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SCENES WITH ENGLISH PREPOSITIONS *OUT* AND *IN* EXPRESSED IN POLISH, SLOVENE AND MONTENEGRIN (SELECTED SEMANTIC AND PRAGMATIC ASPECTS)

W artykule zaprezentowano przyimki angielskie out i in w zdaniach familiarnych przetłumaczonych na języki słowiańskie: polski, słoweński i czarnogórski. Przyimek in należy do grupy pojęć uniwersalnych. Z kolei wielokierunkowy przyimek out, będący jedną z wielu form opozycyjnych dla in, nie jest pojęciem uniwersalnym w każdym języku naturalnym. Przykłady zademonstrowane w artykule ukazują, iż prosty umiejscawiający przyimek topologiczny in łatwo znajduje semantyczne i syntaktyczne odpowiedniki w przekładzie na języki słowiańskie: polski, słoweński i czarnogórski. Z kolei ścieżka/tor ruchu (ang. path) wyznaczana przez wielokierunkowy przyimek out w przekładzie na języki polski, słoweński i czarnogórski wyrażana jest za sprawą zróżnicowanych kategorii semantycznych i syntaktycznych, bądź jest w przekładzie omijana.

The object of study in this paper are two English prepositions: <u>*out*</u> and <u>*in*</u> in translation into Polish, Slovene and Montenegrin. While <u>*out*</u> belongs to the group of generally oriented or omnidirectional prepositions, <u>*in*</u> is a simple topological form, which finds counterpart notions across natural languages. S. C. Levinson and S. Meira, following J. Piaget, put forward a proposition that <u>*in*</u> belongs to the group of simplest spatial notions. [...] *These concepts would be coded directly in language, above all in small closed classes such as adpositions – thus providing a striking example of semantic categories as language-specific projections of*

universal conceptual notions.[1] Prepositions are examples of adpositions. Constituting an oppositional pair, English prepositions <u>out</u> and <u>in</u> are reflected differently in translation into other natural languages, e.g. Polish, Slovene and Montenegrin. Form <u>out</u>, with meaning <u>not in</u>, is one of many opposites to <u>in</u>. The group of prepositions lexicalizing opposite scenes to those constructed by <u>in</u> involves: <u>on</u>, <u>above</u>, <u>under</u>, <u>behind</u>, <u>in front of</u>, <u>around</u>, <u>near</u>, etc.[2] However, within that cluster <u>out</u> is the most general form indicating location and direction.

The object of the paper is to present some ways of semanticizing spatial scenes in Polish, Slovene and Montenegrin, scenes equivalent to those expressed by English forms <u>out</u> and <u>in</u>. Attention is paid to <u>in</u> acting as *a preposition of place* opposite to <u>out</u>. <u>In</u> is also demonstrated as *a preposition of path* opposite to <u>out</u>.

Each preposition or spatial particle evokes *a proto-scene*[3], which is always construed in the physical domain and represents the highest frequency of occurrence in usage events. *Proto-scenes* for all prepositions facilitate conceptualization of sub-scenes or extended scenes, which are construed in abstract and temporal domains.

Spatial relations and scenes are composed of a *Trajector* (or *Figure*) and a *Landmark* (or *Ground*). Spatial scenes portray *localization*, process of *placement*, and *motion*. The philosophy of motion lies within interests of an established cognitive philosopher and linguist L. Talmy. In 1983 he accepted parameters for motion, among other ones *Figure* and *Ground*, which R. W. Langacker treats respectively as *Trajector* and *Landmark*.[4] Those parameters constitute cofigurational elements of a spatial scene.

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[1] Cf. S. C. Levinson, S. Meira: *Natural concepts in the spatial domain - adpositional meanings in cross-linguistic perspective: an exercise in semantic typology*. [In:] *Language*, 79(3), 2003, p. 485. Paper accessed online in January 2008. [URL: http://www.mpi.nl/world/persons/private/levinson/publicat.htm]

[2] Cf. S. Lindstromberg: *English Prepositions Explained*. John Benjamins Publishing Company. Amsterdam/Philadelphia 1998, p. 71. S. Lindstromberg does not use italics and does not underline these words.

