The Equivalents of theVerbs of Activity in the Spanish Translation of "Metai" ("The Seasons") by Kristijonas Donelaitis

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Summary. The equivalence of translation has become a concern for many Lithuanian researchers. The term equivalence is described in the monograph "Contrastive Semantics" (2007) by AloyzasGudavičius. LionginasPažūsis (2014) discusses problems that arise from the lack of equivalence at word level. There are many articles on approaches or strategies of equivalence (D. Masaitienė 1996; A. Leonavičienė 2010; L. Černiuvienė 2013). Some scholars choose to examine the strategies applied in the translation of some linguistic items in novels (V. Končius& A. Nausėda 2006; C. Caro Dugo 2010, 2014, 2015, 2016; A. Cerri; I. Janavičienė 2016). However, there is a lack of research that analyses the Spanish translation of the poem "Metai" or a particular linguistic aspect of this Spanish text. Recent years saw several attempts to fill this gap(C. Caro Dugo 2014, 2015, 2016; A. Cerri 2015). The current research aims to examine the equivalents of the verbs of activity (VAs) in the Spanish translation of the poem. The paper focuses only on those VAs that express actions performed by persons. The VAs which denote actions performed by other living beings or forces of nature were excluded. The research covers 52 verses with verbs of activity, selected from the poem, and their equivalents in the translation into Spanish, which are subjected to qualitative content analysis and means ofcomparative methodology. 52 constructions that express the concepts of Work, Damaging, Speakon topic, Motion, Ingestion and Entertainment were selected applying the qualitative content analysis. The Spanish equivalents of these constructions are examined through the comparative methodology. The obtained results indicated that the translator is faithful to the original text. In order to preserve the expressiveness of the poem, the Spanish translation uses an abundance of verbal lexemes. It was noticed that the equivalents of the same meaning or verbs with a more general meaning specified by an additional lexeme or construction were the main strategies adopted in VA translation into Spanish. In one case only was a Lithuanian verb changed into a Spanish noun. Idioms and figurative words were also chosen as a VA translation strategy in several instances. Nonetheless, all of these lexemes, as derivative of verbs or verbal forms, preserve the verbal nature.This workshould be useful tothe semanticists and translators.

Keywords: activity, equivalents, Spanish, translation, verb.

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Introduction

The current paper focuses on the equivalents of the verbs of activity (VAs) in the Spanish translation of the first Lithuanian poem "Metai" ("The Seasons") by Kristijonas Donelaitis. The aim of the research is to examine the equivalents which were found in the translation of the poem. The following objectives were identified to achieve the aim:

1. To select the VAs which are used in the original Lithuanian version of the poem, as well as their equivalents in the translation into Spanish ("Las estaciones del año" translated by Carmen Caro Dugo, 2013).

2. To analyse the strategies of equivalence which were adopted in the translation process of the VAs.

The equivalence of translation has become a concern for many Lithuanian researchers. The term *equivalence* is discussed in the monograph "Contrastive Semantics" (2007) by Aloyzas Gudavičius. In this study, Gudavičius proposes strategies for the comparison of structural units of language. In his monograph "Language and translation" (2014), Lionginas Pažūsis, addresses problems that arise from the lack of equivalence at word level, such as difficulties translating culture-specific items or proper names. The current study deals with translational transformations, i.e., shift, addition, and omission. There is a considerable body of research analysing various approaches or types of translation equivalence. For example, Dalia Masaitienė (1996) and Liucija Černiuvienė (2013) introduced formal and dynamic/pragmatic equivalence. Černiuvienė (2013) also presented denotative, connotative, and text normative types of equivalence. Aurelija Leonavičienė (2010) briefly overviewed about the theories of equivalence and focused on the text normative translation equivalence in Romain Gary's "A European Education". Vytenis Končius and Aurimas Nausėda (2006) examined the ways of compensating semantic inadequacy in the Lithuanian translation of the novel "Three Men in a Boat" by Jerome K. Jerome. Some linguists choose to examine the strategies applied in the translation of some specific linguistic items in novels. For instance, Carmen Caro Dugo (2010) compared two Spanish translations of the novel "The Forest of the Gods" by Balys Sruoga, directing attention to the translator's search for appropriate and expressive words, the translation of idioms and other expressive phrases and diminutives. Inga Janavičienė (2016) analyses particularities and techniques of transferring culture-specific items that Silvija Lomsargytė-Pukienė employs in her translation of O. Henry's short stories from English into Lithuanian. However, there is a lack of research that examines Spanish translation of the poem "Metai". Recent years saw several attempts to fill this gap. Caro Dugo (2014) examined the Spanish gerund, as well as other means, that was used to translate Lithuanian active adverbial participles in the part "Summer Toils" of the poem. In another article, Caro Dugo (2016)

investigated various means that were adopted to translate the concepts of beating, drunkenness and cursing in the translation of "Metai" into Spanish and English. She also analysed the means employed to convey the meanings denoted by the Lithuanian diminutive suffixes in the Spanish version of the first part of "Metai", as well as in both English translations of the poem (Caro Dugo 2015). Some studies aimed to examine translation strategies which were used to translate proper names in Donelaitis' poem (Cerri 2015): 10 different translations of the poem were analysed, including the Spanish translation. However, the strategies followed in the Spanish translation of Lithuanian VAs, which are widely used in the original of the poem[1], have never been targeted before.

