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**ENGLISH UTTERANCES WITH ‘INTO’ AND ‘OUT OF’
EXPRESSED IN A SLAVIC LANGUAGE – POLISH: PATTERNS
FOR CONTEXTUALISING SELECTED SPATIAL SCENES**

The paper focuses on how English constructions with the prepositions *into* and *out of*, which evoke the CONTAINER image schema – basic to all humans, are rendered into Polish – a Slavic language. The examples for the analysis come from a *Harry Potter* book and its translation into Polish. The resource material abounds in constructions lexicalising spatial situations. Despite the fact that the CONTAINER image schema is generally conceptualised with regard to our bodily experiences, English constructions with *into* and *out of* may be translated into Polish in different ways. English and Polish – a Slavic language – belong to the same typological category with regard to encoding the *path* of motion – they are categorised as satellite-framed languages (see Talmy, e.g. 2000). Satellite-framed languages express the path of motion through satellites: free – verb particles or prepositions as can be done through English, or bound satellites – verb prefixes in Slavic languages. The paper presents the following patterns for translating English constructions with *into* and *out of* into Polish: standard with verb prefixes and prepositions; a pattern using different syntactic and semantic categories to denote the given path of motion or equivalent syntactic categories – verb prefixes, which structure the scene differently; a pattern where the path of motion and the CONTAINER-type source or destination is omitted, also a pattern where the whole spatial scene is left out in the target version.

Key words: *translation, pattern, the path of motion, preposition, Slavic, Polish, English, lexicalise*

The objects of study in this paper are patterns resulting from samples of translation of English utterances with ‘space builders’, symbolised by selected prepositional phrases, into a Slavic language, into Polish. The focus of the analysis presented in this paper falls upon expressions with the prepo-

sitional phrases *into* + NP (Noun Phrase) and *out of* + NP, which evoke *path of motion* (c.f. L. Talmy 2003 [2000]a,b) in the *motion event* (c.f. *ibid.*). Path of motion relates to the *PATH image schema* (c.f. Johnson 1987, Lakoff 1987) and constitutes the ‘core’ component of the motion event (c.f. Talmy *ibid.*). A motion event is inseparable from our thoughts since their content is structured by our everyday bodily experience, i.e. by *embodied experience* (c.f. Johnson 1987). The patterns demonstrated in this paper are projected upon ideas of the bi-categorial typology formulated for natural languages and pioneered by Leonard Talmy (e.g. Talmy 2003 [2000]), where, generally, languages fall under two categories with respect to lexicalising the path of motion, either the verb-framed or the satellite-framed typological category.

The paper consists of three parts:

(1) a brief introduction to the topic through presenting: a draft of the basis for the construction of meaning according to the Cognitive Semantics where *embodied cognition* plays a significant role, the cognitive ideas of ‘space builders’, related to *Conceptual Blending Theory* (see Fauconnier and Turner 2002), to the *PATH image schema* used in formulating *Conceptual Metaphors* (see Lakoff and Johnson 1980), the component of path in the motion event, and example sentences illustrating the bi-categorial typology with respect to evoking the component of path developed by Leonard Talmy, (2) comments on example constructions with the prepositions *into* and *out of* rendered into Polish and (3) a conclusion on the four patterns for expressing the path lexicalised by English constructions with *into* and *out of* in a Slavic language, in Polish.

1. Selected cognitive ideas related to the topic – pointing at the issue of meaning and its nature

What is ‘meaning’ according to cognitive semantics? (a brief draft)

Meaning in cognitive semantics is not a straightforward issue. It has been defined on the basis of plentiful theories and ideas adding to the research expanding in different directions which focuses on linguistic meaning from various angles related to a number of scientific and academic disciplines, e.g. psychology, philosophy, neurology, neurolinguistics and the like, added to the discipline of linguistics or placed in agreement with it. Nevertheless, there have been established four common guiding principles for describing the nature of meaning based on vivid research into cognitive science combined with a sub-discipline of cognitive semantics and numerous inexhaustible outcomes related to them. Vyvyan Evans and Melanie Green

(2007 [2006]: 153) state these principles as follows: 1. *Conceptual structure is embodied*, 2. *Semantic structure is conceptual structure*, 3. *Meaning representation is encyclopaedic*, 4. *Meaning-construction is conceptualisation*.

The first principle, *Conceptual structure is embodied*, alludes to what George Lakoff (1990 [1987]: 267), referring to Lakoff and Johnson (1980) and to Johnson (1987), presents as “[...] *at least two kinds of structure in our perceptual experiences*:

A. *Basic-level structure: Basic-level categories are defined by the convergence of our gestalt perception, our capacity for bodily movement, and our ability to form rich mental images.*

B. *Kinaesthetic image-schematic structure: Image schemas are relatively simple structures that constantly recur in our everyday bodily experience: CONTAINERS, PATHS, FORCES, BALANCE, and in various orientations and relations: UP-DOWN, FRONT-BACK, PART-WHOLE, CENTER-PERIPHERY, etc.”.*

George Lakoff concludes this idea with the following statement: “*These structures are directly meaningful, first, because they are directly and repeatedly experienced because of the nature of the body and its mode of functioning in our environment (Ibidem, p. 267)*”. He further explains that conceptual structures which are abstract *are indirectly meaningful; they are understood because of their systematic relationship to directly meaningful structures* (ibidem). That statement refers to Mark Johnson’s comment stating that “[A] *schema consists of a small number of parts and relations, by virtue of which it can structure indefinitely many perceptions, images, and events. [...], image schemata operate at a level of mental organization that falls between abstract propositional structures, on the one side, and particular concrete images, on the other* (1990 [1987]: 29)”. The first principle constructs meaning through physical experience and through the memories or patterns that they leave in our conceptual system, giving rise to abstract conceptual structures.

The second principle, *Semantic structure is conceptual structure*, should be traced back to Leonard Talmy’s research on how language encodes conceptual structure, which in turn involves embodied experience (see 1985 or 2003 [2000]a,b). Talmy’s approach has a crucial role in the analysis presented herein since we focus on how the information reflecting occurrences that involve spatial scenes with movement symbolised by the component of path that is expressed in English can be conveyed through the Polish language. The intriguing issue is whether Polish reflects that element of motion through satellites, i.e. by using verb prefixes and/or prepositions.