[3] *Proto-scene* is the main scene. The notion *proto-scene* is used here after: A. Tyler, V. Evans: *The Semantics of English Prepositions*. *Spatial Scenes*, *Embodied Meaning and Cognition*. Cambridge University Press. Cambridge 2003.

[4] Cf. R. W. Langacker: *Foundations of Cognitive Grammar*, Vol. I. Stanford University Press. Stanford, CA, 1987, pp. 217-220. (See also:) *Trajector as figure* pp. 231-236 and *Trajector/Landmark Differentiation* pp. 267-268.

Trajector (TR) [...] *is the locand (i.e., the element located) and is typically smaller and movable; a landmark (LM), which is the locator (i.e., the element with respect to which the TR is located) and is typically larger and moveable* [...].[5] In order to analyse English prepositions, e.g. *in* and *out*, in selected translation patterns, proto-scenes for those forms should be first referred to.

1. 1. The *proto-scene* for *in*

It has been widely emphasized that *geometric-spatial relations are not sufficient to explain the complete range of spatial uses commonly associated with spatial particles*.[6] For example, apart from purely spatial properties what is essential to define the usage of preposition *in* is a functional relation.[7] A. Tyler and V. Evans point out that [...] *the proto-scene for <in> constitutes a spatial relation in which a TR is located within a LM which has three salient structural elements – an interior, a boundary and an exterior. In addition to the spatial relation designated, the proto-scene for <in> is associated with the functional element of contaignment.*[8]

Nevertheless, *containment* assumes various forms reflected in physical and non-phycical objects. J. Yates gives examples of diversified nominal phrases with *in*, where that form indicates: 1) *location inside or within something else*, which illustrates the proto-scene for *in*, 2) *membership of a group or category*, 3) *a period of time*, 4) *after a period of time*, 5) *movement or transfer from one place into another*, 6) *the number of individual parts of something*, [...], 34) *a topic*.[9] Preposition *in* mediates the spatio-functional relation in spatial scenes involving geo-physical divisions such as *cities*, *towns*, *continents*, *countries*, *states*, etc., comfortable and safe places like an *alcove*, a *large chair*, a *cocoon*, *a nest*,

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[5] A. Tyler, V. Evans: : *The Semantics of English Prepositions. Spatial Scenes*, *Embodied Meaning and Cognition*. Cambridge University Press. Cambridge 2003, p. 50.

[6] Cf. C. Vandeloise, A. Herskovits [in:] A. Tyler, V. Evans: *The Semantics of English Prepositions*. *Spatial Scenes*, *Embodied Meaning and Cognition*. Cambridge University Press. Cambridge 2003, p. 181.

[7] Cf. C. Sina i K. Jensen de López: *Language, culture and the embodiment of spatial cognition*. [In:] *Cognitive Linguistics* 11 – 1/2. Walter de Gruyter 2000.

[8] A. Tyler, V. Evans. Ibidem, p. 185.

[9] Cf. J. Yates: *The Ins and Outs of Prepositions. A guidebook for ESL students and all others seeking help in correct use of prepositions*. Barron's. New York 1999, pp. 56-67.

etc., interior areas, for example *an attic*, *a balcony*, *a basement*, *a building*, *a corner*, *a hall*, *a kitchen*, *an office*, *a room*, etc., vehicles where people cannot stand and walk, for instance *a car*, *a canoe*, *a helicopter*, *a small plane*, *a small boat*. The category of extended containers also comprises publications and speeches, e.g. *articles*, *books*, *dictionaries*, *encyclopedias*, *lectures*, *magazines*, *newspapers*, and *speeches*.[10]

The nominal phrases with *in* in most cases find parallel spatial and functional relations in Polish (through preposition *w*), Slovene (reflected by preposition *v*) and Montenegrin (by preposition *u*). Nonetheless, *Landmarks* conceptualized as bounded in spatial relations designated by *in* may be perceived as surfaces in spatial scenes lexicalized in Polish, Slovene and Montenegrin, e.g. English expression *in the picture* becomes *na obrazku* in Polish, *na sliki* in Slovene, and *na slici* in Montenegrin. Therefore, although the proto-scene lexicalized by *in* is universal, correspondence is not observed throughout all of the nominal phrases with English *in* expressed in Polish, Slovene and Montenegrin.

