

UDC 801.541.2:802.0

Original scientific paper

Accepted for print on 26, February 1980

The English Verb *Move* in the Serbo-Croatian Translation Equivalence

Ivo Krile

Faculty of Philosophy, Zagreb

Contemporary linguists have occasionally shown considerable interest for the grammatical structure of the English verb *move*, particularly from the semantic point of view. First of all, the verb *move* has most often been taken as the generic concept in the system of the English verbs of motion. On the other hand, this verb has other semantic properties: it can yield other meanings related to mental or psychological processes and the like. In this paper, the phenomena of both syntactic and semantic structures are equally taken into consideration. Finally, the multiple meanings and senses of the verb *move* shown in the componential analysis in the first part are contrasted with their Serbo-Croatian translation equivalents in the second part. The examples are taken from several English and American works of fiction and their Serbo-Croatian translations.

0.0. In this paper, the grammatical structure of the E verb *move* will be analysed by means of combined syntactic and semantic criteria.

The analysis will begin with the well-known grammatical problem of (in)transitivity. In other words, the phenomena of both syntactic and semantic structures will be equally considered. This will lead us to our main purpose, i.e. to the discovery of those grammatical properties by means of which the meaning of the verb *move* is able to yield a variety of senses.

0.1. The second part of this paper will deal with contrastive analysis. Our consideration of the SC translation equivalents will be based on the grammatical analysis of the verb *move*.

Accordingly, the classification of the target language elements will rely on the results obtained by the examination of the source language elements.

0.2. Before we pass on to the formulation of the definitions for a variety of senses of the meaning of the verb *move* we are bound to touch upon the current discussion on one of the most disputable semantic properties of the verb *move*: its generic sense. Namely, the verb *move* is most often taken as the generic concept in the system of the English verbs of motion. As we know, from the philosophical point of view, the problem of motion has a very vast and significant background: it relates to all manifestations of human life imaginable exclusively through innumerable changes of the material and spiritual reality of the world. Obviously, this immense variety of changes and transformations, growth, decay and so on, causes numberless difficulties in the processes of bringing into connection and systematizing formal and semantic data in language research. It is not surprising that, from the semantic point of view, the verb *move* has almost regularly been taken as a synonym of all ways of motion. Linguistically, the crucial question is whether there exists or not a relation of superordination between the verb *move*, on one side, and all the verbs of motion on the other.

G.A. Miller claims that the verb *move* cannot be considered generic for the whole class of motion verbs because "all those verbs should contain all the semantic components that *moves* contains, plus additional components to specify various ways of moving."¹ However, from the semantic point of view, this claim is irrelevant. Further on, in Miller's opinion, the verb *move* does not contain the generic concept because "all motion verbs would have to have a causative component, and this is clearly not the case... *Moves* is too complex a concept with which to begin the analysis... the objective-reflexive distinction that is required for *moves* is not a problem for *travels*..." In answer to this explanation, we may say that the verb *move*, in order to be generic for the whole class of motion verbs, must contain a sense of motion less specified than what any other verb of motion is supposed to contain. And this is what ranks the verb *move* in terms of superordination in relation to all other verbs of motion.

¹ G. A. Miller, "English Verbs of Motion: A Case Study in Semantics and Lexical Memory", *Coding Processes in Human Memory*, (New York), A. W. Melton and E. Martin, 1973, pp. 335—372.

Certainly, needless to say, in idiomatic constructions, the paraphrasability or interchangeability of the verb *move* and the verbs of motion is not a matter of ordinary syntactic and semantic but rather stylistic consideration.²

0.3. As has already been mentioned, the grammatical structure of the verb *move* will be examined with respect to the two most fundamental parts of the sentence: subject (agent) and object (patient). Secondly, the analysis and classification of meanings denoting physical movement through space will precede those denoting abstract notions (mental, processes, emotional impulses or states etc.).

1.0. As we know, the grammatical phenomenon of intransitivity presupposes the interrelation of subject and predicate as two most relevant parts of the sentence. The meaning of *move*,³ as an intransitive verb of motion, is likely to yield the following set of senses:

- S₁ subject changes place moving directionally, as in walking, flying, swimming, crawling, gliding, rolling, driving, riding etc.: e. g. *the boy moved (to the door)*;⁴
- S₂ subject changes position without shifting from one place to another: e. g. *the boy moved (on the chair)*;

² Eugene Nida, *Componential Analysis of Meaning*, Leiden, E. J. Brill, 1975, p. 140, "(...) the first division must separate the idiomatic semantic structures from the nonidiomatic ones (...)"

³ Philosophical definitions of motion, no doubt, may help us to better understand this natural phenomenon:
"When a body moves, all that can be said is that it is in one place at one time and in another at another." Bertrand Russell, "Mathematics and the Metaphysicians", in: *Mysticism and Logic*, (New York, 1957, p. 79.

⁴ "X is moving in P. = X can be thought of as becoming a part of different parts of P." Anna Wierzbicka, *Semantic Primitives*, Frankfurt, 1972, p. 97.

⁴ In the examination of the semantic properties of a lexical unit, it is not enough to consider the interpretations of so-called autosemantic parts of sentence. In this particular case, by use of the adverbial of place, we obtain a situational context necessary to understand the meaning of the verb *move* in the directional sense.

Likewise, we must be aware of differences between e.g. animates (boy, dog etc.) and masses (cloud, oil, salt etc.) as sentential subjects. In those cases in which *move* is usually interchangeable with *pour*, *flow* etc. the categorization such as S₁ or S₂ cannot be easily made.