The third principle, *Meaning representation is encyclopaedic*, has grown out of two theories: the theory of *domains*, which was developed and pioneered by Ronald W. Langacker (see 1987) and the theory of *Frame Semantics* elaborated by Charles Fillmore (see e.g. 1982). While *domains* are stable and pre-existing knowledge structures (see Langacker 1987), following Eve Sweetser, “*Frames (see Fillmore 1982, 1985; Fillmore and Atkins 1992) are schematic relational structures which represent the connected roles and relations that constitute the background to some semantic or conceptual category; ‘buy’, ‘sell’, ‘goods’, and ‘price’ all evoke the same “commercial event” frame, but highlight or refer to different pieces of that frame (1999: 134)*”. Although the views differ in connection to incorporating knowledge structures into the process of decoding the meaning of a given lexical concept, both approaches present *knowledge* under the key concepts: DOMAINS and FRAMES respectively.

The fourth principle, *Meaning-construction is conceptualisation*, connotes *Conceptual Blending Theory* (see Fauconnier & Turner 2002), according to which, we access meaning through complex “mental operations”. Vyvyan Evans and Melanie Green explain that issue in the following way: “[...] *meaning is constructed on the basis of complex mapping operations (i.e. ‘complex associations’ (D. Ch.)) between distinct reality-based scenarios, which combine to create a new counterfactual scenario. The blended space, then, gives rise to a new meaning, albeit counterfactual, which is not available from encyclopaedic knowledge (2007: 163)*”. An example sentence undergoing such conceptualisation contains counterfactual facts: *In France, Bill Clinton wouldn’t have been harmed by his relationship with Monica Lewinsky* (c.f. example 8, p. 162 *ibid.*).

**‘Space builders’ and the PATH image schema
in conceptualising spatial scenes with the component of path
appointing direction of movement or orientation**

The notion ‘space builders’ comes from *Mental Spaces Theory* created by Gilles Fauconnier and *Conceptual Blending Theory* or *Blending Theory* (BT), developed by Fauconnier and Turner on the basis of their respective former research: Fauconnier was the author of pioneering works on *Mental Spaces*, i.e. temporary structures emerging on-line in the process of conceptualisation, which form that theory, Mark Turner’s research focused on conceptual metaphors (see *Conceptual Metaphor Theory* (CMT)). Gilles Fauconnier and Mark Turner (see 1994; 1998) have presented a framework that, “[...] *seeks to explain much of the same linguistic data, and also to unify the analysis of metaphor with the analysis of a variety of other*

*linguistic and conceptual phenomena. This framework – referred to variously as the theory of 'blending', 'conceptual blending', and 'conceptual integration' – shares many aspects of conceptual metaphor theory (CMT). For instance, both approaches treat metaphor as a conceptual rather than a purely linguistic phenomenon; both involve systematic projection of language, imagery and inferential structure between conceptual domains; both propose constraints on this projection; and so forth. However, there are also important differences between the approaches: CMT posits relationships between pairs of mental representations, while blending theory (BT) allows for more than two; CMT has defined metaphor as a strictly directional phenomenon, while BT has not; and, whereas CMT analyses are typically concerned with entrenched conceptual relationships [...], BT research often focuses on novel conceptualizations which may be short-lived (Grady, Oakley, Coulson 1999: 101)". Joseph E. Grady, Todd Oakley and Seana Coulson (1999) argue that the two approaches, i.e. BT and CMT, are complementary. BT can account for e.g. metaphors involving counterfactual data, like the well-worn SURGEON AS BUTCHER metaphor, where one domain cannot be mapped onto another one in a straightforward way because of the negative connotation associated with perceiving one specialist – a butcher – as an incompetent professional. Thus different pieces of information are put in a *blend* giving rise to a new structure, which is not connected with either of the input structures: SURGEON and BUTCHER, respectively. While domains, c.f. Langacker 1987, are stable and pre-existing knowledge structures, where the concepts like SURGEON and BUTCHER are entrenched as two competent specialists in separate and not related fields, mental spaces are temporary structures created on-line for constructing particular meanings. Grady, Oakley and Coulson (1999) indicate that the novel structure occurring in *This surgeon is a butcher*¹ emerges through the process of *conceptual blending* leading to it (see also e.g. Fauconnier & Turner 2002 (and Evans & Green 2007 [2006])). While domains are stable structures, blends can be conventionalised (see Fauconnier & Turner, *ibidem*).*

The concept SPACE BUILDERS pertains to an earlier cognitive theory, developed by Gilles Fauconnier – presented as *Mental Spaces Theory (MSP)*, later employed in *Conceptual Blending*, together with Mark Turner's theoretical assumptions on metaphor in literary language. Gilles Fauconnier² defines *mental spaces* as "[...] *very partial assemblies constructed as we think and talk, for purposes of local understanding and action.*

¹ See example (2) *This surgeon is a butcher* (Grady, Oakley, and Coulson 1999)

² See [URL: <http://terpconnect.umd.edu/~israel/Fauconnier-MentalSpaces.pdf>] Access on 29.11.2009.

They contain elements and are structured by frames and cognitive models. Mental spaces are connected to long-term schematic knowledge, such as the frame for walking along a path, and to long-term specific knowledge, such as a memory of the time you climbed Mount Rainier in 2001." The researcher continues that "[M]ental spaces are constructed and modified as thought and discourse unfolds and are connected to each other by various kinds of mappings, in particular identity and analogy mappings. [...] mental spaces operate in working memory but are built up partly by activating structures available from long-term memory". In that, mental spaces resemble domains. Nevertheless, as far as the former ones are concerned, Gilles Fauconnier indicates that "[A] single mental space can be built up out of knowledge from many separate domains." Gilles Fauconnier claims that mental spaces are "constructs distinct from linguistic structures but built up in any discourse according to guidelines provided by the linguistic expressions (1994: 16)." Fauconnier introduces *space builders* as expressions which can cause the creation of additional mental spaces (c.f. 1994: 17). According to him "[A]n expression can be said to 'generate' meaning: When the grammatical information it contains is applied to an existing cognitive configuration, several new configurations will be possible in principle (i.e., compatible with the grammatical clues). One of them will be produced, yielding a new step in the construction underlying the discourse (2003 [1997]: 38)". In sum, quoting Vyvyan Evans and Melanie Green, according to Fauconnier's theory "[...] when we think and speak we set up mental spaces. Mental spaces are set up by space builders, which are linguistic units that either prompt for the construction of a new mental space or shift attention back and forth between previously constructed mental spaces. Space builders can be expressions like prepositional phrases ('in 1966', 'at the shop', 'in Fred's mind's eye', 'from their point of view', [...], to name but a few (2007 [2006]: 371))".