1. 2. The proto-scene for *out*

Out, which dominates in the adverbial usage, is one of several forms describing opposite relations to *in* – *out* means *not in* and – as S. Lindstromberg puts it – *includes <on>, <above>, <under>, <behind>, <in front of>, <around>, <near>, etc.*[11] Therefore, the functional element of *no inclusion* correlates with the spatial relation lexicalized by *out*. A. Tyler and V. Evans claim that *a consequence of not being contained is that the TR is unrestricted and hence accessible.*[12] *Out* usually functions as an adverb, e.g. *They've just gone out*, nonetheless in the cluster *out of*, form *out* appears as a preposition. While *out* communicates location *not in*, the complex preposition *out of*, following R. Dirven, *denotes departure from an enclosure,*[...].[13]

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[10] Ibidem, p. 56.
[11] Cf. S. Lindstromberg: *English Prepositions Explained*. John Benjamins Publishing Company. Amsterdam/Philadelphia 1998, p. 71.
[12] A. Tyler, V. Evans. Ibidem, p. 201.
[13] R. Dirven: *Dividing up physical and mental space into conceptual categories by means of English pprepositions*. [In:] *The Semantics of Prepositions. From Mental Processing to Natural Language Processing*. Ed. C. Zelinsky-Wibbelt. Mouton de Gruyter. Berlin/New York 1993, p. 84.

Apart from the proto-scene, like all prepositions, *out* also constructs sub-scenes which code the functional element of *non-containment*.

2. Forms: *in* and *out* in examples of translation into Polish, Slovene and Montenegrin

While *in* plays the role of a simple topological locating element, *out* belongs to the cluster of omnidirectional terms. S. C. Levinson and S. Meira, following the observations made by J. Piaget, argue that the simlest spatial notions, e.g. *in*, *on*, *under*, are generally recognized as universal. Furthermore, those notions are usually coded in natural languages as adpositions.[14] Out of that observation arises an issue whether the notion *in*, being cross-linguistically universal, in translation finds semantic and syntactic equivalents in Polish, Slovene and Montenegrin. Moreover, there is a question concerning *out*, acting as *not in* and not found in the group of language universals, whether *out* receives semantic and syntactic spatial equivalents in patterns of translation into Polish, Slovene and Montenegrin. The following analysis shows some solutions to the above issues.

2. 1. Form *in* in examples of translation into Polish, Slovene and Montenegrin

Since the lexeme *in* not only denotes static but also dynamic spatial relations, examples of translation into Polish, Slovene and Montenegrin involve static and dynamic physical scenes.

2. 1. 1. Static scenes with *in*

Static scenes lexicalized by *in* contain a three-dimensional *Landmark*, which is idealized as *a container*. That static relation described by *in* is included in examples 1. to 7. below, where a *Landmark* takes the form of *a trunk*, *a house*, *a school building*, *a room*, *a car*, *a shower booth*, *and* the interior of *a lock in the door*.

In order that the relation in the destination versions may correlate with the relation designated by *in* in the source version, the destination

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[14] Cf. S. C. Levinson, S. Meira. Ibidem, p. 485.

versions should include a spatial relation featuring a LM which is a three-dimensional *container*. Due to *in* the *Trajector* is located within the interior region of a *Landmark*. Although examples 1. to 9. employ different prepositions in the destination versions – Polish, Slovene and Montenegrin – only prepositions *w* in Polish, *v* in Slovene, and *u* in Montenegrin mediate the spatio-functional relation correlating with the static spatial relation indicated by English preposition *in*. Moreover, within the three Slavic versions presented below there are other prepositions rendering *in*: *na* and *pod*, which constitute different spatial relations to that expressed by English *in*.