- S₃ subject changes position of only one of its parts (of the body or the like): e. g. *the boy moved (his arm)*;
- S₄ subject changes position without shifting from one place to another as e. g. by way of rotation: *the wheel moved*;⁵
- S₅ subject transfers from one place to another changing residence: e. g. *the boy moved (to Scotland)*;

1.1. The grammatical phenomenon of transitivity, unlike intransitivity, presupposes the interrelation of subject, predicate and object. The meaning of *move*, as a transitive verb of motion, is likely to yield the following set of senses:

- O₁ subject causes object to change place: e. g. *the boy moved the chair (into the room)*;
- O₂ subject causes object to change position: e. g. *the boy moved the chair (just one inch)*;
- O₃ subject causes object to change position of only one of its parts (of the body or the like): e. g. *the boy moved his arm*;
- O₄ subject causes object to change position without shifting from one place to another, as by rotation: e. g. *the boy moved the wheel (on the engine)*;
- O₅ subject causes object to change residence: e. g. *the farmer moved the boy (to town)*.

1.1.1. The definitions in 1.0. and 1.1. show that the verb *move* can yield ten senses within its (basic) meaning denoting physical movements. In the following sections we shall try to classify those cases in which the verb *move* yields a variety of senses expressing abstract notions (mental processes, emotional impulses or states etc.).

⁵ As we see, S₄ differs a great deal from S₁, S₂, S₃ and S₅ in being the only sense which denotes typically mechanic motion, i.e. rotation.

1.2. a) The girl moved to another job.

A₁

b) The manager moved the girl to another job.

In A₁ the verb *move* cannot be said to refer to physical movement, or at least not in the sense in which it was understood in 1.0. and 1.1. This assumption may be easily observed by the following test:

?Did the girl move to her new job by train?

?Did the girl walk to her new job?

1.2.1. a) His book moves towards the next step.

A_{1a}

b) The author moved some examples from the third to the last chapter.

It is clear that the degree of abstraction in A_{1a} is different from that in A₁. From the formal point of view, in A₁, neither subject nor predicate nor object (but the adverbial of place) are bearers of abstract meaning, while in A_{1a} a) *moves*, by itself, does not play any important role in this respect. The *book*, as we see, does not mean "a physical object" but "the written contents."

1.2.2. a) Justice moved too slowly.

A_{1b}

b) She managed to move their love from the spiritual to the physical plane.

In a) *justice* and in b) *love* show that the verb *move* here cannot refer to physical movement. The main difference between the examples in the two previous sections is that in the former the abstract meanings can be represented by graphic or alike illustration, while in the latter they cannot.

1.2.3. a) He often moved in the clouds.

A₂

b) He moved his neck in vain.

In a), if *he* is not a pilot flying in an aeroplane through the clouds, we are faced with a figurative sense, i.e. *move in the clouds* here is a synonym for dreaming or a similar mental state.

In b) we may have the following reading of the sentence: *he was constantly looking up and down but she danced with others paying no attention to him.*

Similar examples show that "a speaker may say something that he has never said, and never heard before, to hearers to whom the utterance is equally novel and yet be understood. Indeed, this is a daily occurrence."⁶

1.2.4. The teacher moved the pupils to write poetry.

A_{3a}

In A_{3a} the sentence may be paraphrased as *the teacher appealed to the feelings of the pupils exciting them to action.*

1.2.5. The soldier moved the girl with his sad story.

A_{3b}

In A_{3b} the sentence may be paraphrased as *the soldier aroused the feelings of the girl exciting her to pity.*

1.3. He moved heaven and earth to find his dog.

A₄

In idiomatic constructions such as *move heaven and earth, move the bowels* etc. the meaning of the whole cannot be derived from the conjoined meanings of the elements.

It seems that the occurrence of the verb *move* in idiomatic constructions is rather infrequent. Its relatively low frequency may be understood as a consequence due to the greater suitability of other verbs of motion in this respect. In other words, what makes the class of verbs of motion irreplaceable by the verb *move* in such fixed phrases is their relatively high degree of suggestiveness which is nothing else but the identification of their specific meanings. The important rôle of specified meanings of motion occurring in idiomatic constructions may be exemplified by numberless combinations, such as: *to swim with the tide, to pull the strings, to stir one's blood, to dance to one's own tune* etc.

1.4. In conclusion, we hope to have given a synoptic illustration of the main grammatical properties of the verb *move*. To be sure, without an analytic approach to all parts of the sentence from the position of the verb *move* and to each of the parts from both the syntactic and semantic viewpoint, it is not possible to take any of the conclusions for granted. In spite of all imperfections and errors we hope at least to have made an attempt to say more than has so far been said.

⁶ Charles F. Hockett, *A Course in Modern Linguistics*, New York, The MacMillan Company, 8th printing, 1965, p. 304.

2.0. As was mentioned in the introductory chapter, in the second part of this paper, the verb *move* will be contrasted with its SC translation equivalents. The classification of the SC translation equivalents will be made in terms of the grammatical approach in the sections of chapter 1 in which the explanations and the definitions are formulated systematically. The same type of symbolic representation will be used in this part of the analysis related to the classification of contrastive elements.