In this research, 52 constructions with VAs, which best represent the concepts of *Work*, *Damaging*, *Speak on topic*, *Motion*, *Ingestion*, and *Entertainment*, were selected applying the qualitative linguistic analysis. Respectively, the equivalents of these constructions were found in the Spanish translation of the poem and examined applying the comparative methodology.

As regards the data for the investigation, two sources were analysed. The examples of the VAs were taken from the first Lithuanian poem "Metai" by Kristijonas Donelaitis, (first published in 1818 by Liudvikas Rėza) in volume 1 of Donelaitis' "Writings" (2015), which contains documentary and critical editions of the poem "Metai". The second source, in which the equivalents of the VAs were found, was the Spanish translation of Kristijonas Donelaitis' "Metai" (2013) by Carmen Caro Dugo. The current paper focuses on the equivalents of VAs in the Spanish translation of the first Lithuanian poem "Metai" ("The Seasons") by Kristijonas Donelaitis.

Theoretical background of the research

This paper investigates the equivalents of VAs in the translation of the poem "Metai". According to the Lithuanian Grammar, the VA[2] can denote the following: physical actions, which may be objectless (e.g. *eiti* 'to go/to walk', *bėgti* 'to run', *dirbti* 'to work') or directed at an object (e.g. *nešti (vaiką)* 'to carry (a child)', *statyti (namus)* 'to build (a house)', *valgyti (košę)* 'to eat (porridge)'), and social and mental activities (e.g. *pirkti* 'to buy', *susitikti* 'to meet', *skaityti* 'to read', *galvoti* 'to think (about)') (Ambrazas 1997, p. 221). Aldona Paulauskienė distinguishes two verbal classes: verbs that denote states of the Agent and verbs that indicate actions or activities performed by the Agent. The latter class is divided into two subclasses: a) verbs that express object-oriented action (*dirbti* 'to work', *siūti* 'to sew'); b) verbs that show object-unoriented action (*eiti* 'to go', *bėgti* 'to run') (Paulauskienė 1994, p. 262). Many transitive verbs constitute the semantic class of action performed by the Agent because all these activities could be understood as the reconstruction, creation, and destruction of the material world (Paulauskienė 1994, p. 286).

While analysing transitive and intransitive verbs, Artūras Judžentis indicates that transitive verbs mean actions or some activities, whereas intransitive verbs denote states or spontaneous processes. Transitive verbs mostly refer to forceful and purposeful actions performed by persons or other living beings. Forces of nature are also considered to be active (Judžentis 2012, p. 212–214).

In one of his articles, Piotr Arkadjev argues that Lithuanian primary verbs fall into inflectional classes based on semantics. He proceeds to discuss some VAs and classify them into semantic classes. For example, Lithuanian VAs, such as *skersti* 'to butcher' and *trypti* 'to tread', mark purposive actions which are performed by the Agent and undergone by Patient (Arkadjev 2008, p. 10). Arkadjev also sets the semantic class of Motion. Motion verbs can be divided into subclasses of uncontrolled motion (*plūsti* 'to flow', *sklisti* 'to spread'), motion of undetermined control (*kilti* 'to rise') and controlled motion (*bristi* 'to wade', *skristi* 'to fly') (Arkadjev 2008, p. 8). VAs (either transitive or intransitive) discussed in Arkadjev's publication belong to the class of j-verbs. These verbs can be opposed to stative verbs and convey alternation and environmental reconstruction in their meaning.

In the mid-20th century, Zeno Vendler (1967) presented the semantic classification of predicates. According to the current classification, all predicates of a language may be classified into actionality classes (Plungian 2010, p. 103). Vendler distinguishes four types of predicates: states, activities, accomplishments and achievements (Holvoet, Čižik 2004, p. 146). All except predicates of states are relevant to this research. The class of activities involves an Agent, but it does not have a natural endpoint (*vaikščioti* 'to walk', *išdykauti* 'to romp', etc.). The predicates of accomplishments denote purposeful actions, these verbs have a natural endpoint or culmination, and a component of alternation (*rašyti* 'to write', *dažyti* 'to paint', etc.). Part of the verbs analysed in this paper can be regarded as predicates of achievements. These predicates presuppose change but it occurs instantaneously (*rasti* 'to find', *pasiklysti* 'to get lost') (Holvoet, Čižik 2004, p. 147).

The current research focuses only on those VAs that express actions performed by persons. One subclass of the VAs, social and mental activities, represented in the Lithuanian Grammar was excluded from the current paper. This subclass does not express the component of activity explicitly, therefore, it may constitute an intermediate type between stative verbs and VAs.

Since the object of the current paper are the equivalents in the translation, the term *equivalent* should be clarified. According to Evalda Jakaitienė, there are several types of equivalents. Some equivalents wholly correspond to the original in meaning, some – partially. Other equivalents only explain the concept expressed in the source-language. Sometimes zero equivalents are also set apart as a type on their own (Jakaitienė 2005, p. 24).

