermediary. These landmarks serve as the means by which the result is achieved. In (21), *through* indicates the means by which the funding will take place. The money needed will come by means of student subscriptions.

21. Non-core activities will have to be funded *through* subscriptions from students of roughly £70 a year. (BNC) (*means sense*)

In its *cause sense*, *through* mediates a relationship between a state or situation (the *trajector*) and a specific process (the *landmark*) that brings it about. *Through* can be paraphrased as *because of* when it conveys a causal meaning. For example, sentence (22) states that the exhaustion occurred because of a lack of sleep.

22. The exhaustion came *through* a lack of sleep. (BNC) (*cause sense*)

In summary, Tyler and Evans³⁸ emphasise that *through* typically characterises a spatial relationship involving a *trajector* and a bounded *landmark*, where two locations, an entry point and an exit point, are connected across the landmark. The functional element associated with this spatial configuration is the *path*. Unlike the trajectory, which refers to the actual course of motion undertaken, a path connects a source to a goal and facilitates passage, although it does not necessarily involve motion. While a prototypical spatial scene (*proto-scene*) for *through* has been identified, the particle also extends to a number of other senses beyond the purely spatial.³⁹

Although Tyler and Evans⁴⁰ note that the preposition *through* does not always imply actual motion, Talmy's typology of motion events,⁴¹ together with his cognitive treatment of fictive motion,⁴² may provide valuable insights into analysing and understanding its various uses and translation equivalents. This typological framework for analysing *through* is presented in Section 3.3.

3.3 The English *Through* in a Typological Framework

Talmy⁴³ argues that a basic motion event comprises four core components: *figure*, *ground*, *path*, and *motion*. The *figure* is the entity that moves or is located in relation to another entity, the *ground*. Talmy's *figure*⁴⁴ and Tyler and Evans'

38 Tyler & Evans (2003).

39 Hilferty (1999); Tyler & Evans (2003); Evans & Tyler (2004).

40 Tyler & Evans (2003).

41 Talmy (1985; 2000b; 2007).

42 Talmy (2000a; 2018).

43 Talmy (2007).

44 Talmy (2000b).

*trajector*⁴⁵ are closely related, as they refer to similar roles in spatial relations and often denote the same entity in practical analysis. Similarly, Talmy's *ground* and Tyler and Evans' *landmark* both refer to the reference entity in a motion event and typically refer to the same entity in spatial descriptions. Talmy's *path* refers to the route the figure follows or the location it occupies relative to the ground. Motion denotes "the presence *per se* of motion or locatedness in the event"⁴⁶. Talmy⁴⁷ uses the term *translational motion* to describe movement involving a change of location over time. This is in contrast to *self-contained motion*, where movement largely occurs within a fixed or limited area, such as running on a treadmill. In (23), the personal pronoun *they* acts as the *figure* and the verb *moved* expresses *motion*. The preposition *through* indicates a *path*, with *the mountains* acting as the *ground*. *To Gadsden* indicates a *goal*. Therefore, example (23) also illustrates Talmy's concept of *translational motion*.

23. They (*figure*) moved (*motion*) through (*path*) the mountains (*ground*) to Gadsden (*goal*). (enTenTen21)

Talmy's four core components of *figure*, *ground*, *path*, and *motion*⁴⁸ can be complemented by external co-events, such as *manner*, which describes how the motion is performed. While in (23) above no information is given about the manner of the movement, in (24) below the adverb *quietly* describes how the movement is performed, i.e. without making much noise.

24. I moved *quietly through* the trees to the shore. (BNC)

Whereas in (24) above the manner of movement is expressed outside the main verb root, in (25) below it is expressed in the main verb *tiptoed*, which is a manner-of-motion verb that conflates motion and manner, indicating that the figure walks on her toes.

25. She *tiptoed through* an overgrown flowerbed to a plastic rock. (enTenTen21)

⁴⁵ Tyler & Evans (2003).

⁴⁶ Talmy (2007, p. 70).

⁴⁷ Talmy (2000b).

⁴⁸ Talmy (2007).

Similarly, in (26) below, the figure's manner of movement is depicted as zig-zagging, advancing with sharp sudden turns to the left and right. According to Talmy, "a schema exhibits a topological or topology-like neutrality to certain features of Euclidean geometry".⁴⁹ More precisely, the *through* schema requires the figure to "form a path with linear extent, but it lets that line take any contour",⁵⁰ such as a zigzag illustrated in (26).

26. He *zigzagged through* the crowd toward us. (enTenTen21)

The motion-event constructions in (25) and (26) above are typical of satellite-framed and manner-salient languages.⁵¹ In satellite-framed languages, such as English, the main verb typically encodes both the occurrence of motion and the accompanying co-event of manner, while the path of motion is typically conveyed by a satellite, a broad definition of which includes both adverbs and prepositions.⁵² As a result, satellite-framed languages tend to have a more extensive lexicon of manner-of-motion verbs than verb-framed languages, such as contemporary standard Italian.⁵³ In verb-framed languages, the main verb root characteristically encodes the occurrence and direction of motion in the main verb root (e.g. Italian *entrare* 'to enter', *uscire* 'to exit', *salire* 'to ascend', *scendere* 'to descend'), while the manner of motion is often left unexpressed or conveyed separately in an additional clause (e.g. Italian *Entrarono in punta di piedi*, literally 'They entered on the tips of their toes', vs. English *They tiptoed in*).