2.0.1. We shall see that the list of SC translation equivalents of the E verb *move*, as a verb of motion, in the main contains four verbs of motion denoting the generic sense:

perfectives	{	krenuti	kretati (se)	}	imperfectives
		maknuti (se)	micati (se)		

Beside these four basic verbs in the list of the SC translation equivalents, there appear a variety of derived perfectives and imperfectives. These are formed by means of prefixation and suffixation, which are morphological processes particularly significant in the grammars of Slavic languages. As we know, the consideration of verbal aspect is closely connected with the properties of prefixal and suffixal formation.⁷

Finally, in what we call 'free translation' contrastive elements appear out of range of so-called formal correspondence.⁸ We can agree that formal correspondence is only approximate but to a great number of translators its requirements seem to be too strict to be respected. The verb *move* is in a special position owing to the generic sense which is one of its most significant semantic components. Thus in the domain of contrastive analysis the substitutability of the verb *move* for other motion verbs is easy and frequent. In translation practice such solutions inevitably lead to inadequate renderings of source language items. Essentially, such cases must be analysed and defined from the stylistic viewpoint.

⁷ Midhat Riđanović, "A Reinterpretation of Verbal Aspect in Serbo-Croatian", Zagreb, in Rudolf Filipović (ed) YSCECP, B. Studies 5, 1971, 110-159.

Nancy Jean Cochrane, *Verbal Aspect and the Semantic Classification of Verbs in Serbo-Croatian*, Dissertation, The University of Texas at Austin, 1977.

⁸ J. C. Catford, *A Linguistic Theory of Translation*, London, Oxford University Press, 1965, p. 32.

2.0.2.

THE LIST OF BOOKS USED IN THE CONTRASTIVE ANALYSIS OF THE ENGLISH VERB MOVE AND ITS SERBO-CROATIAN TRANSLATION EQUIVALENTS

- | | | |
|----------|----------------|---|
| T. C. | Capote, T. | <i>The Grass Harp</i> , Penguin Books, 1966. |
| M. S. | Sinković, M. | <i>Harfa trave</i> , Zora, Zagreb, 1962. |
| Ch. D. | Dickens, Ch. | <i>Oliver Twist</i> , Oxford University Press, London, 1960. |
| Z. G. | Gorjan, Z. | <i>Oliver Twist</i> , Matica hrvatska, Zagreb, 1959. |
| E. M. F. | Forster, E. M. | <i>A Passage to India</i> , Penguin Modern Classics, 1966. |
| J. S. | Sedmak, J. | <i>Kroz Indiju</i> , Kultura, Zagreb. |
| G. G. | Green, G. | <i>The Lotus Eaters</i> , Pan Books, Ltd., London, 1959. |
| O. L. | Lakomica, O. | <i>Sanjalice</i> , Otokar Keršovani, Rijeka, 1964. |
| E. H. | Hemingway, E. | <i>A Farewell to Arms</i> , Penguin Books, 1961. |
| B. K. | Kojić, B. | <i>Zbogom oružje</i> , Mladost, Zagreb, 1952. |
| Ph. | | <i>Physics</i> , Physical Science Study Committee, D. C. Heath and Company, Boston, 1960. |
| F. | | <i>Fizika</i> , Komisija za proučavanje nastave fizike, Savremena škola, Beograd, 1963. |
| V. W. | Woolf, V. | <i>To the Lighthouse</i> , Penguin Books, Ltd., 1973. |
| T. L. | Ladan, T. | <i>Svjetionik</i> , Stvarnost, Zagreb, 1974. |

2.1.0.

S₁
K R E T A T I

There was much traffic at night and many mules on the roads with boxes of ammunition on each of side of their pack-saddles and grey motor-trucks that carried men, and other trucks with loads covered with canvas that *moved* slower in the traffic.

(E. H. 7)

Bilo je mnogo prometa po noći i mnogo mazgi po cestama sa sanducima municije s obje strane samara i velikih kamiona, koji su vozili ljude i drugih automobila s teretom pokrivenim debelim platnom, koji *su kretali* polaganije u prometu.

(B. K. 5)

The verb *kretati se* and not *kretati* should be used in this context. The difference between these two verbs may be exemplified as follows:

Taj *je* kamion svakoga jutra *kretao* u koloni u pet sati.

*Taj *je* kamion svakoga jutra *kretao* u koloni pet sati.

Taj *se je* kamion svakoga jutra *kretao* u koloni u pet sati.

Taj *se je* kamion svakoga jutra *kretao* u koloni pet sati.

K R E T A T I S E

In the twilight, all resembled corpses, and the train itself seemed dead though it *moved* — a coffin from the scientific north which troubled the scenery four times a day.

(E. M. F. 158)

U sumraku svi su izgledali kao leševi, a sam vlak kao da je mrtav, iako *se kretao* — lijes sa znanstvenog sjevera koji je kvario sceneriju četiri puta dnevno.

(J. S. 151)

So, Lily thought, it was probably an excuse of his for *moving*, for getting out of earshot, that made Mr

Bankes almost immediately say something about its being chilly and suggest taking a stroll.

(V. W. 22)

Stoga, Lily pomisli kako je vjerojatno tek isprika što *se kretao*, što je otišao izvan domašaja zvuka, kad gospodin Bankes gotovo odmah reče nešto o tome kako je prohladno i predloži malu šetnju.

(T. L. 21)

The column of vehicles *did not move* but the troops kept passing alongside.

(E. H. 153)

Kolona vozila *nije se kretala*, ali su čete neprestano kraj nas prolazile.

(B. K. 225)

The verb *kretati se* (basic imperfective; intransitive) is, no doubt, one of the most conspicuous exponents of S₁ because it includes references to motion performed by various subjects: animates, mechanical devices (means of transport etc.), natural phenomena etc.

K R E N U T I

They were startled, and *moved* on the porch, drawn by sudden illumination.

(E. M. F. 305)

Oni su bili zapanjeni te *krenuše* u predvorje, povučeni iznenadnom rasvjetom.

(J. S. 287)

Still startled, the women *moved* out, keeping the ablutiontank between them.