Another important concept is equivalence. This term is widely used in the theory of translation and in contrastive semantics. Following Masaitienė, equivalence is the relationship that holds between the original text (or text elements) and translated text (or text elements), when the content, form, style, function, etc. of the original text are maintained in the translated text (Masaitienė 1996, p. 79). Eugene A. Nida, the founder of the modern discipline of translation studies, was one of the first scholars to create the model of translation process. He developed two translation approaches, formal equivalence and dynamic equivalence. Formal equivalence is concerned with reproducing "as literally and meaningfully as possible the form and content of the original". In this kind of translation, the translator gives the reader the opportunity to identify himself with people in the source-language world and to know their customs, manner of thought and means of expression (Nida 1964, p. 159). Dynamic equivalence, on the other hand, is a translation which reflects the meaning and intent of the source and has correspondence with the target language and culture as its essential element (Nida 1964, p. 166–167).

Analysing translation, the source and target texts are divided into separate units called translation units. These units are segments that should correspond in source and target texts in form and meaning. A lexeme, expression, sentence, paragraph or even an entire text can function as a translation unit (Masaitienė 1996, p. 81). Analysing translation units through the lens of lexical semantics, Gudavičius asserts that, since the semantic system is composed of subsystems and the latter – of elements, the object of comparison should be subsystems, and, to be more precise, their elements. Following this approach, Gudavičius

distinguishes three units of the lexical system: the sememe, the word, and the semantic class, which respectively function as structural units of comparison (Gudavičius 2007, p. 67).

Some languages, especially analytic ones, often express more abstract meanings while synthetic languages are defined by concrete meanings (Pažūsis 2014, p. 502). Gudavičius, also, notices that these two aspects of meaning are the essential feature of the semantic system. In some languages, there is an evident tendency to favour either more specific or more concrete meanings. The Lithuanian language is an example of a concrete language. The late language standardization and close relationship with dialects determined the concrete nature of the Lithuanian lexicon (Gudavičius 2007, p. 78–79). The poem "Metai" supports this claim. The dynamism and figurativeness of the poem is rooted in an abundant use of verbs. These verbs precisely define actions and sometimes even encode an attitude toward an Agent (Pikčilingis 1971, p. 166).

As studies clearly show, the verb is the central category in the Lithuanian language (Pikčilingis 1971, p. 167). According to Caro Dugo, the translator of the poem "Metai", the Spanish language is prone to substantivization. In other words, verbs are used with lower frequency in Spanish than in Lithuanian. Thus, verbal constructions tend to be replaced by nominal ones in translation. Since maintaining dynamism and vitality of the poem was a goal the translator set for herself, verbal constructions were used with higher frequency in the Spanish translation of the poem than it would be expected.

1. Analysis of the equivalents of the verbs of activity in Spanish translation of the poem

This paper reports on the Spanish constructions which are used to convey meanings of Lithuanian VAs.

1.1. Verbs of the *Work* concept

Lithuanian VAs which express the concept of *Work* are mostly translated into verbal constructions in the Spanish version of the poem. There was one case where a verbal construction was translated as a participial construction and once the verb *užarti* 'to plow' was not translated at all.

Table 1. Verbs of *Work*. Equivalents with similar meanings.

Translation	Original
(1) con iras infernales apremia a <u>trabajar</u> Lv 120 'By all the devils calls on them to work' St 120	Sù wiɫɫais Welnais Sʒeimyną rágina <u>dirbti</u>[3] Vd 120
(2) Los campos fríos, cuya blanda espalda / surcamos en verano, donde <u>echamos</u> el grano faenando Ai 615–616 'We ploughed and at a run sprinkled with seed' Wc 616	Wásarą réžėm ìr grudeliùs bėginėdami <u>bàrstėm</u> Žr 616
(3) y por qué cada año con el mayal <u>arrea</u> así la mies? Bo 682 'And why each year he threshes as he does' Ab 682	`Ir dėl kó jis taìp kasméts su sprágilu <u>daùžia</u> Rg 682
(4) Cuando lo enciendes y el potaje <u>guisas</u> Ai 213 'When you sit by the chimney breast and bake' Wc 213	Kàd, pasikúręs ję, kukliùs ar sziùpinį <u>wérdi</u> Žr 213
(5) y en el fogón los mete para <u>cocer</u> el pan! Ai 205 'For baking bread or drying something out.' Wc 205	Důną <u>kèpt</u> ar ką dzowįt, į kákalį kìsza! Žr 205
(6) El cocinero <u>asó</u> para las bodas Bo 146 'Was roasted then so well by Krizas' cook' Ab 147	Krìzo kùkorius taip smàrkey <u>plészkino</u> swódbai Rg 147
(7) cuando en invierno <u>ensilla</u> los jamelgos para ir a birlar Bo 574 'In winter when he harnesses the jades' Ab 574	`Ir kad žėmą jìs ką wógt kuinùs <u>pasikìnko</u> Rg 574
(8) <u>Aseó</u>, sobre todo, Hansen a su tordillo Bo 93 'Enskys took special pains: he washed the grey' Ab 93	Ypaczey ìsz wisú Enskýs sawo szìmelį <u>praùsė</u> Rg 93
(9) También Catrine y Brida <u>refrotan</u> la sartén Bo 73 'Katrynė, Bergė scrub the frying pan' Ab 73	Bèt Katrýnė sù Bergè skaurádą <u>szurůja</u> Rg 73
(10) para <u>aliviar</u> al pobre y <u>curar</u> sus heridas Bo 754 'To treat his wounds and help Dočys revive.' Ab 754	Dóczį wėl <u>gaiwįt</u> ir <u>gýdyt</u>, àtneszė greìtay Rg 754
(11) pues la hacendosa Aste <u>guisa</u> para el almuerzo un gran capón Bo 80 'For Astė's braising a fat cock for lunch' Ab 80	Nės Astė pėtùms nupenėtą <u>szùtina</u> gaìdį Rg 80
(12) y todas acudieron a curar y <u>vendar</u> / las heridas del pobre Dochís con los ungüentos preparados Bo 760–761	Móstyt tů ir jó žaizdàs <u>aptwért</u> susirìnko Rg 761