Taking into consideration Leonard Talmy's arguments on the *Motion event*, the prepositional phrases *into* + NP (Noun Phrase) and *out of* + NP have directional and orienteering heads: *into* and *out of* respectively, since those forms have the function of prepositions in the above prepositional phrases (PPs); *into* has over time become focused as a simple preposition; *out of*, presented under the heading 'complex prepositions', operates like a single preposition (see Carter and McCarthy 2006: 463-464). "Generally, the Path is expressed fully by the combination of a satellite and a preposition (Talmy 2003 [2000]b: 103), as in 'I ran out of the house' (c.f. (94a) *ibid*, p. 104). "But usually the satellite can also appear alone (Talmy 2003 [2000]b: 103), as in '(After rifling through the house,) I ran out [i.e., ... of it]' (c.f. (94b) *ibid*, p. 104). Commenting on the notion *satellite*, Talmy indicates that

“[...] with regard to phrase structure and co-occurrence, a satellite is in construction with the verb, while a preposition is in construction with an object nominal. [...]. Moreover, a sentence can contain a satellite in construction with the verb with no notion of any object nominal, [...]. But a preposition always involves some object nominal – though this might have been moved or omitted, as in ‘This bed was slept in’, or ‘This bed is good to sleep in’ (2003 [2000]b: 107)”.

Space builders constructed through prepositional phrases can be juxtaposed with *space builders* lexicalised by constructions *verb* + *satellite* that evoke the PATH image schema. That schema gives rise to a specific trajectory of movement or *path of motion*, adopting Leonard Talmy’s term for the component constructing the *core schema* in the *motion event*: “The core schema of the Motion event is generally the Path alone in some languages, such as English (2003 [2000]b: 227).” Leonard Talmy introduces the lexical item and PATH concept – SATELLITE, which functionally corresponds to the syntactic category *verb particle*³ in the English language, e.g., following Talmy, *in* and *out* respectively in “I ran *in*” and “I ran *out*”, among a number of examples with other satellites (see *ibidem*, p. 104). There are satellites “that never act as prepositions (*ibidem*, p. 106)” and prepositions that “never act as satellites (*ibidem*)”. The preposition *of* is listed among the latter category. Finally resorting to the internet Cambridge dictionary of the English language⁴, **into** has seven prepositional senses, namely: INSIDE, CHANGE, TOUCHING FORCEFULLY, TOWARDS, ABOUT, DIVISION, INTERESTED,⁵ **out of** has six exclusively prepositional⁶ usages: NO LONGER IN, MADE FROM, BECAUSE OF, FROM AMONG, ORIGIN, NOT INVOLVED. This analysis of **into** and **out of**, related to the patterns of expressing example English utterances with those forms in Polish, a Slavic language, following the internet Cambridge dictionary of the English language, uses the label *prepositions*.

³ See also ADVERB, e.g. the entries for *in* and *out* respectively in [URL: <http://www.dictionary.cambridge.org/>]

⁴ [URL: <http://www.dictionary.cambridge.org>]

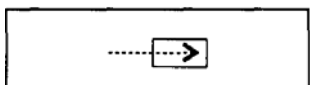
⁵ [URL: <http://www.dictionary.cambridge.org/results.asp?searchword=into&x=36&y=6>]

⁶ *Out* has twenty-three senses with the dictionary entry label *adverb/preposition* (see the internet Cambridge dictionary of the English language: [URL: <http://www.dictionary.cambridge.org/results.asp?searchword=out+of&x=20&y=5>]). The definitions included in this dictionary come from a printed version, the *Cambridge Advanced Learner's Dictionary*.

**The prepositions INTO and OUT OF, respectively,
in their spatial directional senses**

***Into* for: INSIDE and TOWARDS**

Looking at the entry for INTO in the above mentioned dictionary, the link to the INSIDE sense, with the label *preposition*, is in the central location, i.e. at the top of a vertically arranged list. Clicking on that link takes us to the following definition: *towards the inside or middle of something and about to be contained, surrounded or closed off by it*⁷. Seth Lindstromberg expresses it in this way: “‘In/into’ means specifically that the path ‘does’ cross the surface or boundary of the Landmark (1997: 28)”. The Landmark stands for the reference object, which is usually stable and bigger than the Trajector – the object in motion (see R. W. Langacker 1987). In the first example sentence that is included in the INTO entry of the Cambridge internet dictionary: *Would you put the jar back into the cupboard for me, please?*⁸, the jar represents the Trajector (TR) while the reference object – the cupboard – features the Landmark (LM). Being located in ‘the cupboard’ the TR’s path crosses its boundary that must be traversable through a special cupboard door, which is well illustrated by the below figure for *in/into* adapted from Seth Lindstromberg (see 1997: 29), where the TR realised by the personal pronoun ‘She’ follows the path crossing the boundary ‘the door’ of the LM ‘the house’:



She walked *into* the house and shut the door.⁹

The other spatial directional sense, the TOWARDS reading of INTO, has a link in position four in the same dictionary entry. After clicking on that link, the following definition comes forward: *in the direction of something or someone*¹⁰. The definition is supported with this example sentence: *She was looking straight into his eyes*¹¹. The path conceptualised through that example is not physical, it is a kind of *emanated* path present in fictive mo-

⁷ C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=41657&dict=CALD>] Access on 02.12.2009.

⁸ C.f. Ibidem.

⁹ Adapted from Seth Lindstromberg (1997: 29), originally Figure 3/2: a scanned image of that diagram.

¹⁰ [URL: <http://www.dictionary.cambridge.org/define.asp?key=97875&dict=CALD>]

¹¹ Ibidem.

tion, i.e. “[...] *motion with no physical occurrence* (Talmy 2003 [2000]: 99).” Leonard Talmy has listed a number of relatively distinct categories comprised by the notion ‘fictive motion’. “*These categories include ‘emanation,’ ‘pattern paths,’ ‘frame-relative motion,’ ‘advent paths’ (including ‘site manifestation’ and ‘site arrival’), ‘access paths,’ and ‘coextension paths.’* (ibidem, p. 103)”. Some of those paths occur further in the examples in this text. The sentence *She was looking straight into his eyes* expresses a type of paths connected with the category of emanation that have been labeled as ‘orientation paths by Leonard Talmy (see ibidem, pp. 106-107)’. That type includes a “[...] *further set of construction types* (ibidem, p. 107)” – altogether five (see also pp. 108-111). The last one – ‘line of sight (pp. 110-111)’ – corresponds to the intangible line conceptualised by means of *She was looking straight into his eyes*. That is the intangible ‘line of sight’ path within emanation paths. The emanation category exhibits fictive features, an intangible entity moves fictively (c.f. ibidem, p. 106.). Although *fictive* motion does not depend on any *factive* motion (c.f. ibidem), it occurs due to conceptual mapping and metaphorical extensions. Meaning has embodied basis (c.f. Johnson 1990 [1987]).