(E. M. F. 21)

Još uvijek prestrašena, ženska *krenu* dalje naprijed ostavivši između njih korito za avdest.

(J. S. 21)

She *moved* to the door, put a hand on its handle.

(T. C. 24)

Krenula je prema vratima, položivši ruku na kvaku.

(M. S. 25)

The difference between *krenuti* (basic perfective; intransitive) and *kretati* (basic imperfective; intransitive) lies in their aspectual features. Otherwise, with the exception of this component denoting (im)perfectivity, they more or less have identical references to physical movement through space.

Otvorili su vatru (baš) kad je vlak krenuo.
They fired (just) when the train moved.

Otvorili su vatru (baš) kad je vlak kretao.
They fired (just) when the train was starting.

KRENUTI SE

This verb must also be mentioned here because it is still recorded in some contemporary dictionaries.⁹ However, its use is rather questionable, at least in some parts of the country. Here is an example from the short story "Klasa" (written in 192...) by the Serbian writer Branislav Nušić:

A ne prođe još nedelja dana i g. načelnik sa klasom javi da *se krenuo* (i.e. je *krenuo*).

In other words, in modern usage there occurs the verb expressing imperfective actions: **krenuti se* / *kretati se*.

POKRENUTI SE

She was just beginning, just *moving*, just descending.
(V. W. 126)

Ona je upravo počinjala, tek *se pokrenula*, baš se spuštala.

(T. L. 119)

It seems that the verb *pokrenuti se* (derived prefixed perfective; reflexive) occurs more frequently with subjects (e.g. mechanical devices) other than animates. When animates are predicated by this verb (and in the same way the derived prefixed imperfective *pokretati se*) mental states are most

⁹ M. Drvodelić, *Hrvatsko-engleski rječnik*, Zagreb, 1953.: *Krenuti se*: v. r. move, start, set out, budge, bestir oneself.
Dayre-Deanović-Maixner, *Hrvatskosrpsko-francuski rječnik*, Zagreb, 1956.: *Krenuti se*: se mouvoir; — *na put*: partir.

likely to be in question. Such contexts do not involve the meaning of physical movement and they are exemplified in 2.3.0. — 2.3.6.

GIBATI SE

What direction is the plane *moving* with respect to the ground?

(Ph. 93)

Kojim smjerom *se* avion *giba* u odnosu na tlo?

(F. 131)

The verb *gibati se* (basic imperfective; reflexive) is used in this context because the moving of the plane is considered from the point of view of physical science. In other contexts, mostly referring to everyday circumstances, it is normal to expect the verb *kretati se*:

Avion *se* kreće prema aerodromu.

*Avion *se* giba prema aerodromu.

2.1.1.

S₂

MAKNUTI SE

They meant that they wished it (dinner) was ready, and were so understood, for nobody *moved*.

(E. M. F. 14)

Mislili su reći da žele da je (večera) gotova, pa ih ovi tako i razumješe jer *se* nitko *ne* *maknu*.

(J. S. 13)

I didn't carry anybody. I couldn't *move*.

Nisam nikoga nosio. Nisam *se* mogao ni *maknuti*.

(B. K. 76)

Can you *move* just a little to this side?

(E. H. 72)

Možete li *se* malo *maknuti* na ovu stranu?

(B. K. 105)

MICATI SE

Along the top of the stone bridge we could see German helmets *moving*.

(E. H. 72)

Duž gornjeg dijela kamenog mosta vidjeli smo kako *se miču* njemački šljemovi.

(B. K. 242)

Ellenbogen shook his dark head; it *moved* with the unvarying timing of a pendulum.

(G. G. 488)

Ellenbogen je odmahivao crnom glavom, *micala* mu se u pravilnom taktu kao kakva njihalica.

O. L. 511)

And so turning into the lane that led to the house he could see lights *moving* about in the upper windows.

(V. W. 91)

I skrenuvši na stazu što vodi do kuće, mogao je vidjeti kako *se miču* svjetla na gornjim prozorima.

(T. L. 84)

In some contexts, *micati se* is most likely to be interchangeable with *kretati se*:

Teško nam *se micati* u onoj malenoj sobi.

Teško nam *se kretati* u onoj malenoj sobi.

However, when *move* means *walk* there is no such interchangeability:

*Zabranjeno je *micati se* po gradu noću.

Zabranjeno je *kretati se* po gradu noću.

With a part (of a part) of the body (eye, ear, nose, hair, mouth, tooth etc.) *move* is most likely to be translated with *micati se*. On the other hand, some parts of the body sometimes may be felt as wholes, in other words, as if they moved by themselves, and their movement may be understood as directional rather than locational:

Prsti joj *se savršeno elegantno kreću* po klaviru.

Prsti joj *se savršeno elegantno miču* po klaviru.

See also 2.2.2.

POMICATI SE

After a while the stream from the stretcher above lessened and started to drip again and I heard and felt the canvas above *move* as the man in the stretcher settled more comfortably.

(E. H. 52)

Nakon kratkog vremena curenje s gornjih nosila popusti, poče opet kapati, a čuo sam i osjetio, kako se platno odozgo *pomiče*, kao da se čovjek na nosilima pokušao udobnije smjestiti.

(B. K. 74)

GIBATI SE

Molecules *move* because they are struck by other *moving* molecules.

(Ph. 161)

Molekule *se gibaju* jer u njih udaraju druge molekule koje *se gibaju*.

(F. 227)

A planet, such as Jupiter, *moves* in the sky.

(Ph. 90)

Planet, poput Jupitera, *giba se* po nebu.