'Their special ointments and to dress his wounds.' Ab 761	

Table 1 reveals that the majority of the VAs retain their meaning and form (verbs are translated as verbs) in the Spanish version of the poem. For example, in (1) the original verbal form *dirbti* 'to work'[4] is translated using a neutral Spanish word *trabajar* 'to work'. In cases where verbs in the original have some semantic peculiarities, the translator chooses lexemes with similar semantic content. As example (6) indicates, the verb *plészkino* 'roasted (third-person singular)' expresses intensive action using fire. In the Spanish translation, a lexeme *asó* 'roasted/grilled (third-person singular)', which also indicates the object's change at high temperature, i.e., cooking (food) by direct heat, is used. The verb *szurůja* 'scrub (third-person plural)' (9), found in the original, means intensive action which is directed to the surface of an object in order to eliminate dirt from it. Correspondingly, a Spanish verb *refrotan* 'scrub quickly (third-person plural)' is adopted in the translation. The prefix of the verb, *re-*, indicates intensity and the verb *frotar* 'to scrub' fully corresponds to the Lithuanian lexeme *šuruoti* 'to scrub'.

Table 2. Verbs of *Work*. Equivalents with meanings of different extent (lexemes with more general meaning + specifying lexemes/expressions).

Translation	Original
(13) a acarrear estiércol, y a echarlo por la tierra y a esparcir el generoso grano Bo 358 'To cart and scatter dung, to plough and sow,' Ab 358	Mėszlą wèszt, užkrėst, užárt, grudeliùs barstýti Rg 358
(14) y su asqueroso prado trabajó / con una hoz, a gatas y gimiendo Lv 469–470 'With just a sickle, puffing on all fours.' St St 470	Sʒnybźdams ir replinėdams wiſſ ſù Piáutuwu kirto Vd 470
(15) Por tanto, cada vez que te hagas un guiso Ai 228 'Therefore remember, when you're making soup' Wc 228	Taìgi newéngk, żmogaù, kassýk, kad wìralą wérdi Żr 228
(16) y ya tuvimos / con que hacernos un plato suculento Lv 675–676 'We boiled and fried more appetizingly' St 676	„O més tǔ gardźey ką wirt' ir kèpt praſimánėm' Vd 676
(17) en la cocina abierta, pues quería saber que refinados guisos preparaban Bo 276 'To see what tasty morsels there might be' Ab 276	Įlindaù pażiurét, kokiùs ten szùtina ką̨snius Rg 276
(18) pasado, cuando echabas de comer a los cerdos de Bláber Gp 260 'Your herded goats and pigs for Bleberis' Sj 261	Ôſʒkas ir Kiaulès glupàs pàs Blebberį ſʒèrei Pl 261

Examples (13–18) illustrate the translation strategy of using a verb of more general meaning together with a lexeme or expression which specifies it. Following examples (15–17), the verbs used in the original convey specific meanings, i.e., the verbs *wérdi/wirt'* 'are boiling (second-person singular)/to boil', *kèpt* 'to fry', *szùtina* 'are stewing (third-person plural)' all indicate specific ways to prepare food, while in the Spanish translation, equivalents of more general meaning are chosen. Spanish verbs such as *te hagas* 'you make for yourself', *hacernos* 'to make for ourselves', *preparaban* 'prepared (third-person plural)' are specified with the nouns *un guiso* 'stew', *un plato* 'dish', *guisos* 'stews' of the semantic field of food preparation. In (14), the Lithuanian verb *kirto* 'puffed (third-person singular)'[5], which conveys the action of opening, dividing by using a sharp tool or object, is translated into a neutral Spanish verb *trabajó* 'worked (third-person singular)'. The latter verb covers a very wide range of works, but here is specified with a construction *con una hoz* 'with sickle', which refers to a sharp object. Thus, the construction (abstract verb + prepositional phrase) as a whole indicates the action of cutting.

Table 3. Verbs of *Work*. Equivalents with meanings of different extent (lexemes with more general meaning).

Translation	Original
(19) y todas acudieron a curar y vendar / las heridas del pobre Dochís con los ungüentos preparados Bo 760–761 'Their special ointments and to dress his wounds.' Ab 761	Móstyt tǔ ir jó żaizdàs aptwért susirìnko Rg 761

In (19), the Spanish VA *curar* 'to heal' has more general meaning and expresses the process of recovery when all kind of remedies could be used to regain initial condition. In contrast, the Lithuanian verb *Móstyt* 'to apply cream or oil' specifies the remedies used in the process of curing, i.e., wounds are treated with cream or oil.

Table 4. Verbs of *Work*. Lithuanian VAs expressed by figurative words.