***Out of* for: NO LONGER IN, ORIGIN and NOT INVOLVED**

The complex preposition *out of* has six strictly prepositional senses listed in the entry for OUT OF in the internet Cambridge dictionary of the English language. The spatial directional senses NO LONGER IN, ORIGIN and NOT INVOLVED, respectively, occur in the examples of English utterances expressed in Polish in this paper.

Seth Lindstromberg introduces “*out (of)*” as “[...] *somewhat unusual in that ‘of’ is necessary whenever the Landmark is specified. An exception is that ‘of’ is not necessary when the Landmark is an aperture* (1997: 33)”, which is related to the prototypical meaning of *out* “*across a perimeter and going farther from* (c.f. ibidem)”. The paper focuses on three definitions for ***out of***: **1)** the definition “*no longer in a stated place or condition*¹²” for the sense NO LONGER IN, whose first part relates to a physical situation, for example *An apple rolled out of the bag*¹³ or *Professor Aitchison is out of town this week*¹⁴, the second part implies a non-physical location, for instance *The patient is now out of danger*¹⁵, *The coffee machine is out of*

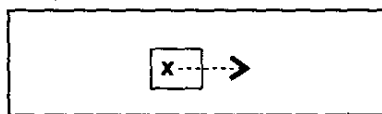
¹² C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=56210&dict=CALD>] Access on 06.12.2009.

¹³ C.f. Ibidem.

¹⁴ C.f. Ibidem.

¹⁵ C.f. Ibidem.

order (= *does not work*)¹⁶, *Both she and her husband are out of work* (= *no longer have jobs*)¹⁷, 2) the definition “*used to describe where something came from or began*”¹⁸ for the sense ORIGIN, and 3) the definition “[*after verb*] *no longer involved in*”¹⁹ for the sense NOT INVOLVED, which applies to usages like *He missed two practice sessions so he’s out of the team*²⁰, *She dresses like a character out of a 19th century novel*²¹, and *I’m out of the habit of cycling to work*²². In sum, quoting Seth Lindstromberg referring to the preposition *out*, the initial constituent of the phrase *out of*, “[*As a preposition of path, ‘out’ always refers to a path whose starting point is inside an area or space but whose endpoint is not. ‘Out’ is used especially when such a path crosses one of the boundaries of an area or space, [...] (1997: 40)*”. He illustrates the path evoked by *out of* and an involved LM in the following way (see also: Lakoff 1987: 432, Fig. 22. *Harry ran out of the room*) :



A dog ran out of the field. (Bird’s eye view.)²³

The two prepositions: *into* and *out of*, respectively, through the morphemes: *in* in *into* and *out* in *out of*, evoke the CONTAINER image schema, which symbolises a LM involved in the spatial situations with the paths lexicalised by both respective prepositions.

The CONTAINER image schema

Mark Johnson has proposed the following view on an image-schema: “[...] *in order for us to have meaningful, connected experiences that we can comprehend and reason about, there must be pattern and order to our*

¹⁶ C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=56210&dict=CALD>] Access on 06.12.2009.

¹⁷ C.f. Ibidem.

¹⁸ C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=1090059&dict=CALD>]

¹⁹ C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=56215&dict=CALD>] Access on 06.12.2009.

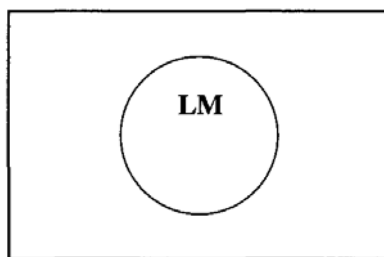
²⁰ C.f. Ibidem.

²¹ C.f. [URL: <http://www.dictionary.cambridge.org/define.asp?key=1090059&dict=CALD>]

²² C.f. Ibidem.

²³ Adapted from Seth Lindstromberg (1997: 40), originally Figure 3/8: a scanned image of that diagram.

actions, perceptions, and conceptions. 'A schema is a recurrent pattern, shape, and regularity in, or of, these ongoing activities'. These patterns emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulation of objects, and our perceptual interactions (1990 [1987]: 29)". The researcher stresses that "*the dynamic character of image schemata* (see: *ibidem*)" should be recognised. He conceives of them "[as 'structures for organizing' our experience and comprehension (*ibidem*)". The CONTAINER image schema, a kinaesthetic schema, occupies the first position in the list for basic "schemata" (see: *ibidem*, p. 126). It consists of "[...]a 'boundary' distinguishing an 'interior' from an 'exterior'. The CONTAINER schema defines the most basic distinction between IN and OUT (Lakoff 1987: 271)". The structural elements interior, boundary and exterior are minimum requirements for a CONTAINER (c.f. Lakoff 1987). Vyvyan Evans and Melanie Green, based on George Lakoff (1987: 457), have diagrammed that schema in the following way:



CONTAINER image schema²⁴

The circle symbolises the LM, which is made of two structural components: "*the interior – the area within the boundary – and the boundary itself. The exterior is the area outside the landmark, contained within the square* (Evans, Green 2007 [2006]: 181)". The LM may be represented by *the house* in Lindstromberg's example *She walked into the house and shut the door* and it may be featured by *the field* in *A dog ran out of the field*, another example presented by Seth Lindstromberg (see 1997: 29 & 40). The properties of the schema are shared "[...] by all instances of the conceptual category CONTAINER (Evans, Green 2007 [2006]: 181)".

²⁴ Adapted from Vyvyan Evans and Melanie Green 2007 [2006]: 181, originally Figure 6.2: a scanned image of that diagram. See also George Lakoff 1987: 457, Fig. 28. *The container schema*.

The CONTAINER image schema and the PATH image schema are incorporated into representing the paths of motion denoted by *into* and *out of*, respectively, in the motion events with **adlative** and **ablative** direction of movement. The former direction is evoked by *into*, the latter by *out of*. Once the two sentences, quoted from Seth Lindstromberg, are translated into Polish, we may have *Ona wkroczyła/weszła do domu i zamknęła drzwi* for *She walked into the house and shut the door* and *Pies wybiegł z pola* for *A dog ran out of the field*. Both target versions, respectively, have satellites – verb prefixes *w-/we-* and *wy-* followed by the prepositions *do* and *z*: *w-/we-* VERB STEM + *do* and *wy-* VERB STEM + *z*. That is the regular pattern for rendering English constructions lexicalising the path of motion into Polish since both languages are satellite-framed ones, they use satellites to denote the path of motion in everyday speech – free morphemes in English and bound morphemes in Polish. The following section shows that there are also other patterns present when English sentences semanticising motion are rendered into Polish – a Slavic language.