(F. 126)

In the first place, it must be noted that when physical phenomena are hardly visible with the naked eye, it is difficult to distinguish between S_1 and S_2 . In sciences, phenomena are in most cases explained by means of special terms, i.e. in terms of a metalanguage; and the verb *gibati se* is regularly used in such contexts (in Croatian, not Serbian):

Motion of celestial bodies	gibanje nebeskih tijela
motion of waves	gibanje valova

This use is exemplified in (F. 227) and (F. 126).

GANUTI SE

Something *moved* in the twilight of an adjoining room.

(E. M. F. 304)

Nešto *se ganu* u polumraku jedne susjedne sobe.

(J. S. 286)

Ganuti se is no longer used in this sense, i.e. denoting physical movement. In the context of (J. S. 286) the translation equivalent would be one of the following verbs:

Nešto se { *micalo*
pomicalo u polumraku jedne susjedne sobe.
pomaklo

However, *ganuti (se)* still occurs as a translation equivalent but in some other sense which is in our analysis classified as A_{3b}. The corresponding examples are given in 2.3.5.

2.1.2.

S₅

SELITI SE

I'll *move* into my own room and there'll be a bolt on the door.

(G. G. 491)

Selim se u svoju sobu i zaključavam vrata.

(O. L. 514)

PRESELITI SE

After we got fancy and *moved* to the Bronx he used to come play bocce with my old man.

(G. G. 269)

Kad *smo se* mi pogospodili i *preselili* u Bronx, on je dolazio da igra bocce s mojim starim.

(O. L. 283)

"Do you think we ought to *move* into town?"

(E. H. 235)

"Misliš li, da bi bilo dobro *preseliti se* u grad?"

(B. K. 346)

"I don't see what's so funny about you and Marty *moving* in with us.

(G. G. 322)

"Ne vidim šta je smiješno da *se* vi i Marty *preselite* kod nas.

(O. L. 338)

As intransitive verbs, it seems that in modern Serbo-Croatian *seliti se* and *preseliti se* are always interchangeable with *seliti* and *preseliti* (cf. *dogovoriti (se)*, *odmarati (se)*, *brinuti (se)* etc.).

2.2.0.

O₁

POKRETATI

The one I had seen was so long that the engine *moved* it very slowly, and I was sure I could get aboard it.

(E. H. 178)

Onaj vlak, koji sam vidio, bio je tako dugačak, da *je* lokomotiva *vozila* (should be translated as: da *ga je* lokomotiva *pokretala*) vrlo polagano. Bio sam siguran, da ću *se* moći uspeti na njega.

(B. K. 265)

2.2.1.

O₂

POMAKNUTI

Now, if the matron *had moved* her chair to the right, she would have been scorched by the fire; and if to the left, she must have fallen into Mr. Bumble's arms; so (being a discreet matron, and no doubt foreseeing these consequences at a glance) she remained where she was, and handed Mr. Bumble another cup of tea.

Ch. D. 182)

Da *je*, dakle, dama *pomakla* svoju stolicu nadesno, bila bi *se* opržila na vatri kamina, a da *je* uzmakla nalijevo, pala bi, bez svake sumnje, gospodinu Bumbleu u naručje, i zato *je* (po prirodi vrlo suzdržljiva i dobro uočivši posljedice svoga držanja) ostala na

mjestu i ponudila gospodinu Bumbleu još jednu šalicu čaja.

(Z. G. 194)

POMICATI

It was love, she thought, pretending to *move* her canvas, distilled and filtered; ...

(V. W. 55)

Bijaše to ljubav, mislila je, pretvarajući se kao da *pomiče* platno, procijeđena i pročišćena; ...

(T. L. 52)

POKRETATI

But something *moved*, flashed, turned a silver wing in the air.

(V. W. 24)

Ali nešto *pokretaše*, ljeskaše, okretaše srebrno krilo u zraku.

(T. L. 22)

2.2.2.

O,

MAKNUTI

If she *moved* a foot, her leg suddenly sparked and buzzed.

(G. G. 454)

Neka samo ovlaš *makne* stopalom, uz nogu sve do utrobe joj skaču i sjevaju žmarci.

(O. L. 476)

In Serbo-Croatian, two types of sentential objects may occur with the verb *maknuti*:

(a) Ranjen si, ne možeš *maknuti rukom*.

(b) Ranjen si, ne možeš *maknuti ruku k meni*.

In (a) *maknuti* may be said to denote a spontaneous action most frequently performed without definite purpose. Such actions express habitual physiological functions of the body parts (cf. *migati očima*, *kimati glavom* etc.) In such cases the sentential object *rukom* is in the instrumental case.¹⁰

¹⁰ Milka Ivić, *Značenja srpskohrvatskog instrumentala i njihov razvoj*, Srpska akademija nauka, posebna izdanja: knjiga CCXXVII, Institut za srpski jezik, knjiga 2, 1954, pp. 102—3.

In (b) the sentential object *ruku* is in the accusative case expressing an action performed more or less with definite purpose.

MICATI

Please, *move* the knee, said the bearded doctor.
(E. H. 77)

Molim, *mičite* koljenom, reče liječnik s bradom.
(B. K. 112)

As with the verb *maknuti*, two types of sentential objects may also occur with the verb *micati*:

(a) Ranjen si, ne možeš micati *rukom*.

(b) Ranjen si, ne može micati *ruku* k meni.