The Rhaeto-Romance language Ladin is best characterised along a scale of manner and path salience. It has low manner and high path salience, as evidenced by its relatively limited inventory of manner-of-motion verbs and its extensive use of directional particles to convey detailed trajectories. In spoken Ladin, motion is typically expressed by a generic or deictic verb combined with a complex system of multidimensional adverbs.⁵⁴ This pattern is common to regional and primarily oral languages, which tend to rely on a small set of motion verbs that are used flexibly across contexts. Such tendencies support the view

49 Talmy (2005, p. 226).

50 Talmy (2005, p. 227).

51 Talmy (2000b).

52 Verkerk (2014a).

53 Slobin (2004); Verkerk (2014b).

54 Irsara (2014; 2015; 2020; 2024).

that the orality-literacy dimension is a crucial factor to consider in contrastive and typological studies.⁵⁵

The use of directional particles to describe trajectories in Ladin is illustrated in (27), which describes a figure moving towards a rock face while slipping on ice and snow. The main clause in (27) conveys directionality in a straight line away from the speaker (*ia* ‘thither’⁵⁶), vertical motion (*sö* ‘up’), and goal orientation (*cuntra* ‘towards’).

27. *Dlun slisuran por dlacia y nëi*
 Incessantly slipping over ice and snow
vára ia y sö cuntra le parëi. (Ladin, CLL)
 goes-she thither and up towards the wall
 ‘Slipping through ice and snow, she heads for the wall.’

In his typology of motion events, Talmy includes both factive and fictive motion.⁵⁷ According to Talmy, *factive motion* is more veridical, meaning it accurately reflects reality, whereas *fictive motion* is considered less veridical.⁵⁸ Fictive motion occurs when something that is actually stationary is represented as moving, either through visual perception or the literal phrasing of a sentence. Talmy classifies fictive motion into various categories, one of which is *emanation*, which he defines as “the fictive motion of something intangible emerging from a source”.⁵⁹ Emanation, in turn, includes several subcategories, one of which is *radiation paths*, defined as “radiation emanating continuously from an energy source and moving steadily away from it”.⁶⁰ In (28), the light emanates from the sun (source), enters a building through a skylight (a window in the roof), and travels down to the first floor.

28. Sunlight shines from the skylight *through* to the first floor. (enTenTen21)

55 Berthele (2004).

56 Although *thither* (meaning ‘to or towards that place’) is an archaic English expression, this article uses this more concise term for convenience.

57 Talmy (2000a; 2018).

58 Talmy (2018).

59 Talmy (2000a, p. 105).

60 Talmy (2000a, p. 111).

Another subcategory of emanation involves *visual paths*.⁶¹ In (29), the individual represented by the first-person singular is the experiencer, the agent, and the source of the fictive visual path described. The individual volitionally projects his line of sight from himself as the source along the outlined path.

29. I looked from our kitchen, *through* the dining room, to the parlor where Bess and Delores sat talking softly to each other. (enTenTen21)

Another form of emanation is *communication paths*, where a message travels from an informer to an informee via a defined route. In (30), for example, the character Rae shouts a message through an open door into the hallway, presumably to someone standing there, without actually going into the hallway herself.

30. Rae had shouted *through* their open door into the hallway. (enTenTen21)

Following the discussion of trajector-landmark relations, the proto-scene of the English *through*, its broader semantic network, and typological considerations relating to factive and fictive motion, Section 4 presents a qualitative analysis of the English *through* and its Ladin equivalents in *Animal Farm* and *Jonathan Livingston Seagull*. Specifically, Section 4.1 examines instances in which *through* is used in a sense that corresponds to the proto-scene, as outlined in Section 3.1. Section 4.2 focuses on instances that reflect extended senses within the broader semantic network discussed in Section 3.2. Both analyses are based on Tyler and Evans's proposed semantic network⁶² and incorporate Talmy's concepts of factive and fictive motion.⁶³ Talmy's typological framework is further explored in Section 4.3, which interprets *through*-passages by highlighting the core motion component and the accompanying co-event of manner. In line with the research questions, these sections aim to investigate how the English *through* functions in the two novels and how these passages are rendered in Ladin. Due to the semantic complexity of *through* and the lack of a direct equivalent in Ladin, it is expected that the original constructions will often be reinterpreted to highlight other aspects of the event.

61 Talmy (2000a).

62 Tyler & Evans (2003).

63 Talmy (2000a; 2000b).

4. Results and Discussion: *Through* and Realisations in the Ladin Texts

4.1 The Proto-Scene of *Through* and Trajector-Landmark Relations in *Animal Farm* and *Jonathan Livingston Seagull*

There are 25 occurrences of *through* in *Animal Farm* (AF) and 18 in *Jonathan Livingston Seagull* (JLS). The English novels analysed hardly contain any *through*-proto-scenes in which a physical trajector enters, passes through, and exits a landmark with a clearly defined interior, boundary, and exterior, in order to reach a specific goal outside of the landmark (see Figure 1 above). However, example (31a) can be interpreted as conforming to the core spatial schema, as Whymper moves through a three-dimensional bounded space (the store-shed), even though no explicit exit or onward trajectory is described, such as a trajectory through the store-shed to another location. The sentence suggests that the bins are stored inside the shed.

While Whymper is conducted through the shed in the English version (31a), he is lured into it in the Ladin version (31b). The Ladin translator removes the explicit description of movement through the building, instead emphasising the enticement into it.

31a. ... Whymper was led *through* the store-shed and allowed to catch a glimpse of the bins. (AF, p. 53)

31b. ... ê Whymper gnü inzaridé te magazim... (Lad., p. 74)
... was Whymper come lured in store-shed

Furthermore, there are cases in AF and JLS where *through* represents a proto-scene with a landmark that is not typically designed for traversal, but is still perceived as three-dimensional, as shown in (32a) and (33a). Although a thorn hedge is not normally traversed, in (32a) it is passed through with force. Similarly, the rock in (33a) can be traversed by seagulls later in the programme, once they have acquired greater skills and insight.