2. Example constructions with *into* or *out of* rendered into Polish

The standard pattern and the three other patterns observed in the Polish version – the destination version – lead to the following points (based on Chłopek, *Patterns for Rendering English Utterances Lexicalising Path in Spatial Scenes into Polish* – in press):

- 1) the **standard pattern** – constructions with verb prefixes and/or prepositions implying the *path* of motion
- 2) the pattern using **different syntactic and semantic²⁵ categories** to denote the given *path* of motion or equivalent ones which structure the scene differently:
 - a) constructions with verb stems without prefixes
 - b) prepositions or adverbs, in phrases or clauses, denoting a different scene to that conveyed through the original context
- 3) the pattern where **the path of motion is omitted** in the destination version
- 4) the pattern where **the whole spatial scene is not included** in the target version.

The four patterns, grouped into three sections, pattern 3) and pattern 4) come together, are illustrated with examples 1 – 31 quoted from a printed text, a Harry Potter book by Joanne Kathleen Rowling entitled *Harry Potter and the*

²⁵ By ‘**semantic category**’ a linguistic *satellite* is understood, i.e. a verbal prefix or a preposition in Polish.

Order of Phoenix and its translation into Polish *Harry Potter i Zakon Feniksa* by Andrzej Polkowski. The examples for INTO are numbered from 1 to 17, and those for OUT OF – from 18 to 31. The prepositions **into** and **out of** are made bold. The verb prefixes occurring in the Polish version are printed in bold and underlined. Other target version forms that may convey the sense equivalent to that evoked through the English *path* forms, are also printed in bold. Each section has comments below the examples; first INTO with section 1), section 2), 3) and 4) together in one section, then OUT OF with the same arrangement of sections and examples.

Taking into consideration the fact that *containment* is ubiquitous in our everyday experience, throughout the world, for example, following Mark Johnson: “[O]ur encounter with containment and boundedness is one of the most pervasive features of our bodily experience. We are intimately aware of our bodies as three-dimensional containers into which we put certain things (food), water, air) and out of which other things emerge (food and water wastes, air, blood, etc.). From the beginning, we experience constant physical containment in our surroundings (those things that envelop us) [...]. In other words, there are typical schemata for physical containment (1987: 21)”, examples of rendering English utterances lexicalising the paths symbolised by **into** and **out of**, which imply container featuring LMs, should have close “matches” in another satellite-framed language – here – Polish. Nonetheless, there are four patterns for rendering English utterances with *into* and *out of* into the Polish language (see also Chłopek 2008a,b):

INTO – the INSIDE or TOWARDS sense

- 1) For the **standard pattern** – constructions with verb prefixes and/or prepositions implying the path of motion, see examples within this section.
 1. *He turned a corner into Magnolia Crescent*; [...]. (p. 13) ‘Doszedł do rogu i skręcił w Magnolia Crescent’. (p. 15)
 2. ‘I’ll take you to the door,’ said Mrs Figg, as they turned **into** Privet Drive. (p. 27) ‘- Odprowadzę cię do drzwi – powiedziała pani Figg, kiedy skręcili w Privet Drive – [...]’. (p. 30)
 3. *Harry stepped into the shadow of a large lilac tree and waited.* (p. 16) ‘Harry ukrył się **w** cieniu wielkiego bzu i czekał’. (p. 19)

Examples 1 and 2 have the verb prefix *s-* and the prepositional phrase *w+acc* (accusative case) in the Polish version. Example 3 has the prefix *u-* and the prepositional phrase *w+loc* (locative case). The prefix *s-* communicates the information COMPLETELY, ENTIRELY (c.f. *Uniwersalny słownik języka polskiego*, P-Ś, p. 1123) in this context. The

prefix **u-** realises a related sense of ‘obtaining the desired effect/result’, or of ‘exhausting the possibilities of further realisation’ (c.f. *Uniwersalny słownik języka polskiego*, T-Ż, p. 185).

Following Bożenna Bojar, the verb **skręcić** conveys a sense of changing the trajectory of movement and direction at a certain point; the change, however, does not reverse the path, its angle is less than 90 degrees (see 1979: 131-132, 134). The direction of the trajectory of movement is expressed by the post-prepositional noun phrase in the accusative case (see ibidem, pp. 127; 132 points 1 to 4). The Polish prepositional phrase **w+acc** evokes the PATH image schema, therefore it is used with verbs of directed motion, which describe a relocation of the TR in space (c.f. Przybylska 2002: 241-242). A sentence with the preposition **w+acc** differs from a sentence with the preposition **w+loc** in the fact that the former usage depicts a perceived situation with the emphasis on the information that the TR has covered a certain distance – some path from the initial point to the target point, while the latter usage – **w+loc**, observed in example 3 – neutralises the information about the change of location of the object TR (c.f. ibidem, p. 242). Thus example 3 does not lexicalise any path. In sum, the path of motion is expressed through the whole prepositional phrase **w+acc**, not exclusively through the head **w**.

4. *The Dementor's eyeless face was barely an inch from Dudley's when the thing was thrown up **into** the air and, like its fellow, it soared away and was absorbed **into** the darkness; the stag centered to the end of the alleyway and dissolved **into** silver mist.* (p. 22) ‘Pozbawiona oczu twarz była już o cal od twarzy Dudleya, gdy dementor został pochwyceny i **wyrzucony w** powietrze, gdzie – podobnie jak jego towarzysza – **wessała go w** siebie ciemność. Jeleń pogalopował do końca alejki i **rozpłynął się w** srebrną mgłę’. (p. 26)
5. *Harry's trunk rose a few inches **into** the air.* (p. 53) ‘Kufer Harry'ego **wzniósł się** na kilka cali **w** powietrze’. (p. 65)

Examples 4 and 5 also have the prepositional phrase **w+acc** in the Polish version, realised through the preposition **w** and various amorphous LMs represented as noun phrases in accusative case, which evokes the PATH image schema. The verbs that precede the phrases in examples 4 and 5 have other prefixes on them than **s-**, **u-** or **za-** as in *Zanurzył ręce w chłodną wodę* (c.f. Przybylska, ibidem) (Eng. *He dipped his hands into cold water*), they have: **we-**, **wy-**, **wz-**, and **roz-**. Thus the scenes are conceptualised differently. The prefix **we-** has the same function and sense as **w-**; it substitutes **w-** within the conjugation, it occurs in front of certain groups of consonants for phonetic reasons, for example *wedrzeć się* (but: *wdzierać się*), etc. (c.f.