POMAKNUTI

My legs in the dirty bandages stuck straight out in the bed. I was careful not to *move* them.
(E. H. 68)

Moje noge u prljavim zavojima stršile su iz kreveta. Pazio sam da ih *ne pomaknem*.
(B. K. 99)

(Paul *did not move* a muscle but looked straight before him as she passed).
(V. W. 95)

(Paul *ne pomakne* ni jednim jedinim mišićem, nego je gledao pravo preda se dok je prolazila),
(T. L. 88)

POMJERITI

His rear brushed her thigh and she *moved* her legs fractionally, creating a tender gap between their bodies.
(G. G. 332)

Kukom se očešao o njeno bedro, ali ona za dlaku *pomjeri* nogu stvarajući sićušan jaz između njihovih tijela.
(O. L. 349)

The verb *pom(j)eriti (se)* is used in the eastern rather than western parts of the country. In its place *pomaknuti (se)* is most likely to occur.

POKRENU TI

Immediately, Mrs Ramsay seemed to fold herself together, one petal closed in another, and the whole fabric fell in exhaustion upon itself, so that she had only strength enough *to move* her finger, in exquisite abandonment to exhaustion, across the page of Grimm's fairy story, while there throbb'd through her, like the pulse in a spring which has expanded to its full width and now gently ceases to beat, the rapture of successful creation.

(V. W. 46)

Odjednom, gospođa Ramsay kao da se savi, latice se sklopiše, i cijelo se tkivo opusti od iscrpljenosti, tako te je imala snage tek da *pokrene* prst, u izvanrednoj predanosti umoru, preko stranice Grimmove bajke, dok je u njoj sve bilo, poput drhtaja u opruge što se nategnula do kraja svoje protežnosti i sada se polagano smiruje, od zanosa uspjeloga stvaranja.

(T. L. 42)

When a part of the body is in question it is more natural to use *pomaknuti*. *Pokrenuti* implies not only setting but also keeping in motion which is typical for work with mechanical devices.

OKRENU TI

His head ought to be uphill, I said. Piani *moved* him *around*.

(E. H. 166)

"Položite ga tako da mu glava bude gore." Piani ga *okrenu*.

(B. K. 245)

2.2.3.

O₄

OKRENU TI

The doctor *moved* the dial and watched her.

(E. H. 243)

Liječnik *okrenu* brojčanik promatrajući je.

(B. K. 359)

Okrenuti in (B. K. 359) denotes rotation (which must be conceived as a mechanical process) and this sense is different from the sense of motion in the previous example with *okrenuti* in (B. K. 245). This difference can be clearly seen in

okrenuti/okretati kolo okrenuti/okretati list(ove)
u knjizi

2.2.4.

O₅

PRESELITI

“... Just *moving* it (the firm) down here! ...”

(G. G. 326)

“... Samo to što ju (tvornicu) *je preselio* ovdje! ...”

(O. L. 343)

They played scrabble until after the eleven o'clock news on television (Erwin won all three games) and then Tom staggered through the gale back to the boathouse, where he had found the Burleys almost awash downstairs and *had moved* them.

(G. G. 579)

Potom su se kartali do TV-žurnala u jedanaest sati (Erwin je dobio sve tri partije), pa je Tom oteturao kroz vjetar natrag u brodaru gdje je zatekao Burleyjeve gotovo podavljene te ih *je preselio* na kat.

(O. L. 603)

2.3.0.

A₁

He *moved* freely on all levels.

(G. G. 49)

Nesmetano *se kreće* u svim krugovima.

(O. L. 53)

Since the spics *moved in*, it's very hard.

(G. G. 386)

Otkad su špikavci počeli *stupati* u policiju, veoma je teško.

(O. L. 405)

2.3.1.

A_{1a}

But then the club *moved* slowly; it still declared that few Mohammedans and no Hindus would eat at an

Englishman's table, and that all Indian ladies were in impenetrable purdah.

(E. M. F. 65)

Ali Klub *je*, evo, lagano *napredovao*; on je još uvijek tvrdio da bi malo koji Musliman, a nijedan Hindu, htio jesti za stolom jednog Engleza, te da se sve indijske žene kriju pod koprenom u koju se ne može prodrijeti.

(J. S. 62)

Ah, India, who seems not *to move*, will go straight there while the other nations waste their time.

(E. M. F. 289)

Ah, Indija, koja kao da *se miče*, poći će ravno onamo dok drugi narodi trate svoje vrijeme.

(J. S. 272)

2.3.2.

A_{1b}

The Rajah did not take the hint, but replied that Hindus were less exclusive than formerly, thanks to the enlightened commands of the Viceroy, and he felt it his duty *to move* with the time.

(E. M. F. 290)

Rađa nije primio do znanja njegov mig, već je odvratio da su Hindusi sada manje isključivi nego prije, zahvaljujući prosvijećenim nalogima potkraljevim, pa da on osjeća kao svoju dužnost da *kroči* s duhom vremena.

(J. S. 273)

2.3.3.

A₂

Those lazy woolhats *won't move off* their asses to build a county hospital, but give 'em a little hate to work on, and wow!

(G. G. 109)

Oni lijeni primitivci *ne bi dupetom mrdnuli* da izgrade bolnicu u okrugu, ali daj im malo mržnje kao povod pa da vidiš!

(O. L. 116)

"If he hesitates or *moves* a finger but as you bid him, drag him into the street, call for the aid of the police, and impeach him as a felon in my name."

(Ch. D. 396)

“Ako se opire ili samo prstom *makne*, odvućite ga na ulicu i zovnite policiju pa ga u moje ime raskrinkajte i optužite kao zločinca!”

(Z. G. 421)

Sometimes it is difficult to know what is to be considered as an expression not yet accepted as a confirmed idiomatic construction. If expressions are recorded as idioms, in this paper they are marked as A₄ and not as A₂.