Translation	Original
(20) y asombra escuchar cómo las viejas golpetean las cazuelas Bo 70 'And frightening the way they rattle pots' Ab 70	`Ir baisù klausýt, kad bóbos társzkina pǔdus Rg 70

There was one case (20), in which the VA which expresses the concept of *Work* was translated with a word used figuratively. The equivalent which implies a sound was adopted in the Spanish translation. This choice is motivated by the figurative verb *társzkina* 'rattle (third-person plural)' in the original, which metonymically indicates the action of cooking through the sound of rattled pots. According to "New Grammar of the Spanish Language" (spa. "Nueva

gramática de la lengua española"), the affix *-etear* in the verb *golpetear* 'to tap' conveys the meaning of iterative action and, thus, provides the action with intensity.

Table 5. Verbs of *Work*. Lithuanian VAs expressed by participial constructions.

Translation	Original
(21) y guisantes también, <u>cocidos</u> con alubias Bo 416 'The peas with beans you simmer in a pot' Ab 416	Žìrnei, kàd su pùpoms jŭs <u>iszszùtini</u> pŭde Rg 416

In (21), the expression *jŭs* (refers to *Žìrnei, kàd su pùpoms* 'the peas with beans') *iszszùtini* 'simmer (second-person singular)' is translated as a construction of past participle *guisantes [...] cocidos* 'cooked peas'. The past participle *cocido* functions as an adjective referring to the finished action. Nevertheless, the participle is characterized by its verbal nature.

Table 6. Verbs of *Work*. Equivalents with differing meanings.

Translation	Original
(22) cuando nuestras cazuelas <u>podamos alegrar</u> con alimentos frescos Ai 659 'When we can put fresh food in pots to stew.' Wc 659	`Ir szwėžiùs walgiùs į pŭdus kráudami <u>wìrsim</u>. Žr 659
(23) Cuando Catrina <u>teje</u> adormilada Lv 628 'Katryna spinning on a winter night' St 628	Žiemą, kàd Wakarais Katryna įnáuĺdama <u>werpja</u> Vd 628

In some cases, equivalents of different semantics are used. In (22), the future tense verb *wìrsim* 'will stew' is translated into a construction *podamos alegrar* 'we can rejoice', which contains a conjugated verb and infinitive. Food preparation is interpreted as a process provoking excitement. The conjugated form of the construction is in subjunctive which, as in the original, refers to a future event. The Spanish verse (23) adopts the VA *teje* 'weaves (third-person singular)', which refers to the process of fabrics' forming, while, in the original, the verb *werpja* 'spins (third-person singular)' denotes technique where the fiber is drawn out, twisted and wound.

1.2. Verbs of the *Damaging* concept

It was observed that VAs which evoke the concept of *Damaging* are mainly translated adopting verbal equivalents.

Table 7. Verbs of *Damaging*. Equivalents with similar meanings.

Translation	Original
(24) ¿tiene algo de extraño que al criado <u>machaque</u>? Lv 203 'No wonder serfs are trampled in the mire' St 203	Ar Dywaì, kàd Búrą jis jau wiĺĺą <u>ĺuėda</u>? Vd 203
(25) Cuando Machís o Juan le <u>quitan</u> el machete a un compañero Ai 198 'Dočys taking a knife from Mykolas' Wc 198	Kàd Doczýs ar Jóns Mikólui <u>pàwagia</u> stùngį Žr 198
(26) Pues <u>hurtar</u>, engañar, <u>expoliar</u> y <u>usurpar</u> Bo 873 'To thieve, deceive, to plunder, take by force' Ab 873	Wógt, klastŭt, iszplėszt ir sù gwoltù <u>pasisáwįt</u> Rg 873

In the Spanish translation, most equivalents convey similar meanings to the original expressions and preserve their original form of verbs. Figurative verbs are used in both the source and the target texts. In the Spanish verse of the poem (24), the translator chooses to use the lexeme *machaque* 'would crush (third-person singular)', which figuratively indicates the action of beating another person as the primary meaning of this VA supposes that the Patient, or the referent that suffers some changes of its form, is an inanimate object. For example, this predicate may be used in the context of food preparation (e.g., mashing of herbs or garlic). Correspondingly, in the Lithuanian version of the poem, the primary meaning of the VA *ĺuėda* is 'eats (perfective)', but in this context the verb metaphorically refers to the beating. In (25), the original verb *pàwagia* 'take from (third-person plural, perfective)' is translated as *quitan* 'take away (third-person plural)'. The Spanish verb refers to property damage when there is no violence or force involved or rather to an action of taking something without permission or legal right. The Spanish lexeme *quitan* is a more neutral synonym of the widely used verb *robar* 'to steal'. The latter implies property damage involving violence and force whereas the former is not necessarily used in the context of stealing something.

Table 8. Verbs of *Damaging*. Equivalents with meanings of different extent (lexemes with more general meaning + specifying lexemes/expressions).

Translation	Original
(27) Y al comisario tales <u>puñetazos</u>, / <u>le dio</u> Ai 459 'He boxed the constable's ears too so hard' Wc 459	Bèt ir wákmistrui taip smàrkey <u>mùszė</u> per aùsį Žr 459

As the example (27) shows, the original verb *mùszė* 'boxed (third-person singular)' is translated into a binary construction *puñetazos, / le dio* 'punched him (third-person singular)'. The typical Spanish word order (here – *le dio puñetazos*) is disregarded in order to maintain the original versification. Abstract in meaning, *dio* 'gave (third-person singular)' is specified by the noun *puñetazos* 'punches'.

Table 9. Verbs of *Damaging*. Equivalents with meanings of different extent (lexemes with more general meaning).