1. *Your son's **in** the trunk right now*. 'Twój syn jest **w** bagażniku.'; 'Tvij sin je **v** prtljažniku.'; 'Tvoj je sin **u** prtljažniku.' (The Whole Ten Yards)[15]

2. *We're defending Brooke Windham... whose very wealthy husband was found shot to death...**in** their Beacon Hill mansion*. 'Bronimy Brooke Windham, której bogatego męża znaleziono zastrzelonego **w** ich willi **w** Beacon Hill.'; 'Zastopamo Brooke Windham. Njenega bogatega soproga so ustrelili **v** njuni vili **na** Beacon Hillu.'; 'Branimo Brooke Windham, čiji je bogati muž pronađen ubijen u njihovoj vili na Beacon Hillu.' (Legally Blonde)

3. *She was my girlfriend **in** prep school*. 'Była moją dziewczyną **w** szkole średniej.'; 'Že **v** srednji šoli je bila moje dekle.'; 'Ona je bila moja đevojka **u** srednjoj školi.' (Legally Blonde)

4. *I just wanted to say that you were so brilliant **in** there*. (in the courtroom) 'Chciałem tylko powiedzieć, że byłaś wspaniała.'; 'Rad bi ti le rekel, da si bila neverjetna.'; 'Samo sam želio da ti rečem da si bila sjajna tamo.' (Legally Blonde)

5. Why can't I stay in here? 'Nie mogę tu zostać?'; 'Zakaj ne morem ostati tukaj?'; 'Zašto ne mogu ostati ovđe?' (The Whole Ten Yards)

6. *Silence **in** my courtroom*. 'Cisza **na** sali.'; 'Tišina **v** dvorani.'; 'Tišina **u** dvorani. ' (Legally Blonde)

7. *You're shooting at the house, they're **in** the car*. 'Rozwalamy dom, a ci są **w** samochodzie.'; 'V hišo streljaš, oni pa so **v** avtu.'; 'Pucaš u kuću, a oni su **u** autu.' (The Whole Ten Yards)

8. *No, I was **in** the shower*. 'Nie, byłam **pod** prysznicem.'; 'Ne. **Pod** prho sem bila.'; 'Ne, bila sam **pod** tušem/ispod tuša.' (Legally Blonde)

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[15] The English text comes from two feature films: *The Whole Ten Yards* and *Legally Blond*. The examples of translation into Polish and Slovene are the film subtitles quoted here. Translation into Montenegrin was done by Dr. Przemysław Brom, whom I thank for it. After the source English version come three destination versions: first Polish, then Slovene, and Montenegrin.

9. *Then finally, I hear the guy's key **in** the lock.* 'I w końcu słyszę, jak facet **wkłada** klucz **do** zamka.'; 'Potem sem slišala, da **odklepa** vrata.'; 'Konačno, čujem kako momak stavlja ključ **u** bravu.' (The Whole Ten Yards)

Examples 1. through 9. contain the relation of *containment* in the three destination versions, however, the original configuration is not reflected in examples 4., 5., 6., 8., 9. in Polish, and 4., 5., 8., 9. in Slovene, also in examples 4., 5., 8. in Montenegrin.

The spatial relations holding between the TR and LM in examples 10. to 15. are extensions of the proto-scene for <u>in</u>. In quotation 10. the *Landmark* is a geographical object with a bounded interior. Example 11. presents a multi-element LM, which is *an organisation of girls* bearing the name of *Delta Nu*. Example 12. includes a physical LM idealized as a *container − a human heart −* and an abstract TR object, which in this case is non-physical *feeling − love*. Example 13. presents a physical LM *− a magazine* and a physical TR *− a photograph*. Quotations 14. and 15. demonstrate a physical TR *− a human being −* located in an abstract LM *− feeling of fear*.

10. *Call me if you're ever **in** California. OK*? 'Zadzwoń, jeśli będziesz kiedyś **w** Kaliforni.'; 'Če kdaj zaideš **v** Kalifornijo, me pokliči, prav?'; 'Nazovi me ako ikad bideš **u** Kaliforniji.' (Legally Blonde)

11. *I had the highest GPA **in** Delta Nu.* 'Mam najwyższą średnią **w** Delta Nu.'; 'Najboljše ocene **v** Delti Nu imam.'; 'Imam najbolje ocjene **u** Delti Nu.' (Legally Blonde)

12. *Only the love **in** my heart.* 'Jedynie serce **wypełnione** miłością.'; 'Le svoje ljubeče srce.'; 'Samo ljubav **u** mom srcu.' (Legally Blonde)

13. *I saw it **in** the June Vogue a year ago.* 'Widziałam ją **w** zeszłorocznym Vogue.'; 'Že lani je bila **v** reviji Vogue.'; 'Viđela sam je **u** lanjskom izdanju Vouguea.' (Legally Blonde)