2.3.4.

A_{3a}

The dismal advices from Si *moved* him to action: he would fire Cleo.

(G. G. 499)

Zloguka Sijeva predskazanja *pokrenula su* Iru na djelo. Odlučio je da najuri Cleo.

(O. L. 522)

They passed a boarded up, flaking drive-in restaurant, and *it moved* him to recall a recent defeat.

(G. G. 96)

Kad su prošli kraj jednog ruiniranog restorana tipa drive-in, na kojemu su vrata i prozori bili zakovani daskama, Ira je *bio pobuđen* da opiše jedan svoj nedavni neuspjeh.

(O. L. 102)

Ira, on the other hand, after making sure Tom was all right, *was moved* to a discourse on his own limitless capacities for alcohol, the little tricks of drinking he had learned.

(G. G. 136)

A Ira pak, pošto se osvjedočio da je sad s Tomom u redu, *zagnao je* u priču o svojim bezgraničnim sposobnostima na piću, te o sitnim trikovima kojima se služi.

(O. L. 144)

If she remembered the interludes with Ira deKay, she *was not moved* to recall it.

(G. G. 43)

Ukoliko se i Marty sjećala interludija s Irom deKayjem, *nije osjećala potrebu* da govori o njemu.

(O. L. 47)

In most examples of A_{3a} we may with some certainty expect verbs such as *pokrenuti*, *poticati* etc. to be most suitable among the translation equivalents of *move*. But, on the other hand, in the domain of psychological activity there are many other possibilities as, for example, in (O. L. 102), (O. L. 144) and (O. L. 47).

2.3.5.

A_{3b}

I am very *moved* to see you badly wounded.
(E. H. 54)

Vrlo sam *ganut*, kad te vidim ovako teško ranjenog.
(B. K. 78)

'Nature has but little clay,' said Mr Bankes once, hearing her voice on the telephone, and much *moved* by it though she was only telling him a fact about a train, 'like that of which she moulded you'.
(V. W. 35)

"Priroda ima samo malo gline", reče jednom gospodin Bankes, slušajući njezin glas preko telefona i uveliko *uzbuđen* njime iako mu je prenosila tek obavijest o vlaku, "što je poput one od koje ste vi načinjeni".
(T. L. 33)

The damned skeleton, jaw agape as if offended at the intrusion, the arms and legs comfortably circling the yellow rock, the whole attitude one of smugness, *moved* him to a blurred sorrow.
(G. G. 71)

Prokleti kostur razvalio je vilice kao da se ljuti na nametljivce. rukama i nogama čvrsto je obujmio žutu stijenu, cijelo mu je držanje ceremoniozno, a *potiče* nekakvu mutnu tugu.
(T. L. 76)

"Everything you say is true, dear," he said firmly, "but you fail to *move* me."
(G. G. 490)

"Sve što kažeš tačno je, draga", on će čvrsto, "ali me to *ne dira*."
(O. L. 513)

2.3.6.

A₄

I'm gonna lay in that warm, warm tub half the day and then take an hour *to move my bowels* on that clean john.

(G. G. 152)

Onda legnem u kadu, u toplu vodu, pa da ležim pola dana; onda sjedim cijeli sat i *praznim crijeva* na bijeloj, čistoj šolji.

(O. L. 160)

3.0. Bearing in mind the claim that "languages differ more radically in what they must say than in what they can",¹¹ we are thoroughly aware of its significance and truth. This is the only reason why, for illustration, we are determined to give several, more or less complete, lists of the SC translation equivalents of the verb *move* occurring in a number of English or American works of fiction. The results are interesting as indicators to what extent formal correspondence takes place in translation practice. It seems that we are very often faced with the unnecessarily high frequency of formal non-correspondents as translation equivalents. This, no doubt, depends on the translator's personal contribution to consistency and precision.

1. Ernest Hemingway: *A Farewell to Arms*
Branko Kojić: *Zbogom oružje*

1 kretati	(automobili)	6
2 kola za prijevoz pokućstva (moving-vans)		18
3 kružiti	(svjetlo reflektora)	61
4 kružiti	(reflektori)	62
5 maknuti se	(ja)	65
6 napraviti pokreta	(ja)	65
7 maknuti se	(ja)	66
8 maknuti se	(noge)	66
9 micati se	(nešto)	67
10 kretati se	(ruke)	73
11 maknuti se	(ja)	74

¹¹ Eugene Nida, *Toward a Science of Translation*, Leiden, E. J. Brill, 1964, p. 196.

12 pomicati se	(platno)	74
13 maknuti se	(ja)	76
14 ganut	(ja)	78
15 njihati se	(krošnja)	82
16 nepomično (without moving)	(ja)	98
17 pomaknuti (noge)	(ja)	99
18 pretraživati (nebo)	(reflektori)	104
19 maknuti se	(ja)	105
20 micati (koljenom)	(vi)	112
21 kretati se	(zraka)	117
22 skloniti se	(mitraljezac)	184
23 odlaziti	(sve)	215
24 spuštati se	(armija)	215
25 prolaziti	(mi)	222
26 kretati se (slow-moving column)	(kolona)	222
27 kretati se	(kolona)	222
28 prolaziti	(četa)	222
29 voziti	(mi)	222
30 prevaliti	(mi)	223
31 kretati se	(kolona)	225
32 ići	(mi)	227
33 nastaviti vožnju	(mi)	227
34 kretati se	(kola)	227
35 maknuti se	(kola)	234
36 kretati se	(kola)	235
37 velika kola (big moving vans)		237
38 micati se	(šljemovi)	242
39 odvajati se	(pruga)	244
40 okrenuti (ga)	(Piani)	245
41 nalaziti se u pokretu	(kraj)	252
42 teći	(struja)	261
43 okretati	(struja)	261
44 zahvatiti (me)	(vir)	262
45 kretati se	(ja)	263
46 voziti	(lokomotiva)	265
47 kretati se	(pod)	267