Instead of depicting a traversal through a thorn hedge, the Ladin translator in (32b) opts for an image of crossing a barbed-wire fence, a more characteristic feature of the Ladin region. In contrast, the Ladin translation in (33b) more

closely aligns with the English original, emphasising the passage through and out of the rocks.

32a. ... as they forced their way *through* the thorn hedge. (AF, p. 72)

32b. ... *denant ch' ai pordejess da passè la*
... before that they made-it-in-time to pass the
si da fertrat da ficiuns. (Lad., p. 96)
barbed-wire-fence.

33a. We don't tackle flying through rock until a little later in the program. (JLS, p. 120)

33b. ... *jorè danter i crepuns fora*. (Lad., p. 55)
... fly between the rocks out

In both novels, the air is perceived as a three-dimensional landmark that can be traversed, although it is not defined by geometric properties. In (34a), a flock of pigeons moves rapidly and spinning through the air and lands in the yard. The sense of movement that takes place through the air is not explicitly conveyed in the Ladin version (34b). Instead, the deictic, directional expression *adalerch* ('to this place from afar') is used.

34a. ... a flight of pigeons came whirling through the air and alighted in the yard of Animal Farm... (AF, p. 29)

34b. ... *ël jorè adalerch na schira*
... was-it flown to-this-place a flight
de colombes che e' arsidès... (Lad., p. 45)
of pigeons that were landed...

Similarly, in (35a) and (36a), the darkness and the dense sea-fog are conceptualised as volumetric landmarks that Jonathan Livingston Seagull crosses to reach light and clear skies, thus passing through and exiting the landmark, in accordance with the proto-scene of *through*.

The preposition *through* is rendered as the articulated preposition *tl* ('in-the') in the Ladin version (35b) and *danter* ('among, between') in (36b). While *through* in English conveys directionality and presents darkness and fog as obstacles to be traversed, *tl* (in-the) and *danter* ('among') in Ladin suggest that Jonathan is simply surrounded by them. Nevertheless, he ultimately moves beyond and above them.

- 35a. And it was pretty, just to stop thinking, and fly through the dark, toward the lights above the beach. (JLS, p. 23)
- 35b. ... *da jorè pazifich tl sciür...* (Lad., p. 17)
... to fly peacefully in-the dark...
- 36a. ... he flew through heavy sea-fogs and climbed above them into dazzling clear skies... (JLS, p. 41)
- 36b. ... *jørâl šëgn danter bané de ciarü sön l' ozeann...* (Lad., p. 23)
... flew-he now among banks of fog on the ocean...

Similarly to the examples above, where the landmark⁶⁴ or ground⁶⁵ is formed by darkness and fog, example (37a) below portrays Jonathan's flight through a landmark or ground constituted by *night*, *cloud*, and *storm* – elements perceived as three-dimensional entities that create a dynamic and immersive spatial environment.

The Ladin translation (37b) separates the English *through*-prepositional phrase into two parts. The first part uses the articulated preposition *tla* ('in-the') and is followed by *nöt* ('night'), while the second part uses *danter... fora* ('among... out') and is accompanied by *ciarüs* ('fogs') and *tempestes* ('storms'). The combination of *danter* ('among') and *fora* ('out') emphasises the notion of passage – entering and emerging from fog and storm – thereby aligning with the proto-scene of the English *through*.

- 37a. He flew with them through night and cloud and storm... (JLS, p. 110)
- 37b. *Al jorâ cun ëi tla nôt, danter i ciarüs*
He flew with them in-the night, among the fogs
y les tempestes fora... (Lad., p. 51)
and the storms out...

Lives are also conceptualised as volumetric landmarks that trajectors enter, move within, and leave, in line with the *through*-proto-scene framework, as shown in (38a) and (39a). The extracts explain that ordinary seagulls have to pass through many lives before reaching a first insight, whereas Jonathan does not pass through such a progression to reach his present state.

⁶⁴ Tyler & Evans (2003).

⁶⁵ Talmy (2000b).

While the English original (38a) emphasises the process of moving through different lives, the Ladin version (38b) states that seagulls must live many lives before attaining enlightenment, thereby omitting the sense of movement and opting instead for a more static expression. In contrast, (39b) retains the notion of passing through thousands of lives to reach the present one, aligning more closely with the English proto-scene of *through*.

38a. Do you have any idea how many lives we must have gone through before we even got the first idea... (JLS, p. 62)

38b. ... *vites che i ân messü vire...* (Lad., p. 31)
... lives that we had must live

39a. ... you didn't have to go through a thousand lives to reach this one. (JLS, p. 63)

39b. ... *tö... n' aste nia albü debojëgn de passè fora por*
... you... not had not had necessity to pass out through
milesc de vites por rové te chësta vita... (Lad., pp. 31–32)
thousands of lives for arriving in this life...

While in the previous examples only the landmark⁶⁶ or the ground⁶⁷ was a non-physical entity (e.g. the night or lives), in the following extracts the trajector⁶⁸ or the figure⁶⁹ is also not a physically solid or tangible object. Instead, it is a phenomenon or an event. In example (40a), lights twinkle on the water, sending out glowing beams through the night air. In other words, lights trace a luminous path through the darkness. Light is assumed to emanate from the sun, reflect off the moon onto the seawater, and then spread out again into the night air. This therefore seems to fall under Talmy's⁷⁰ concept of fictive motion, specifically the emanation type, and more specifically, radiation paths, with lights emanating from an energy source and moving away from it.

The sense of a path or passage through the night is lost in the Ladin version (40b), which uses the articulated preposition *tla* ('in-the'). However, the translator attributes human-like agency to the lights, suggesting they are draw-

66 Tyler & Evans (2003).

67 Talmy (2000b).

68 Tyler & Evans (2003).

69 Talmy (2000b).

70 Talmy (2000a).

ing threads that tremble in the night. While this does not depict passage as such, the metaphor still conveys a sense of movement through its dynamic imagery.