Uniwersalny słownik języka polskiego, T-Ż, p. 373). The prefix **w-**, among its numerous functions and senses, added to derived verbs, imparts the sense of 'introducing, inserting, penetrating into something (see *ibidem*, p. 330), which has the verb *wessać*. The prefix **wy-**, together with the stem, implies 'movement directed outside from an inward area, movement upwards from the bottom, for example *wychodzić*, *wyjechać*, *wypływać*, *wyrastać*, *wyrzucać* (see *ibidem*, p. 549). The verb *wyrzucać* communicates using some external force that causes a change of a specific localisation (see Bojar 1979: 157). The prefix **wz-** harmonises with the Old Polish preposition **wz**. Zdzisława Krążyńska (2001: 87-88) admits that the etymology of that preposition is not clear. The researcher is not sure how to interpret the final **-z**. She presents a definition for the meaning of the Old Polish preposition **wz**, according to which the orientation of the observer takes place within a vertical plane 'upwards from the bottom'; contextually the other way round, which applies to Old Polish, is not relevant here. Thus, the prefixes **wy-** and **wz-** may share the direction 'upwards from the bottom'. However, the further context – the acc – will specify whether the movement is directed upwards, e.g. *wyrzucony w powietrze* (Eng. *thrown into the air*) or downwards, e.g. *wyrzucony w błoto* (Eng. *thrown into mud*). The prefix **roz-** adds multidirectional orientation to the movement, among its other senses (see *Uniwersalny słownik języka polskiego*, P-Ś, p. 975).

6. *She, however, merely gave Umbridge a contemptuous glance and plunged straight **into** the trees, [...].* (p. 663) 'Ale Hermiona tylko zmierzyła Umbridge pogardliwym spojrzeniem i śmiało **w**kroczyła **do** lasu, [...]' (p. 823)

Example 6 has the prefix **w-** on the verb *kroczyć*, which is a verb of motion, and the prepositional phrase **do**+gen, which follows the complex verb (genitive case). The prefix **w-**, added to a verb of motion, implies 'introducing, inserting, penetrating into something (see *Uniwersalny słownik języka polskiego*, T-Ż, p. 330)', which is the central sense of that prefix. Following Zdzisława Krążyńska, the preposition **do** comprises space only from the external perspective. Moreover, horizontal orientation is implied by other components of sentences than the preposition **do**. The preposition **do** expresses the sense 'adlative direction' and the adlative limiting relation is basic to it (2000: 234-235). The researcher claims that the prefixes **w-**, **po-** and **wy-** harmonise with the feature of **do** 'being oriented horizontally'. Moreover, the prefix **w-** violates the limiting sense of **do**. It imposes the sense of 'crossing the bounded region of the localiser' (see *ibidem*, p. 237). Thus, in Polish, constructions with **w-** on verbs of motion and **do**+gen express scenes equivalent to those depicted by English constructions with **into**.

- 2) For the pattern using **different syntactic and semantic categories** to denote the given *path* of motion or equivalent ones which structure the scene differently, see examples 7 – 14.

The Polish versions of examples 7 and 8 have the prepositional phrase **do**+gen, which does not imply the trajectory of movement equivalent to that denoted by **into**. The ‘limiting sense’ evoked through **do** may finish the path at the bounded region separating the LM from the exterior where the route to the LM object is situated. In 8, the prefix **przy-** implies CLOSENESS, it does not denote INCLUSION.

7. *He beckoned to Harry and led him out of Kingsley’s cubicle, through a second set of oak doors, into another passage, turned left, marched along another corridor, [...].* (p. 122) ‘Skinął na Harry’ego i wyprowadził go z boksu Kingsleya. Przeszli przez drugie dębowe drzwi **do** kolejnego korytarza, [...]’. (p. 151)
8. *Dudley backed into the alley wall.* (p. 19) ‘Dudley **przywarł** plecami **do** ściany garażu’. (p. 23)

In example 9, the verb *spojrzał* is followed by the prepositional phrase **w**+acc, where acc is realised as the noun phrase **ciemność** (Eng. *darkness*), the reason for it may be frequency of occurrence – it is hard to come across the construction ‘*spojrzeć w deszcz*’. Although acceptable, since it may be mapped onto the established collocation *spojrzeć w głąb*²⁶ (Eng. *look into the depths*), the construction ‘*spojrzeć w ciemność*’ expresses a different spatial scene to that conveyed by the English clause with **into the rain**.

9. ‘*But ...*’ *looking scared, Ron strode across to the window and stared out into the rain, [...]* (p. 337) ‘- Ale ... - Ron z przerażoną miną podszedł do okna i **spojrzał w ciemność**’. (p. 423)

The scenes conceptualised on the basis of examples 10 – 12 do not involve the relation of CONTAINMENT, which is evoked through **into** in the English versions. The prefix **u-** realises its central sense ‘to finalise a given activity’ (see *Uniwersalny słownik języka polskiego*, T-Ż, p. 185). The prefix **o-** on the stem **padła** evokes the path of motion directed towards the negative pole along the vertical axis (see e.g. *Uniwersalny słownik języka polskiego*, K-Ó, p. 1041). The prepositional phrase **na**+loc implies a direct contact between the TR realised as *Dudley* and the LM perceived as *a chair* in example 10. The preposition **na** is used in its central sense (see e.g. *Uniwersalny słownik języka polskiego*, K-Ó, p. 757) in sentences 10, 11 and 12. It may neutralise the prefix **wy-** on the stem **cięte** in example 11.

²⁶ C.f. National Corpus Polish at [URL: <http://www.nkjp.uni.lodz.pl/collocations.jsp>]

10. *Aunt Petunia was ushering Dudley **into** a chair; [...].* (p. 29) 'Ciotka Petunia usadziła Dudleya **na** krześle'. (p. 34)
11. *Aunt Petunia looked as though she might faint. She sank **into** the chair beside Dudley, [...].* (p. 41) 'Ciotka Petunia wyglądała, jakby miała zemdleć. Opadła **na** krzesło obok Dudleya [...]' (p. 50)
12. *Harry's detensions with Umbridge were finally over (he doubted whether the words now etched **into** the back of his hand would ever fade entirely); [...].* (p. 295) 'Szlaban u Umbridge wreszcie się skończył (Harry zważył już, czy wycięte **na** jego dłoni słowa kiedykolwiek całkowicie znikną), [...]' (p. 369)

The Polish version of example 13 does not lexicalise the relation of CONTAINMENT since the adverbial pronoun *tu* (Eng. *here*) refers to a place perceived as close (see e.g. *Uniwersalny słownik języka polskiego*, T-Ż, p. 152).

13. *Many chairs had been crammed **into** the room for the meeting [...].* (p. 76) 'Stłoczono **tu** mnóstwo krzeseł, zapewne na posiedzenie, [...]' (p. 94)

Example 14 expresses the target point on the path in the Polish version. It does not evoke the trajectory of movement, nor the relation of CONTAINMENT. It does not have a prefix on the verb *znalazł się* that will imply orientation of the TR. Thus, although there are spatial scenes constructed by the Polish sentences 7 – 14, they are not equivalent to the ones encoded by the English versions.