Translation	Original
(28) Sobre todo a Dochís lo <u>brumaron</u> de forma tan brutal Bo 745 'Dočys was crushed so badly – in a trough' Ab 745	Ypaczey Dóczį taìp neswëtiszkay <u>pagadìno</u> Rg 745
(29) <u>abusan</u> del labriego, esquilándole lana Ai 371 'Who always want more money, fleece farm folk.' Wc 371	Búrą, wìs piņįgú daugiaùs norėdami, <u>lùpa</u>. Žr 371

There was a case where the translator chose a more general Spanish word than the one found in the original version of the poem. In the given example (28), the source verb *pagadino* 'crushed (third-person plural, perfective)', which denotes physical damage directed toward the person or the inanimate object, is used. However, in the translation, the equivalent is a more general Spanish lexeme *brumaron* 'oppressed (third-person plural)', because it can refer either to both the physical and psychological/emotional damaging. The Lithuanian figurative verb *lùpa* 'fleece (third-person plural, imperfective)' (29) is translated into a verb with general meaning *abusan* 'abuse (third-person plural)'. The latter lexeme encompasses many forms of violence and damaging.

Table 10. Verbs of *Damaging*. Lithuanian VAs expressed by figurative words/idioms.

Translation	Original
(30) una vara: <u>midiendo las costillas</u> al Poltrón y al Lechuzo Bo 255 'Lambasted Slunkius' and Pelėda's flanks' Ab 255	Slùnkiaus ìrgi Pelėdos szónus <u>skàlbti</u> pradėjo Rg 255
(31) le <u>calentaba</u> bien las posaderas Gp 264 'A lash, as headmen should, and tanned your arse?' Sj 264	Sù Botagù, kaip Sʒulcui reik', tawo Strėngalį <u>dróźė</u>? Pl 264

In (30), the figurative verb *skàlbti* 'to lambaste', which literally means 'to wash', is translated using an idiom with the same meaning *midiendo las costillas* 'to beat'. The example (31) shows that seeking to preserve the figurativeness of the construction the verb *dróźė* 'beat up (third-person singular, imperfective)', the direct meaning of which indicates an action of making some object sharp, is translated choosing a figurative Spanish verb with the same meaning *calentaba* 'beat up (third-person singular)', which literally means to 'heat up'.

1.3. Verbs of the *Speak of topic* concept

Most verbs, which evoke this concept, are translated as verbs in the Spanish version of the poem. There was only one case where the verb was changed into a noun in the translation.

Table 11. Verbs of *Speak on topic*. Equivalents with similar meanings.

Translation	Original
(32) y muchos, ya tan roncos, no podían ni <u>hablar</u> Ai 506 'Many grew hoarse then could not speak at all.' Wc 506	Ó daugùms, užkìmęs jaù, <u>kalbėt</u> negalėjo. Žr 506

As Table 11 shows, the verb of neutral meaning *kalbėt* 'to speak' (32) is translated as *hablar* 'to talk/to speak', which is similar in that it does not convey any stylistic shades of meaning.

Table 12. Verbs of *Speak on topic*. Lithuanian VAs expressed by nominal constructions.

Translation	Original
(33) Sabes que las mujeres no pueden evitar <u>el parloteo</u> Bo 216 'You know how women will exaggerate' Ab 216	Jùk žinaì, kaip daùg <u>pliuszkėt</u> gal móteru búdas Rg 216

The expressive Lithuanian word *pliuszkėt* 'to exaggerate' (33) is translated into a noun *el parloteo* 'chit chat' related to everyday speech. The strategy to choose a colloquial lexeme allows the translator to preserve the figurativeness and even reveal an attitude towards the Agent of the *Speaking* situation.

Table 13. Verbs of *Speak on topic*. Equivalents with differing meanings.

Translation	Original
(34) «Tú –le <u>replica</u> Frico–, guárdate de metertecon Gaspar Ai 402 '"Beaware of Kasparas," said Pričkus. "Keep'" Wc 402	Tù, <u>tarė</u> Prìczkus jám, saugókis Kàsparą kìbįt Žr 402
(35) y después en la cuna soñando <u>pide</u> ayuda Bo 453 'Then, dreaming in their cradle, call for help.' Ab 453	`Ir potám lopszýj sapnůdams <u>szaùkia</u> pagálbos Rg 453

There were two instances where the meanings in the source and target texts were slightly different. In the original, the verb *tarė* 'said (third-person singular)' (34) differs in meaning from the Spanish word *replica* 'answers back (third-person singular)'. The verb *szaùkia* 'calls (third-person singular)' (35) refers to an intensive action where the Agent raises his voice. From this point of view, the Lithuanian verb differs from its neutral equivalent *pide* 'requests (third-person singular)' in Spanish.

1.4. Verbs of the *Motion* concept

All of the equivalents of the *Motion* situation preserve their verbal nature in the Spanish translation.

Table 14. Verbs of *Motion*. Equivalents with similar meanings.