40a. The moon and the lights twinkling on the water, throwing out little beacon-trails through the night... (JLS, p. 23)

40b. ... *lõms...* *che dessëgna fis* *che trëmora*, *tla nõt...* (Lad., p. 17)
... lights... that draw threads that tremble, in-the night...

Like light along radiation paths, messages in JLS also fictively travel through space, evoking a sense of passage via the English *through*, and falling under Talmy's⁷¹ emanation subtype of communication paths. In (41a), the elder seagull's instruction to ignore the group of outcast seagulls gradually moves or spreads through the flock, emanating from the elder and moving from one member to another.

The Ladin version (41b) retains the sense of movement conveyed by the elder's order as it passes through the flock. However, it does so without using a prepositional or adverbial equivalent of *through*. Instead, the notion of passage is expressed via the gerund form *passan* ('passing'), which postmodifies the main verb *arrive*. In (41b), the elder gull's order passes from beak to beak until it reaches the flock's ears.

41a. It took almost an hour for the Word of the Elder to pass through the Flock: Ignore them. (JLS, p. 107)

41b. ... *le comando dl Vedl ê rové passan da bech a*
... the order of-the old was arrived passing from beak to
bech a orëdla de dōta la schira... (Lad., p. 50)
beak to ear of all the flock

As in (41a) above, example (42a) below describes a message, or more precisely a cry, travelling through a group of assembled seagulls, spreading rapidly and violently like a stormy wind. Again, this is consistent with Talmy's subtype of communication paths within the broader category of emanation paths.⁷²

71 Talmy (2000a).

72 Talmy (2000a).

In the Ladin version (42b), the cry is depicted as moving, too. It is personified and given agency, described as pulling itself forward (*inant*) like a strong wind sweeping among (*danter*) the group.

42a. ... the cry DEVIL! went through them like the wind of an ocean storm.
(JLS, pp. 121–122)

42b. *Y le scrai...s' â trat inant sciöche na burasca danter ëi.* (Lad., p.56)
And the cry... itself had pulled ahead like a gale among them

While in (41a) and (42a) above the fictive movers are a specific instruction and a cry, respectively, in (43a) the English subject *it* refers to a broader stretch of discourse that captures the flock's recognition, surprise, and outrage at the return of the exiled seagulls. This emotional response occurs at the sight of the exiled seagulls and then spreads through the flock, a movement likened to lightning. The simile emphasises the speed and intensity with which the message or feeling is collectively registered and experienced by the group.

In the original (43a), the subject *it* functions as a fictive mover, crossing the flock like lightning, racing swiftly through it. In the Ladin version (43b), the situation – the recognition of the scandalous return of the exiled seagulls – is likened to a bolt of lightning striking directly into the middle of the flock. Although no sense of passage is conveyed, this metaphor evokes a sudden shock that affects the group instantly.

43a. It went like lightning through the Flock. (JLS, p. 106)

43b. *Al ê sciöche sce le tonn ess dè jö amesa*
It was like if the thunder had given down in-the-middle
la schira. (Lad., p. 49)
the flock

Similar to (43a) above, (44a) below also describes a moment of excitement. More specifically, it describes a sudden, widespread movement among the animals within the farm buildings. The language maps this movement-like pattern (the stirring and fluttering) through the spatial setting of the farm buildings. However, the focus is on a collective response rather than on a specific physical or fictive mover traversing the space.

The Ladin version (44b) also describes unrest and intense, collective motion, emphasising the flapping of wings. However, it neither conveys a sense of passage nor mentions a spatial landmark.

- 44a. As soon as the light in the bedroom went out there was a stirring and a fluttering all through the farm buildings. (AF, p. 3)
- 44b. ... *agitaziun y na gran svatorada d' ares.* (Lad., p. 13)
... agitation and a great flapping of wings

Finally, the spread of feelings or attitudes spreading from one place to another is also vividly illustrated in (45a), where collective emotional states of unrest or defiance are conceptualised as moving entities. A spirit of rebelliousness traverses a spatial field, the countryside, suggesting a dynamic and forceful spread along a path.

In the Ladin version (45b), the wave of rebelliousness is reimagined as a wind blowing across the region. This metaphor retains the sense of movement and dynamism, emphasising the way in which the rebellious spirit sweeps through the area.

- 45a. ... a wave of rebelliousness ran through the countryside. (AF, p. 28)
- 45b. ... *Le vënt de rebeliun ch' â soflè*
... the wind of rebelliousness that had blown
döt l' ann por le raiun... (Lad., p. 44)
all the year across/through the region...

In summary, the above extracts feature the preposition *through* in proto-scenes that predominantly involve immaterial or intangible trajectors, landmarks, or both.

The English *through*-scenes that are broadly interpreted as proto-scenes are rendered in Ladin in various ways. In some cases, the Ladin texts reinterpret these passages and omit the specific semantic content of *through*, while still conveying a general sense of dynamism. In other cases, *through* is translated using the preposition *t-* ('in, into') and *danter* ('among'), which tend to convey a more static meaning. A clearer sense of direction emerges with forms such as *adalerch* ('to this place, from afar') and *jö amesa* ('down in the middle'). The concept of

passage is more explicitly expressed by *danter... fora* ('among... out'), *fora por* ('out of'), *por* ('across/through'), and *inant... danter* ('ahead... among').

After analysing the proto-scene of *through*, Section 4.2 expands the analysis by exploring the broader semantic network of the preposition and adverb in the two novels. This investigation is based on the extended senses proposed by Tyler and Evans,⁷³ as outlined in Table 1 and discussed in Section 3.2. Specifically, Section 4.2 aims to determine whether all seven distinct senses of *through* are attested in the two analysed novels, and to examine how these are conveyed in Ladin.