48 povlačiti se	(armija)	268
49 pokazivati (rukom)	(on)	270
50 kretati se	(čamac)	311
51 poći	(ja)	314
52 preseliti se	(mi)	346
53 hodati	(Katarina)	349
54 okrenuti (brojčanik)	(liječnik)	359
55 kretati se	(on)	368

The frequency count is the following:

kretati se	10
maknuti se	7
micati se	2
micati	1
kružiti	2
the rest one each	33

55

2. Gerald Green: *The Lotus Eaters*
 Omer Lakomica: *Sanjalice*

1 nagnuti se	(deKay)	12
2 ostati hladan	(ona)	27
3 osjećati potrebu	(ona)	47
4 kretati se	(on)	53
5 poticati (tugu)	(kostur)	76
6 prići	(Peltz)	78
7 kretati se	(Maitland)	85
8 probuđen	(Ira)	102
9 mrdnuti (dupetom)	(oni)	116
10 početi	(mi)	132
11 raditi	(mi)	132
12 zagnati (u priču)	(on)	144
13 prazniti (crijeva)	(ja)	160
14 kliznuti	(ruka)	234
15 nije prevedeno	(on)	256
16 preseliti se	(mi)	283
17 odgurnuti (motor)	(on)	307

18 preseliti se	(vi)	338
19 preseliti (ju)	(on)	343
20 pomjeriti (nogu)	(ona)	349
21 odmaći (nogu)	(Marty)	349
22 mrdnuti	(vi)	349
23 maknuti se	(ja)	350
24 kretati se	(Freddie)	389
25 stegnuti se	(čeljusti)	403
26 pomjeriti (noge)	(Tom)	403
27 stupati (u policiju)	(špikavci)	405
28 primaknuti se	(ona)	425
29 pomjeriti (glavu)	(on)	472
30 odmaknuti se	(ona)	473
31 maknuti se	(vi)	473
32 maknuti (stopalom)	(ona)	476
33 zainteresirati (me)	(Duh)	503
34 kretati se	(Freddie)	510
35 micati se	(glava)	511
36 dirati (me)	(to)	513
37 seliti se	(ja)	514
38 pokrenuti (na djelo)	(predskazanja)	522
39 krenuti	(Ira)	547
40 kretati se	(ciklon)	586
41 gurnuti (industrijalca)	(on)	592
42 preseliti (ih)	(Tom)	603
43 raditi	(mi)	607
44 odvesti (kola)	(oni)	615
45 vratiti se	(ti)	620

The frequency count is the following:

(pre)seliti (se)	5
maknuti (se)	3
pomjeriti	2
kretati se	5
the rest one each	30

3. Truman Capote:		<i>The Grass Harp</i>	
Marijan Sinković:		<i>Harfa trave</i>	
1 dolaziti	(žena)		9
2 krenuti	(ona)		25
3 proći	(mi)		29
4 gibati se	(Riley)		35
5 otići	(ja)		101
6 šuškatı (se)			106
7 uputiti se	(nitko)		107
4. Virginia Woolf:		<i>To the Lighthouse</i>	
Tomislav Ladan:		<i>Svjetonik</i>	
1 uznjihati se	(grana)		12
2 kretati se	(ona)		13
3 krenuti	(on)		14
4 kretati se	(on)		21
5 pokretati (krilo)	(nešto)		22
6 biti uzbiban	(valovi)		23
7 biti uzbuđen	(on)		33
8 odagnati (njega)	(on)		41
9 udaljiti (njega)	(ništa)		41
10 pokrenuti (prst)	(ona)		42
11 u gibanju	(oblak)		51
12 pomicati (platno)	(ona)		52
13 pomaknuti se	(ona)		81
14 micati se	(svjetla)		84
15 pomaknuti (mišićem)	(Paul)		88
16 pomaknuti (drvo)	(ja)		92
17 gibati se	(ona)		112
18 pokrenuti se	(ona)		117
19 krenuti	(ona)		119
20 pomaknuti (drvo)	(ona)		155
21 pomaknuti se	(nitko)		156
22 odmaknuti (zapreku)	(ona)		178

The frequency count is as follows:

pomaknuti (se)	5
krenuti	2
kretati se	2
pokrenuti (se)	2
gibati se	2
the rest one each	9

ENGLISKI GLAGOL *MOVE* U HRVATSKOJ ILI SRPSKOJ PRIJEVODNOJ EKVIVALENCIJI

Suvremeni lingvisti su u nekoliko mahova pokazali zanimanje za gramatičku strukturu engleskog glagola *move*. Prije svega, glagol je *move* bio često razmatran kao generički pojam u skupini engleskih glagola kretanja. S druge strane, taj glagol može ispoljiti i druge značenjske sadržaje: može označiti mentalne ili psihičke procese itd. U ovome su članku sintaktička i semantička struktura podjednako uzete u razmatranje. Na kraju, mnogostruki značenjski sadržaji glagola *move*, predočeni u komponencijalnoj analizi u prvome dijelu, kontrastirani su s hrvatskim ili srpskim prijevodnim ekvivalentima u drugom dijelu. Primjeri su uzeti iz nekoliko engleskih i američkih romana i njihovih prijevoda u hrvatskom ili srpskom.