14. *Look, I don't wanna raise a child **in** an environment of complete and total fear.* 'Nie chcę wychowywać dziecka **w** atmosferze strachu.'; 'Otroka nočem vzgajati **v** strahu.'; 'Viđi, ne želim odgajati đecu **u** strahu.' (The Whole Ten Yards)

15. *You are **in** no danger.* 'Nic ci nie grozi.'; 'Nisi **v** nevarnosti.'; 'Nijesi **u** opasnosti.' (The Whole Ten Yards)

Apart from example 12. where neither Polish nor Slovene semanticizes a spatial scene with the TR within the interior region of the

LM, all quotations: 10., 11., and 13. to 15. in Slovene display a spatial scene parallel to that constructed by *in*. Apart from 12. scenes parallel to those lexicalized by *in* are constructed by Polish preposition *w* from 10. to 14. What is more, in Montenegrin *u* describes relations designated by *in* throughout the list – from example 10. to 15.

All in all, the static relation designated by a simple topological English preposition *in*, which is a universal notion, in translation easily finds counterpart lexical items in Polish, Slovene and Montenegrin. English form *in*, Polish preposition *w*, Slovene preposition *v*, and Montenegrin preposition *u* are universal notions expressing *containment*. Static spatial relations designated by *in* easily find corresponding relations in translation into Polish, Slovene and Montenegrin. That statement, however, can be partially denied when *in* applies to dynamic scenes.

2. 1. 2. Dynamic scenes with *in*

The dynamic spatial relation, expressed by *in*, holding between the TR and LM in each of sentences 16. through 26. does not find the locating equivalent *w* in the Polish version. Nonetheless, preposition *z* is used in Polish and *iz* in Slovene and Montenegrin in example 16. However, those lexical items point to the source of the path of motion, not to its destination. In majority of the examples presented below, *in* is reflected in Slovene and in Montenegrin by its exact spatial matches – prepositions expressing destination of the path: *v* and *u*.

16. *Why else would she have flown **in from** Newport*? 'Po co leciałby aż **z** Newport?'; 'Le zakaj bi sicer hodila **iz** Newporta?'; 'Zbog čega drugog bi dolazila **iz** Newporta?' (Legally Blonde)

17. *We just got it **in** yesterday*. 'Tę **dostaliśmy** wczoraj.'; 'Tole smo **dobili** ravno včeraj.'; 'Tek smo je **dobili** juče.' (Legally Blonde)

18. *And you didn't just get it **in***. 'I wcale nie jest nowa.'; 'Sicer pa ni od včeraj.'; 'Nijesi je upravo **dobila**.' (Legally Blonde)

19. *Pooh bear, just get **in** the car*. 'Misiaczku, **wsiadaj**.'; 'Miška, prosim, spokaj se **v** avto.'; 'Draga, samo uđi **u** auto.' (Legally Blonde)

20. *Did you have a problem getting **in the room***? 'Nie mogłaś dostać się **do pokoju**?'; 'Si imela težave pri vstopu **v** sobo?'; 'Imala si probleme ulazeći **u** sobu?' (The Whole Ten Yards)

21. *I don't wish to get back **in** the game*. 'Nie chcę wracać **do** gry.'; 'Nočem se vrniti

v igro.'; 'Ne želim se vraćati **u** igru.' (The Whole Ten Yards)

22. *All right, so you go **in** and you grab him*. 'Idź **tam** i do schwytaj.'; 'Greš noter in ga zgrabiš.'; 'Dobro, uđi **tamo** i uhvati ga.' (The Whole Ten Yards)

23. *She had eight grilled cheese sandwiches. She stuffed them **in** her mouth all at once*. 'Zjadła osiem kanapek z serem. Wepchnęła je **do** buzi wszystkie naraz.'; 'Nabasala se je z osmimi toplimi sendviči. Vse naenkrat je stlačila **v** usta.'; 'Pojela je osam toplih sendviča. Nabila ih je sve zajedno **u** usta.' (Legally Blonde)

24. *Come **in***. 'Proszę.'; '**Naprej**.'; '**Naprijed/Uđite**.' (Legally Blonde)