4.2 Extended Senses of *Through* in *Animal Farm* and *Jonathan Livingston Seagull*

No instances of the *extended action sense* of *through* (i.e. being halfway through an activity) are found in AF or JLS, whereas the *temporal sense* occurs in AF but not in JLS. The temporal sense is illustrated in (45a), where *through* indicates that the farm work proceeded smoothly and predictably throughout the summer, a defined period with a beginning and an end. Hence, the landmark is the summer season.

The metaphorical sense of direction and progression over the temporal span of the summer season is preserved in the Ladin version (46b), which employs the adverb *fora* ('out') in combination with the complement of motion through space *por* ('across/through').

46a. All *through* that summer the work of the farm went like clockwork. (AF, p. 21)

46b. Fora por döt l' isté ê le laûr jü inant... (Lad., p. 33)
Out across/through all the summer was the work gone ahead...

The temporal sense of *through* is also evident in (47a), where it indicates that the habit of never complaining or criticising was formed over an extended period, specifically *through long years*, which serves as the landmark.

While the English original (47a) emphasises the gradual process of becoming accustomed over time, the Ladin version (47b) uses the preposition *te* ('in'), suggesting that the animals eventually became accustomed within the time frame of all those years. The Ladin phrasing is more neutral in tone and lacks the processual emphasis found in the English original.

73 Tyler & Evans (2003).

- 47a. ... the habit, developed through long years, of never complaining, never criticizing... (AF, p. 91)
- 47b. ... *ai s' â ausé te düc chi agn...* (Lad., p. 119)
 ... they themselves had accustomed in all those years...

Finally, the temporal sense is found in (48a), where the building work will continue through the entire winter, from start to finish, regardless of weather conditions. In this case, the landmark is formed by *winter*, *rain*, and *shine*.

The Ladin version (48b) translates the English prepositional phrase *through the winter* with *döt invern* ('all winter'), opting for a slightly more neutral and straightforward temporal expression than the English version, which conveys a sense of movement or endurance over time. However, the Ladin adverb *inant* ('ahead/forward'), in the preceding phrasal verb *frabicarun inant* ('we will continue to build'), still suggests ongoing development into the future.

- 48a. ... we will build all through the winter, rain or shine. (AF, p. 51)
- 48b. ... *i frabicarun inant döt invern...* (Lad., p. 71)
 ... we will-build ahead all winter...

As with the temporal sense illustrated above, no instances of the *on-the-other-side-of* sense of *through* occur in JLS, whereas several examples are found in AF. In (49a), the animals flee by passing from one side of the gateway to the other, moving into the yard as their destination.

The Ladin version (49b) makes no mention of a gateway. It simply states that the animals flee into the yard. Directionality is expressed through the directional adverb *ite* ('inside') in combination with the preposition *te* ('in').

- 49a. ... all the animals turned and fled through the gateway into the yard. (AF, p. 30)
- 49b. *Ai s'un ê sciampà ite te plaza.* (Lad., p. 46)
 They themselves were escaped *inside in* yard

While (49a) above illustrates the animals' factive motion through the gateway into the yard, (50a) illustrates their gaze through the window. This exemplifies Talmy's concept of fictive motion,⁷⁴ specifically the emanation subtype of visual

74 Talmy (2000a).

paths. The animals, referred to by the personal pronoun *they*, quickly return to the window and direct their gaze through it.

While the English original (50a) explicitly describes the animals watching through the window, the Ladin version (50b) states that the animals ran close to a window, where they could not believe their eyes because a quarrel was taking place inside. Although the act of looking through the window is not explicitly stated, it can be inferred from the context. Noteworthy is the use of the directional particle *ia* ('thither', 'towards there in a straight line') accompanied by *pomez a* ('close to').

50a. They rushed back and looked *through* the window again. (AF, p. 96)

50b. *Ai ê atira indô saltâ*
 They were immediately again run
ia pomez a finestra. (Lad., p. 124)
 over-there close-to a window

Although Tyler and Evans typically exemplify *the completion sense* of *through* with constructions involving the auxiliary verb, such as *to be through (with)*,⁷⁵ it could be argued that this sense also appears with other verbs. While no instances of this sense of *through* are found in JLS, such examples do occur in AF. In example (51a), the trajector *they* (the animals) moves through the landmark *song* by singing it from beginning to end, thereby completing a defined action segment.

The Ladin version (51b) states that the animals sang the song five times one after the other, without using an adverbial expression to convey a sense of full-length completion or the metaphorical movement implied in the English original.

51a. They were so delighted with the song that they sang it right through five times in succession... (AF, p. 10)

51b. ... *ai l' â ciantè cin' iadi indolater.* (Lad., p. 21)
 ... they it had sung five times after-the-other

A similar sense of completion, as seen in (51a) above, is conveyed by the phrasal verb *carried through* in (52a) below, where the rebellion is described as having been successfully completed.

⁷⁵ Tyler & Evans (2003).

The Ladin version (52b) is more neutral and static. It focuses on the outcome instead of showing any sense of progress or movement that highlights the effort needed to complete the rebellion.

52a. ... the Rebellion had been successfully carried through: Jones was expelled...

(AF, p. 15)

52b. ... *la revoluziun â albü gran suzès...* (Lad., p. 26)

... the revolution had had great success

In addition to the temporal, on-the-other-side-of, and completion senses of *through* (see Table 1 above), AF also provides examples of its *transmission sense*. In this usage, something is passed from a sender to a receiver via a third element – typically an intermediary – that enables the transfer or communication. In (53a), *through* clearly reflects this sense: orders are transmitted from Napoleon (*he*) to others via Squealer or another pig.

In the transmission sense of *through* illustrated below, the English original (53a) and the Ladin version (53b) are equivalent, with the Ladin version using the preposition *tres* ‘through’.

53a. ... he... issued his orders through one of the other pigs, usually Squealer.