Translation	Original
(36) pero corre veloz a la taberna, bebe y arma trifulcas Ai 163 'Yet off to brawl in pubs he'll gladly race' Wc 163	Ó taczaùs linksmaý nusipèszt į kàrczemą bėga Žr 163
(37) traquetean con todos al trabajo Lv 157 'Went rattling down the track with others too.' St 157	Sù kittais Baudźáuninkais į Baudźawą tarſʒkė Vd 157

The verb *béga* 'runs (third-person singular)' (36) has a similar equivalent *corre* 'runs (third-person singular)' in the Spanish text. Following the example (37), the original verb *tarſʒkė* 'rattled (third-person singular, imperfective)', conveying the sound of running wheels, is translated into a similar Spanish verb with a component of sound in its meaning, *traquetean* 'rattle (third-person plural, imperfective)'.

Table 15. Verbs of *Motion*. Equivalents with meanings of different extent (lexemes with more general meaning).

Translation	Original
(38) Pues mira que mañana habrás de ir al bosque Bo 128 'Tomorrow to the forest you must go' Ab 128	Jùk girdì, rytój reikės į gìrę waźiůti Rg 128

In the Spanish text, the original verb *waźiůti* 'to go' (38), which denotes motion on some wheeled vehicle, is translated into a lexeme *ir* 'to go' with more general meaning, referring to motion either on a wheeled vehicle or on foot.

Table 16. Verbs of *Motion*. Lithuanian VAs expressed by verbal constructions.

Translation	Original
(39) para risa de todos, terminan hecho harapos y arrastrándose Bo 432 'Go crawling round half-dressed, a laughing-stock.' Ab 432	Kàrtais pùsnůgis ant ápjůko rėplinėja. Rg 432

It is observed that the verb *rėplinėja* 'crawls (third-person singular, imperfective)' (39) is translated into a Spanish gerund *arrastrándose* 'crawling'. In the translation, the gerund carries the lexical meaning of the Lithuanian verb and is semantically complemented by the head verb *terminan* 'end (third-person plural)' that has a more general meaning.

1.5. Verbs of the *Ingestion* concept

The equivalents of the verbs, which refer to the concept of *Ingestion* take the form of Spanish constructions.

Table 17. Verbs of *Ingestion*. Equivalents with similar meanings.

Translation	Original
(40) cansado y jadeante sorbe el agua Lv 214 'Flat on his face he groans as he laps up' St 214	Ilʒtiſas ir diddey duſáudams Wándenį láka Vd 214
(41) y en la taberna beba cada tarde, trincando sin medida? Bo 398 'And have a booze-up in the pub each day?' Ab 398	`Ir prisirýt aklaý kasdën į kàrczamą lènda? Rg 398
(42) y charlando se meten las viandas en la boca. Bo 303 'And shovel food into their blabbing mouths.' Ab 303	`Irgi bezaùnydams walgiùs į gómurį kìsza. Rg 303

Three occurrences of *Ingestion* verbs with equivalents of similar meanings were found. As shown in the example (41), the original verb *prisirýt* 'to have booze-up', which has a negative connotation, is translated into a neutral Spanish word *beba* 'would drink'. Other two verbs, found in the Spanish verses (40) and (42), semantically correspond to Lithuanian VAs.

Table 18. Verbs of *Ingestion*. Equivalents with meanings of different extent (lexemes with more general meaning).

Translation	Original
(43) cómo nuestros señores se divierten Bo 293 'Observing how our lords regaled themselves.' Ab 293	Kàd pamatýczau bèn, kaip pónai mús' czestawójas Rg 293

In the given example (43), the verb *czestawójas* 'regale (third-person plural, imperfective)' refers either to drinking or eating but, in the Spanish translation, it is translated into a more general Spanish word *se divierten* 'have fun', thus denoting not only *Ingestion* but also other actions that are related to celebrations.

Table 19. Verbs of *Ingestion*. Lithuanian VAs expressed by figurative words/idioms.

Translation	Original
(44) En la cruel calorina <u>calmábamos la sed</u> con vil cerveza / o tragando algún sorbo del estanque Bo 366–367 'And water from a puddle we have drunk.' Ab 367	`Ir wandèns malkùs isz kláno sémdami <u>gérėm</u>. Rg 367
(45) y con ansia <u>devoran</u> embutidos ahumados Ai 533 'They grin at us, but still admire our bread' Wc 533	`Ir deszràs rukįtas sù pasimėgimu <u>wálgo</u>. Žr 533

It was observed that the verb of neutral semantic *gérėm* 'drank (second-person plural, imperfective' (44) was translated using a Spanish idiom *calmábamos la sed* 'quenched thirst'. The neutral Lithuanian verb *wálgo* 'eat (third-person plural, imperfective' (45) was also rendered with a more colorful Spanish lexeme *devoran* 'devour, eat (third-person plural, imperfective)', which denotes the action of food consumption performed by an animal.

Table 20. Verbs of *Ingestion*. Lithuanian VAs expressed by verbal constructions.

Translation	Original
(46) acabarás <u>tragando</u> vituallas sin sazón Bo 413 'For later on your fare will be unspiced,' Ab 413	Kàd paskiáus walgiùs taw reìks <u>iszpliùrpt</u> nedarýtus. Rg 413

In the translation, a Spanish gerund *tragando* 'gulping down' (46), derived from the verb *tragar* 'to gulp down', is used. The latter verb is found in everyday speech and is adopted to replace the Lithuanian verb *iszpliùrpt* 'to gulp down'.

Table 21. Verbs of *Ingestion*. Equivalents with differing meanings.