14. *Harry stepped over the threshold **into** the almost total darkness of the hall.* (p. 59) 'Harry przekroczył próg i **znalazł** się **w** prawie całkiem ciemnym przedpokoju'. (p. 72)

- 3) For the pattern where **the path of motion is omitted** in the destination version (pattern 3) or where the **whole spatial scene is not included** in the target version (pattern 4)), see examples 15 – 17.

Although the Polish version of 15 does not lexicalise the path of motion evoked through *into Magnolia Crescent* in the English sentence, a reader may construe the missing space builder through the process of conceptual blending.

15. *When their voices had faded once more he headed around the corner **into** Magnolia Crescent [...]* (p. 17) ' [...], a kiedy głosy reszty członków bandy ucichły w oddali, **okrążył róg i ruszył Magnolia Crescent za Dudleyem**'. (p. 20)

The Polish sentence in 16 leaves out the referent at the end of the fictive path, the 'line of sight' path. The end of path is realised as *the*

flowerbed in the English version. Therefore, not only the relation of CONTAINMENT, but the whole setting is omitted.

16. *Aunt Petunia [...] looked straight down into the flowerbed below [...].* (p. 7) '[...] ciotka Petunia ... spojrzała prosto w dół [...]' (p. 8)

A referent correlating with *the air* in the English version of 17 does not occur in the Polish version. In Polish, *zniknięcie* (Eng. *vanishing*) implies 'the air' due to the process of conceptual blending.

17. *It was exactly the sound Dobby the house-elf made when he vanished into the air.* (p. 12) 'Taki właśnie odgłos towarzyszył *zniknięciu* zgredka, domowego skrzata'. (pp. 13-14)

OUT OF – the NO LONGER IN, ORIGIN or NOT INVOLVED senses

- 1) For the **standard pattern** – constructions with verb prefixes and/or prepositions implying the *path* of motion, see examples 18 – 23:
18. 'Over here, Harry,' Said Mr Weasley, and they stepped **out of** the stream of Ministry employees heading for the golden Gates. (p. 118) '- Tutaj, Harry – powiedział pan Weasley i **wyszli ze** strumienia urzędników zmierzających ku złotym wrotom, [...]' (p. 146)
19. 'Well, that wasn't as bad as last week, was it?' said Hermione, as they climbed the steps **out of** the dungeon and made their way **across** the Entrance Hall towards lunch. (p. 277) '- No, nie było tak źle, jak w zeszłym tygodniu, prawda? – zauważyła Hermiona, kiedy **wyszli z** lochów i skierowali się ku Wielkiej Sali na obiad'. (p. 346)
20. Again, he felt surprised to hear the words coming **out of** his mouth, and yet was quite certain they were true. (p. 338) 'I znowu zaskoczyły go słowa **wychodzące z** jego ust, i znowu był pewny, że są prawdziwe'. (p. 424)
21. He bent down and tugged the dragon steak **out of** Fang's mouth. (p. 375) 'Pochylił się i **wyrwał** Kłowi **z** pyska smoczy kotlet'. (p. 470)
22. 'Yeah, Quirrel was a great teacher,' said Harry loudly, 'there was just that minor drawback of him having Lord Voldemort sticking **out of** the back of his head.' (p. 284) '-Tak, Quirrel to był świetny nauczyciel – powiedział głośno Harry. – Miał tylko jedną wadę: **z** tyłu głowy **wystawał** mu Lord Voldemort'.
23. Two more horses came quietly **out of** the trees, [...]. (p. 394) 'Dwa kolejne konie **wyszły** cicho **spomiędzy** drzew, [...]' (p. 494) (wy- + s- and po-)

The Polish versions of examples 18 – 23 have the prefix **wy-** on a verb of motion (18 – 21) or location (23) and the prepositional phrases **z/ze+gen** or **spomiędzy+gen**, respectively.

24. 'Bear in mind,' she Said quickly and quietly, her eyes on the scroll in his hand, 'that channel of Communications **in** and **out of** Hogwarts May be being watched, won't you?' (p. 319) '- Pamiętaj – szepnęła w pośpiechu, wpatrując się w zwitek pergaminu w jego dłoni – że kanały komunikacji **do** Hogwartu i **z** Hogwartu mogą być pod obserwacją.' (p. 400)

Example 24 has the prepositional phrase *z+gen* without a prefixal verb. The prefix **wy-**, which has already occurred in this text, together with the stem to which it is added, implies 'movement directed outside from an inward area, movement upwards from the bottom (c.f. *Uniwersalny słownik języka polskiego*, T-Ż, p. 549)' or being directed *outside from an inward area* as used in 22. The prepositional phrase *z+gen* implies the **ablative** direction of movement (where from?). Together with the post-prepositional noun phrase, in its central sense, the preposition **z/ze** describes the place where a movement or an activity is originated (c.f. *Uniwersalny słownik języka polskiego*, T-Ż, p. 732). The 'place' may be of different dimensions, for example²⁷: a three-dimensional CONTAINER-like **portfel** (Eng. *a wallet*) in *Wyjął pieniądze z portfela* (Eng. *He took the money out of the wallet*), a two-dimensional SURFACE-like **ściana** (Eng. *a wall*) in *Zdjął obraz ze ściany* (Eng. *He took the picture off the wall*), a zero-dimensional INSTITUTION **sanatorium** (Eng. *sanatorium*) in *Wrócił z sanatorium* (Eng. *He has come back from sanatorium*). So the prefix **wy-** contributes the CONTAINER image schema to the visualisation of the scenes construed on the basis of the Polish versions. The preposition **spomiędzy**, 'together with a post-prepositional name of a set of objects, communicates that a thing or a person referred to in the sentence has moved out, looked out, gone out of a location situated among those objects (c.f. *Uniwersalny słownik języka polskiego*, P-Ś, p. 1336)'. The architecture of spatial scenes constructed in such way through the Polish versions correlates with the scenes lexicalised by expressions with **out of** in English. Nevertheless, since *z* and *ze* do not individually evoke the CONTAINER image schema, example 24 has to be shifted to the next section, i.e. to the pattern using **different syntactic and semantic categories** to denote the given *path* of motion or equivalent ones which structure the scene differently.

- 2) For the pattern using **different syntactic and semantic categories** to denote the given *path* of motion or equivalent ones which structure the scene differently, see examples 24 – 26.

²⁷ The examples in Polish are quoted from *Uniwersalny słownik języka polskiego*, T-Ż, p. 732; originally the preposition *z/ze* is not in bold print.