(AF, p. 53)

53b. ... *al dô sü ordinns tres n ater porcel...* (Lad., p. 75)

... he gave his orders through an-other pig...

Similar to (53a) above, (54a) below shows Whymper serving as an intermediary, facilitating the interaction between Napoleon and Pilkington.

The Ladin version (54b) does not convey the sense of transmission conveyed by the English *through* using the preposition *tres* ‘through’ as above. However, it does make Whymper’s intermediary role explicit by stating that the relationship between Napoleon and Pilkington developed into a real friendship, partly thanks to his mediation.

- 54a. The relations between Napoleon and Pilkington, though they were only conducted *through* Whymper, were now almost friendly. (AF, p. 66)
- 54b. ... *inće por mirit dla mediaziun de Whymper...* (Lad., p. 90)
... also for merit of-the mediation of Whymper...

As in the examples above, in (55a) below, Squealer and the other pigs serve as intermediary agents through whom orders are passed.

However, in the Ladin version (55b), *through* is translated as *da* ('by'). Although the following sentence clarifies that the orders actually originated from Napoleon, sentence (55b), taken out of context, does not make it clear whether Squealer and the other pigs issued the orders or were merely acting as intermediaries.

- 55a. All orders were now issued *through* Squealer or one of the other pigs. (AF, p. 64)
- 55b. *Düc i ordinnns gnô šëgn dà da Tlarinet*
All the orders became now given by Squealer
o da n ater porcel. (Lad., p. 88)
or by an-other pig

Finally, there are no instances of the *cause sense* of *through* in the two novels. However, sentence (56a) can be broadly interpreted as representing the *means sense* of *through*. In this usage, a particular outcome is made possible by a specific landmark, which provides the means by which the outcome is achieved. In (56a), for example, learning in this world serves as the means by which the seagulls in JLS make decisions about the next world.

The Ladin version (56b) remains fairly faithful to the original (56a). Although the full nuance of *through* is not entirely preserved, it conveys a similar idea, stating that seagulls (*we*) choose the next world according to what they learn in this one.

- 56a. ... we choose our next world *through* what we learn in this one.
(JLS, p. 62)
- 56b. ... *aladô de çi che i imparun te chësc.* (Lad., p. 31)
... according of what that we learn in this

In summary, AF includes examples of several extended senses of *through*: the *temporal sense*, the *on-the-other-side-of sense*, the *completion sense*, and the *transmission sense*. In contrast, JLS only features the *means sense*. Neither novel contains instances of the *extended action sense* or the *cause sense*.

The Ladin translations of these passages rarely render the extended senses of the English *through* with closely equivalent adverbial or prepositional expressions. The phrases most closely aligned with the English *through* are *fora por* (e.g. *fora por döt l'isté*, 'throughout the whole summer', in a temporal sense) and *tres* (e.g. *tres n ater porcel*, 'through another pig', in a transmission sense). In some cases, the *through*-constructions are translated with more straightforward and static expressions and constructions. In others, the underlying sense of movement, direction, or passage is retained, but expressed through alternative phrases or sentences that come before or after.

Having examined the proto-scene and extended senses of *through* primarily in the light of the categorisations of Tyler and Evans,⁷⁶ and in reference to Talmy's concept of fictive motion,⁷⁷ Section 4.3 shifts to a further analysis of *through*-constructions in English and their Ladin equivalents by drawing more specifically on Talmy's typological framework of motion events.⁷⁸ Specifically, Section 4.3 aims to verify whether passages involving *through* in the two English novels and their Ladin translations can be explained in the light of Talmy's typological framework,⁷⁹ particularly his concepts of manner and path in motion events.

4.3 English and Ladin Linguistic Choices in the Light of Talmy's Typological Classifications⁸⁰

Talmy's theory⁸¹ enables us to analyse the English sentence in (57a) as an example of a complex motion event, in which both path and manner are encoded. The sentence vividly describes the fast and precise movement of Jonathan through the flock of seagulls. The verb *fired* conflates both motion and manner, suggesting a swift, linear trajectory through the group of birds. This aligns with Talmy's

76 Tyler & Evans (2003).

77 Talmy (2000a).

78 Talmy (2000b).

79 Talmy (2000b).

80 Talmy (2000a; 2000b).

81 Talmy (2000b).

observation⁸² that satellite-framed languages like English typically encode the manner of motion in the main verb.

While the English verb *fired* expresses the idea of high speed, the Ladin verb *passé* ('pass') in (57b) expresses motion but not manner. The Ladin translation does not convey a sense of immediacy and speed through the main verb, but rather through the accompanying simile *sciöche na saita* ('like an arrow'). The sense of passage conveyed by the English *through* is maintained in the Ladin version in (57b). Ladin emphasises Jonathan's trajectory through and out of the flock by using the directional particles *amesa fora* ('throughout').

57a. Jonathan Livingston Seagull *fired* directly *through* the centre of Breakfast Flock...
(JLS, pp. 28-29)

57b. ... *ê... passé sciöche na saita amesa*
... was passed like an arrow through-the-middle
la schira Bunapetit fora... (Lad., p. 19)
the flock 'good appetite' out

Motion and manner are also encoded in (58a), where the figure (*he*, the pig Snowball) moves through a ground (*a hole in the hedge*) in a quick, quiet, and stealthy way (*slipped*).

The manner of motion expressed by the verb *slipped* is preserved in the Ladin translation through the use of the equivalent verb *slisoré* ('slip'). However, the English preposition *through* is translated as *fora* 'out', shifting the focus from traversing a three-dimensional passage to moving from inside to outside a space.