25. *Don't go **in**. There's a surprise **in** there! Don't look*. 'Nie **wchodź**! To niespodzianka! Nie patrz.'; 'Ne **hodi** tja. Presenečenje imam! Ne glej!'; 'Nemoj **ulaziti**. Tamo je iznenađenje. Nemoj gledati.' (The Whole Ten Yards)

26. *If you ever grab me like that again, I will stick a knife **in** your face*. 'Jak jeszcze raz tak mnie złapiesz, to wbiję ci nóż **między** oczy.'; 'Če me še enkrat takole primeš, boš dobila nož **v** obraz!'; 'Ako me još jedanput tako uhvatiš, staviću ti nož **u** lice.' (The Whole Ten Yards)

Dynamic scenes constructed by *in* contain a TR in motion. The path takes beginning somewhere *out* and leads to the area located within the interior region of a *container* type LM. A Polish lexeme associated with a similar relation is preposition *do*, in English 'to', e.g. *On idzie teraz do samochodu*, 'He's going *to* his car right now'. Nevertheless, even though Polish preposition *do* designates the path component of motion, the destination of motion may be not only a three-dimensional object, e.g. *a car*, but also a two-dimensional object, e.g. *a wall*, and a zero-dimensional *point*. Although Polish does not demonstrate correlation with English with regard to dynamic spatio-functional relations mediated by English preposition *in*, Slovene and Montenegrin tend to use equivalent spatial forms: *v* and *u*, which like preposition *in* often follow verbs of motion.

All in all, notion *in* is universal cross-linguistically. It is interesting whether Polish, Slovene and Montenegrin behave alike when it comes to lexicalizing *out*, an omnidirectional and not universal notion opposite to *in*.

2. 2. Form *out* in examples of translation into Polish, Slovene and Montenegrin

English preposition *out* conveys the sense *not in*, thus belongs

to a group of prepositions placing a TR in the exterior region of a LM. While *in* is a locating preposition, *out* is an orienting form which indicates the path of motion taking the TR from the interior area of the LM to the exterior region beyond the LM. The scenes lexicalized by *out*, in Polish are generally expressed with a single verb, without a satellite equivalent to *out* or omitted, which is illustrated in the examples below. The Slovene and Montenegrin languages, however, apart from a single verb also use diversified semantic and syntactic forms and omissions of spatial scenes. Nevertheless, within eleven patterns of translation into Slovene and Montenegrin, two – 29. and 33. – include preposition *iz*, which to some extent correlates with English *out*.

English quotations 27. to 34. include a LM which is a three-dimensional object, examples 35. to 37. hold extended LMs: the first two in the physical domain, the last one in the abstract domain.

27. *If you don't know the answers, they just **kick** you **out***? 'Gdy ktoś nie zna odpowiedzi, to zostaje **wyrzucony** z zajęć?'; 'In če ne veš odgovora, ti preprosto **pokažejo vrata**?'; 'Kada ne znaš odgovor, oni te išćeraju **van**/napolje?' (Legally Blonde)

28. *I met someone else. Move **out***. 'Mam kogoś innego. **Wyprowadź się**.'; 'Drugo imam. **Spokaj**.'; 'Imam drugoga. **Iseli** se.' (Legally Blonde)

29. *Get **out of** the car. Get **out***. '**Wysiadaj!**'; '**Ven iz** avta. **Pojdi ven**.'; '**Izlazi iz** auta. **Izlazi**.' (The Whole Ten Yards)

30. *Tomato sauce is a tough stain to get **out***. 'Sos pomidorowy **zostawia** okropne plamy.'; 'Tak madež je težko **očistiti**.'; 'Sos od paradajza **ostavlja** mrlje/fleke.' (The Whole Ten Yards)

31. *I am not gonna go **out** there and risk my ass for my wife...* 'Nie zamierzam **wystawiać** na ryzyko mojego tyłka dla mojej żony.'; 'Ne bom tvegal riti zaradi svoje žene …'; 'Ne namjeravam **riskirati** dupe zbog svoje žene.' (The Whole Ten Yards)

32. *Apologize, then she'll come right **out***. 'Przeproś, to od razu **wyjdzie**.'; 'Opravičujem se, **kmalu bom**.'; 'Izvini se, pa će ona odjednom **doći**.' (The Whole Ten Yards)