Translation	Original
(47) <u>hemos de contentarnos</u> con comer algo apenas Gp 525 'In sorry plight we chew dry scraps of food' Sj 526	Kartais dėl Wargû wôs ſauſą Trupputį <u>kramtôm</u>' Pl 526

As it could be noted, the Lithuanian verb *kramtôm* 'chew (second-person plural, imperfective)' (47), which metonymically indicates eating, is translated into Spanish verbal periphrasis *hemos de contentarnos* 'we should be content with'.

1.6. Verbs of the *Entertainment* concept

Almost all of the verbs which evoke the concept of *Entertainment* are translated into Spanish verbs.

Table 22. Verbs of *Entertainment*. Equivalents with similar meanings.

Translation	Original
(48) Barbe y Femi <u>entonaban</u> las canciones del lino Bo 210 'Pimė and Barbė sang of flax, the wives' Ab 210	Bàrbė sù Pimè <u>daináwo</u> pászuku daìną Rg 210
(49) Lauro <u>tocaba</u> el birimbao soplando Bo 191 'Lauras drew noises from a horseshoe horn,' Ab 191	Laùras sù pirsztù dambrélį <u>skàmbino</u> púsdams Rg 191
(50) a las mozas, mandándoles <u>bailar</u> con los gañanes Bo 223 'Urged them to dance with handsome neighbor lads.' Ab 223	Sù puikeìs kaimýnu klápais rágino <u>szókti</u>. Rg 223
(51) Pliscus tocaba el címbalo, Cobo el violín <u>tañía</u> Bo 220 'A zither Plyckius plucked, while Kubas scraped / A fiddle' Ab 220–221	Plýckius cimbolùs o Kùbas <u>czìrszkino</u> smùiką Rg 220

In the original, the lexeme *czìrszkino* 'strummed (third-person singular, imperfective)' (51), which denotes playing a string instrument, is translated using a Spanish verb *tañía* 'played (third-person singular, imperfective)' indicating playing a string or percussion instrument. Other Lithuanian verbs in Table 22 have Spanish equivalents with the same meaning as in the original: *daináwo* 'sang (third-person plural, imperfective)' – *entonaban* 'sang (third-person plural, imperfective)'; *skàmbino* 'played (third-person singular, imperfective)' – *tocaba* 'played (third-person singular, imperfective)'; *szókti* 'to dance' – *bailar* 'to dance'.

Table 23. Verbs of *Entertainment*. Equivalents with meanings of different extent (lexemes with more general meaning + specifying lexemes/expressions).

Translation	Original
(52) y el Bisojo, tensando bien los labios, hizo <u>sonar</u> la flauta Bo 221 'A fiddle, and Žnairiukas piped away' Ab 220–221	Bèt Žnairiùks zubùs isztèmpęs <u>bìrbino</u> wàmzdį. Rg 221

There was a case where a figurative verb of the original *bìrbino* 'piped away (third-person singular, imperfective)'(52) was changed into a binary construction *hizo sonar* 'made sound'. The first constituent of the construction is a verb of general meaning (*hizo*) and the second lexeme is a more specific verb (*sonar*).

Conclusions

On the basis of the collected data, it can be claimed that the translator is faithful to the original text. In order to preserve the expressiveness of the poem, the Spanish translation uses an abundance of verbal lexemes.

The VAs which express the concept of *Work* are mostly translated into verbs with similar meanings. There were cases where equivalents with meanings of different extent (lexemes with more general meaning + specifying lexemes/expressions or lexemes with more general meaning) were adopted in the translation. There was one case, in which the VA was translated with a figurative word, and another, in which the VA was rendered as a participial construction. Some verbs were translated into equivalents with differing meanings. VAs which evoke the concept of *Damaging* were mainly translated adopting verbal equivalents. These verbal constructions could be equivalents with similar meanings, equivalents with meanings of different extent (lexemes with more general meaning + specifying lexemes/expressions or lexemes with more general meaning), figurative words/idioms. Most verbs which evoke *Speak on topic* concept were translated as verbs in the Spanish version of the poem. However, most of the verbal equivalents have differing meanings. It was also noticed that one VA that expresses this concept was translated into a nominal Spanish construction. All of the equivalents of the *Motion* situation preserve their verbal nature in the Spanish text. All VAs were translated into the verbs with similar or differing meanings. In one case a Spanish gerund was adopted. The Lithuanian VAs which refer to the concept of *Ingestion* were mostly translated into equivalents with similar meanings or equivalents with meanings of different extent. Also, the equivalents with differing meanings, figurative words/idioms and verbal constructions were adopted in the Spanish version of the poem. Almost all of the verbs which express the concept of *Entertainment* were translated into Spanish verbs with similar meanings.

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[1]613 VAs are used in the original of the poem "Metai" (Lisauskaitė, Zubaitienė 2019, p. 109).

[2]In the Lithuanian Grammar, the term *actional verbs* is used.

[3]In the further examples, a grapheme <a> with a twig is changed into an<ą>, an<i> with a twig – into an<į>, a <ʒ> with diacritics – into a <ź>, a <z> with a hoop above – into a <ż>.

[4]In this article, the English verses of the poem were extracted from "The Seasons" by Kristijonas Donelaitis, translated by Peter Tempest; notes and editing by Lionginas Pažūsis (1985).

[5]In thecaseof the Lithuanian VA *kirsti* 'to cut' the figurative word *to puff* 'to breathe fast and with difficulty' is used in the English translation of the poem.