58a. ... *he... slipped through* a hole in the hedge and was seen no more. (AF, p. 38)

58b. ... *al ê stè bun da slisoré fora.* (Lad., p. 57)
... he had been able to slip out

Manner of motion is described in both the English and Ladin versions (59a) and (59b). However, the Ladin verb *jorâ* ('was flying') is less specific than the English verb *gliding*, which denotes a particular type of flight, namely moving smoothly on air currents without wing flapping. Additionally, the English prep-

82 Talmy (2000b).

osition *through* conveys motion across an undefined or partial section of the sky (unbounded sense). In the Ladin version, it is translated with the articulated preposition *tl* ('in-the').

59a. ... Jonathan *gliding* peaceful and alone *through* his beloved sky. (JLS, p. 52)

59b. ... Jonathan *che* jorâ pazifich, da su y cun pêsc,
Jonathan who flew pacific, alone and with peace,
tl cil lëde che ël amâ tan tröp. (Lad., p. 23)
in-the sky free that he loved so much

The following sentences show a clear divergence in the expression of manner of motion: in the high-manner salient language English, (60a), manner is explicitly conveyed, while in the low manner-salient language Ladin, (60b), it is not. The English version describes a group of animals crowding, i.e. moving within a confined space in a tight and potentially chaotic manner. By contrast, the Ladin translation uses the more neutral, generic verb *jí* ('to go'), omitting any specific manner. Furthermore, the English preposition *through* conveys the *on-the-other-side-of* sense, suggesting that the animals aim to reach the other side of the door, or at least move far enough to see the chase taking place beyond it. By contrast, the Ladin version merely depicts the animals going over to the door and apparently remaining in the front of it to watch.

60a. ... all the animals *crowded through* the door to watch the chase. (AF, p. 38)

60b. ... ê *duč i tiers* jüs ia sön *ušč...* (Lad., p. 57)
... were all the animals gone over on-the door

Finally, the following extracts illustrate how the original English construction (61a) is reinterpreted in the Ladin translation (61b). At the beginning of JLS, news spreads that a fishing boat has started its morning activities, causing a stir among the seagulls. Information can travel fictively across space in various ways and directions, falling under Talmy's⁸³ emanation subtype of communication paths (cf. example 41a). In (61a), the word *flashes* through the air, which is a vivid expression that conveys the rapid spread of striking news. In contrast, the Ladin version (61b) uses the temporal adverb *atira* ('immediately'), to em-

83 Talmy (2000a).

pharise that the seagulls heard about the boat right away. Here, the focus shifts from the transmission of information to its reception, and the notion of *through* as a path is no longer present. Although the Ladin construction is less vivid, it is more direct and literal in its depiction of the event.

61a. ... the word for Breakfast Flock *flashed through* the air... (JLS, p. 11)

61b. *Atira ti ê le fat rové a orëdla*

Immediately to-it was the fact arrived to ear

ala schira Bunapetit. (Lad., p. 8)

to-the flock 'good-appetite'

In summary, Section 4.3 demonstrates that Talmy's concepts of manner and path in motion events⁸⁴ can provide additional insight into analysing the English *through* and its translations. As demonstrated above, *through* can be accompanied by manner-of-motion verbs, such as *fire*, *slip*, *glide*, *crowd*, or *flash*, which describe movement through a landmark⁸⁵ or ground.⁸⁶ These specific manner-of-motion verbs tend to convey a heightened sense of dynamism and do so more succinctly than their Ladin counterparts. Nevertheless, most Ladin translations retain a sense of manner, often through the use of figurative language. Finally, all the examples in Section 4.3 align with the *proto-scene* of *through* examined in Section 4.1.

5. Conclusions

This article falls within the broad field of contrastive linguistics. It argues that analysing texts in different languages can reveal subtle linguistic features, thereby deepening our understanding of our native languages and any others we speak. Detailed qualitative examinations of translation corpora reveal patterns in both the source and target languages. While translations sometimes bear traces of the influence of the source language, they also reflect the conventions of the target language and require translators to use creative strategies to address

84 Talmy (2000b).

85 Tyler & Evans (2003).

86 Talmy (2000b).

non-equivalence. Another argument put forward in this article is that any languages can be effectively compared when situated within an appropriate analytical framework. Comparative studies involving global languages, such as English, and minority languages, such as Ladin, are both feasible and valuable in that they contribute to the academic visibility of, and deeper linguistic understanding of, lesser-studied languages. Although Ladin, the minority language examined in this article alongside English, has received considerable scholarly attention and holds a degree of academic recognition, further analysis from a broader range of theoretical and methodological perspectives remains valuable.

More specifically, this article focuses on the use and semantics of the English spatial preposition and adverb *through*, which exhibits considerable semantic complexity. Considering the extensive semantic network associated with *through*, and the socio-linguistic and typological differences between English and Ladin, this study investigates how this English preposition and adverb is rendered in Ladin. Rather than aiming to identify all possible Ladin equivalents of *through*, the study focuses on analysing its occurrences and translations in two English novels that have been translated into Ladin: *Animal Farm* and *Jonathan Livingston Seagull*. The analysis therefore seeks to answer the questions of how *through* is used in the two English novels and how these instances are rendered in their respective Ladin translations. The study draws on Tyler and Evans's work⁸⁷ on the proto-scene and seven extended senses of *through* as a theoretical framework for the analysis. Additionally, given the strong association between *through* and notions of motion, direction, and passage, the study also explores whether Talmy's typological classifications⁸⁸ – particularly his concepts of manner and path in motion events – help to account for the linguistic choices observed in the English and Ladin texts.