33. *Any of your knuckleheads follow this car, I start throwing **out** body parts*. 'Jak poślesz za nami swoich jełopów, będę **wyrzucał** kolejne części ciała.'; 'Če nam bo kdo sledil, bom **iz** avta metal košček za koščkom.'; 'Ako nas bilo koji od tvojih budala bude pratio, počeću da **iz** auta izbacujem djelove tijela.' (The Whole Ten Yards)

34. *I don't take the trash **out***. 'Nie **wynoszę** śmieci.'; 'Ne **odnašam** smeti.'; 'Ne **iznosim** smeće.' (The Whole Ten Yards)

35. *Careful backing **out**, hon*. 'Uważaj przy **cofaniu**.'; 'Pazljivo vozi, draga.'; 'Pažljivo se **povlači**, draga.' (The Whole Ten Yards)

36. *Oh, my gosh...you guys have to help me pick **out** the perfect outfit*. 'Kurczę. Musicie mi pomóc **wybrać** odpowiedni strój.'; 'Moj bog. Punci, po obleko moramo.'; 'Bože, morate mi pomoći da **izaberem** odijelo.' (Legally Blonde)

37. *No, he didn't help me **out***. 'Czy **pomógł**? Nie, wcale.'; 'Ne, ni mi **pomagal**.'; 'Ne, nije mi uopšte bio od **pomoći**.' (The Whole Ten Yards)

Although in Polish, Slovene and Montenegrin are observed spatial relations reflecting those indicated by *out*, in translation from English into Polish, for majority of destinaton versions, they are lexicalized by a single verb of motion. In Slovene and Montenegrin beside a single verb are employed different means of communicating that spatial information. In consequence, Polish, Slovene and Montenegrin do not consistently use a satellite equivalent to omnidirectional *out* semanticizing spatio-functional relations.

3. Consolidation

The paper contributes to the issue how natural languages semanticize spatial scenes. Examples of spatio-functional relations described by English oppositional prepositions *in* and *out* are demonstrated on the basis of patterns of habitual language used in films. Since the configuration constructed by *in* is cross-linguistically universal, there are equivalent notions found across most of natural languages. That assumption receives confirmation in examples of translating into Polish, Slovene and Montenegrin sentences with static usage of *in*. Preposition *in* is a simple topological locating form.

What is more, when *in* mediates dynamic relations in which the *Trajector* is in motion, the destination versions – Polish, Slovene and Montenegrin – present different translation patterns. Slovene and Montenegrin through *v* and *u*, more often than Polish, lexicalize relations counterpart to those mediated by English preposition *in*.

Expressing spatial relations changes when it comes to these notions which are not cross-linguistically universal. For instance, while English codes the path of motion, e.g. for *out*, in a satellite, which is a

213

lexical unit following a verb of motion, Polish, Slovene and Montenegrin make use of different semantic and syntactic categories to express similar spatio-functional relations. They also use omissions of counterpart spatial scenes.

The paper contributes to long-drawn-out explanations concentrating on translation patterns of English oriented prepositions into Polish.[16] Slavic languages: Polish, Slovene and Montenegrin semanticize spatial relations in a similar way.

Dorota CHŁOPEK

SCENES WITH ENGLISH PREPOSITIONS *OUT* AND *IN* EXPRESSED IN POLISH, SLOVENE AND MONTENEGRIN (SELECTED SEMANTIC AND PRAGMATIC ASPECTS)

Summary

The paper argues that while habitual English lexicalizes most important components in spatio-functional relations with *satellites*, which among other syntactic forms comprise prepositions, e.g. *in* and *out*, in translation of omnidirectional *out* languages: Polish, Slovene and Montenegrin tend to convey the *path* differently: Polish usually with a single verb, Slovene and Montenegrin with a variety of semantic and syntactic items. Nonetheless, English preposition *in*, featuring a cross-linguistically universal notion, in translation into Polish, Slovene and Montenegrin generally finds counterpart syntactic elements.

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[16] Cf. D. Chłopek: *Scenes constructed by English spatial particles expressed in Polish* (*chosen semantic and pragmatic aspects*). Ed. E. Tokarz. In press. ATH. Bielsko-Biała.

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