A reader may construe the scenes lexicalised through the constructions with *out of* differently studying the Polish versions of examples 24 – 26. A reader must have encyclopaedic knowledge or conventionalised knowledge on what the entity designated *Hogwarts* (Pol. *Hogwart*) symbolises in 24: “*że kanały komunikacji do Hogwartu i z Hogwartu mogą być pod obserwacją*” – see: the ‘limiting’ sense of *do*+gen and the ‘universal’ dimensionality connected with *z*+gen. Simultaneously, the English versions imply three-dimensional CONTAINER-like objects through *out* in the phrase *out of*.

What is more, the Polish version of examples 25 and 26 does not evoke the CONTAINER image schema implied by *out of the window* and *out of sight* respectively. In the latter expression, *sight* or the range of *sight* is metaphorically mapped onto a three-dimensional entity, which is omitted in the Polish version of 26.

25. *‘She had rounded the corner and vanished from view before Uncle Vernon’s voice floated out of the window again’.* (p. 8) *‘Doczłapała do rogu ulicy i zniknęła mu z oczu, zanim przez okno salonu przetoczył się ponownie głos wuja Vernona’.* (p. 9)
26. [...] *a cat streaked out from under a Parker car and flew out of sight; [...].* (p. 9) *‘[...], spod zaparkowanego samochodu wyskoczył kot, umykając w popłochu, [...].’* (p. 10)
- 3) For the pattern where **the path of motion is omitted** in the destination version (pattern 3) or where the **whole spatial scene is not included** in the target version (pattern 4)), see examples 27 – 31:
27. *Holding Her Wand like a conductor’s baton, Tonks made Her trunk hover across the room and out of the door ahead of them, [...].* (p. 53) *‘Trzymając różdżkę jak dyrygent batutę, Tonks sterowała nim przez pokój i po schodach, [...].’* (p. 65)
28. *‘Are you trying to weasel out of showing us any of this stuff?’ said Zacharias Smith.* (p. 306) *‘- Może po prostu nie chcesz uronić przed nami ani jednej ze swoich tajemnic? - zapytał Zachariasz Smith’.* (p. 383)
29. *‘Hark who’s talking, you walked out of Divination, you hate Trelawney!’ said Ron indignantly.* (p. 324) *‘- I kto to mówi! Sama zrezygnowałaś z wróżbiarstwa. Nienawidzisz tej Trelawney! – zdenerwował się Ron’.* (p. 406)
30. *Out of the corner of his eye Harry saw Ron streak off towards the goalhoops.* (pp. 359-360) *‘Kątem oka Harry zobaczył Rona, śmigającego ku pętłom bramkowym’.* (p. 450) (ORIGIN)
31. *Glimmering eerily, they drifted in and out of sight in the depths of the green liquid, looking something like slimy cauliflowers.* (p. 681) *‘[...]: połyskujące tajemniczo białe kształty wylaniały się z ciemnozielonej głębi i ginęły w niej, przywodząc na myśl jakieś oślizgłe kalafiory’.* (p. 844)

The Polish sentences in 27 – 31 do not lexicalise the spatial scene and the path denoted through the constructions with **out of** in the source version: *przez pokój* implies 'through/across/over the room' in 27; the NOT INVOLVED sense realised through e.g. **out of** followed by some activity, for example "Are you trying to weasel **out of** showing us [...]" in 28, has no "contour" of an abstract spatial situation in the Polish version: "*nie chcesz*" + infinitive may mean 'you do not want to' + bare infinitive. The complex verb *zrezygnować* does not evoke an abstract spatial configuration in 29; nor does the embedded idiomatic construction in the instrumental case *kątem oka* in 30. While the English version of 31 captures the non-physical dimensionality in the prepositional phrase **out of sight**, the target version profiles or focuses on a different "configuration" – *dark green depths*, in which *they* were *disappearing*, i.e. *they* were *out of sight* profiles a different entity – *sight*.

3. Patterns for rendering the path evoked by constructions with *into* and *out of* into Polish, a Slavic language – Conclusion

The paper shows analyses of example constructions with the English prepositions **into** and **out of** rendered into Polish. The sources of the examples are two written texts, books out of the series on Harry Potter – the original *Harry Potter and the Order of Phoenix* by Joanne Kathleen Rowling and the translation into Polish by Andrzej Polkowski. The translator has rendered all the books within the series. According to the general opinion, the Polish version reads well. Being a dynamic story, abounding in descriptions of motion events, the book in the original version has provided a lot of examples.

Although constructions with the prepositions **into** and **out of**, used respectively, evoke a basic image schema, the CONTAINER schema, apart from the PATH image schema, they may not be rendered in a straightforward way into Polish, a Slavic language. The straightforward way is featured by the **standard** pattern for expressing utterances with English particles and/or prepositions in the Polish language, which is realised by constructions with satellites: verb prefixes and/or prepositions implying the path of motion. The standard pattern, due to the presence of satellites, correlates with the English constructions typically lexicalising the path of motion through free satellites – verb particles, also through prepositions. The standard pattern shows sentences that realise the path of motion according to that lexicalised by English constructions with *into* and *out of*. Nevertheless, in Polish, we have to take into consideration the whole construction to conceptualise LOCATION or the PATH. For example, Zofia Zaron stresses that it is unquestionable that the locative sense is conveyed through the whole con-

struction (see Zaron 2005: 51), not through the preposition *w*. Renata Przybylska explains that the contrast between the reading of *w*+acc and *w*+loc is shown exclusively through the case of a post-prepositional noun (see 2002: 242). Zdzisława Krażyńska observes that it is the accusative case of the post-prepositional noun that indicates the adlative orientation. The researcher adds that this meaning of that case exists exclusively in spatial constructions (see 2000: 41-42). The prefixes *w-*, *we-* or *wy-* on the verbs of motion accompanying the prepositional phrases also evoke orientation of motion: the former ones – adlative (where to?), the latter – ablative (where from?). Thus, constructions with prefixes on verbs and pos-prepositional nouns, for example in the accusative case, may inform about the path of motion in the Polish language. English communicates this information through the satellite.

Apart from the standard pattern, a reader may often come across other ways of rendering English constructions with path satellites into Polish, out of which other regularities emerge – other patterns: a given path of motion may be evoked in Polish through other syntactic and semantic categories than those corresponding to the satellite in the English version, the path of motion may be omitted or the whole spatial scene may not be included in the Polish version. Despite that, a reader conceptualises the given situation, expressed by constructions with satellites in the English version, for example through conceptual blending processes, background and encyclopaedic knowledge and the like. A reader may observe “less path of motion” lexicalised in the target, Polish version.

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