The study begins with a focus on the English language, examining the concepts and categories proposed primarily by Tyler and Evans.⁸⁹ According to these authors, the proto-scene of *through* represents a spatial relationship in which the *trajector* enters a *landmark* with an internal structure, moves through its interior, and exits on the opposite side. The English *through* is typically associated with a bounded landmark that possesses an interior, a boundary, and an

87 Tyler & Evans (2003).

88 Talmy (2000a; 2000b).

89 Tyler & Evans (2003).

exterior. However, this is often a matter of perception: not only physically enclosed spaces such as rooms or tunnels are seen as traversable, but also entities that are not typically crossed, such as walls, as well as intangible entities, such as the sky or the air. Beyond its prototypical sense, the English *through* is associated with seven additional senses: 1) the extended action sense, 2) the temporal sense, 3) the on-the-other-side-of-sense, 4) the completion sense, 5) the transmission sense, 6) the means sense, and 7) the cause sense.⁹⁰ This article examines, reflects upon, and analyses these in greater detail using examples drawn from the *British National Corpus* (BNC) and the *English Web 2021* (enTenTen21). After exploring Tyler and Evans's concepts and categories,⁹¹ the study turns to Talmy's framework of motion events,⁹² outlining its core components: *figure*, *ground*, *path*, and *motion*, paying particular attention to the co-event of *manner*. As a prototypical satellite-framed and manner-salient language, English possesses a rich lexicon of manner-of-motion verbs. In contrast, Ladin exhibits low-manner and high-path salience. This is characterised by a relatively limited inventory of manner-of-motion verbs and a frequent use of directional particles to convey detailed trajectory information, particularly in spoken discourse. These typological patterns are evident in both factive and fictive motion contexts, for instance in descriptions of visual paths, where an individual projects a line of sight along a trajectory marked by a sequence of directional adverbs.

The semantic analysis of the use of the English *through* in the two novels, based on Tyler and Evans's classifications and concepts,⁹³ reveals that it appears not only in physical proto-scenes but also frequently in non-physical ones. For example, while landmarks sometimes refer to concrete entities such as a store-shed, a thorn hedge, or a door, they more often involve abstract or diffuse elements such as air, darkness, sea fogs, night, clouds, storms, and even lives. Regarding the extended senses of *through*, *Animal Farm* includes a broader range of them, including the *temporal sense*, the *on-the-other-side-of sense*, the *completion sense*, and the *transmission sense*. In contrast, *Jonathan Livingston Seagull* exhibits only the *means sense*. Neither novel includes instances of the *extended action sense* or the *cause sense*.

90 Tyler & Evans (2003).

91 Tyler & Evans (2003).

92 Talmy (2000b).

93 Tyler & Evans (2003).

The English *through*-scenes that are broadly understood as proto-scenes are rendered in Ladin through a variety of strategies. In some instances, the Ladin versions reinterpret the original passages by omitting the specific semantic content of *through*, while still conveying a general sense of dynamism. Elsewhere, *through* is translated using prepositions such as *t-* ('in, into') and *danter* ('among'), which tend to suggest more static meanings in the context of the two novels. A clearer directional sense emerges in expressions such as *adalerch* ('to this place, from afar') and *jö amesa* ('down in the middle'), while the idea of passage is conveyed more directly by expressions such as *danter... fora* ('among... out'), *fora por* ('out of'), *por* ('across/through'), and *inant... danter* ('ahead... among'). Ladin rarely uses closely equivalent adverbial or prepositional expressions to render the extended senses of the English *through*. The closest matches are *fora por* (e.g., *fora por döt l'isté*, 'throughout the whole summer') and *tres* (e.g., *tres n ater porcel*, 'through another pig'). In some cases, constructions involving *through* are rendered with more straightforward, static expressions. In others, the underlying sense of movement, direction, or passage is retained, but is conveyed through alternative phrases or sentences placed before or after the original *through*-phrase.

The linguistic choices observed in the *through*-passages in the English original versions of *Animal Farm* and *Jonathan Livingston Seagull*, as well as their Ladin translations, can be partly interpreted through Talmy's typological classifications and his concepts of manner and path.⁹⁴ As the analysis in this article demonstrates, *through* is sometimes accompanied by manner-of-motion verbs, such as *fire*, *slip*, *glide*, *crowd*, or *flash*, which describe specific movements through a landmark⁹⁵ or ground.⁹⁶ These manner-of-motion verbs typically express a heightened sense of dynamism and do so more succinctly than their Ladin equivalents. Nonetheless, most Ladin translations preserve the notion of manner, often using figurative language to achieve this. In addition, Talmy's cognitive treatment of fictive motion sheds light on a number of *through*-passages.⁹⁷ Specifically, some passages can be broadly classified under Talmy's category of *emanation* and, more specifically, under the subcategories of *radiation*

94 Talmy (2000a; 2000b).

95 Tyler & Evans (2003).

96 Talmy (2000b).

97 Talmy (2000a).

paths (e.g. beacon-trails travelling through the night), *communication paths* (e.g. messages travelling through space), and *visual paths* (e.g. looking through a window). In these cases as well, Ladin often relies on figurative language to convey the intended meaning, for instance, news passing from beak to beak and arriving at the seagulls' ears, or a cry travelling like a gale.

In conclusion, Evans and Tyler⁹⁸ argue that, although spatial particles such as *through* carry conventional meanings, their precise interpretation depends on the context of the entire sentence or utterance, particularly the trajector noun phrase, the landmark noun phrase, and the verb. Additionally, information about motion and trajectory is often inferred from general pragmatic cues and real-world knowledge. These factors are particularly important when translating into languages that differ from English in terms of both sociolinguistics and typology. When direct equivalents for *through* are unavailable or inappropriate in specific contexts, Ladin translators must focus on different components of the passage and convey the underlying idea using alternative expressions. Ideally, these expressions should be vivid and image-rich to evoke emotional resonance, particularly in literary texts. Although literary Ladin translations do not reproduce the rich adverbial, deictic, or directional system that is characteristic of oral Ladin, they nonetheless reveal the broader conventions of the language and creative linguistic strategies.

98 Evans & Tyler (2004).

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