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English constructions with directional particles and pre-positions – patterns of Polish translation

In this paper, I argue that expressing English constructions lexicalising Path in Motion events in Polish may present problems – for non-native students of English and for translators – because of different lexicalisation patterns based on speech habits built upon an inflected language. I show a series of examples of English utterances with constructions denoting Path through satellites (which are verb particles) and through prepositional phrases, rendered into Polish. I have structured them according to four main ways of translating such constructions that are consistently followed by Polish translators, which I have labelled ‘patterns’ of translation. The objective of presenting those patterns is to bring certain regularities related to using English constructions with particles and prepositions to the attention of both students and translators in Poland and other Slavic speaking communities.

Key words: patterns of translation; particles; prepositions; Motion event; Path of motion; satellites; lexicalisation.

1. Introduction

Teachers of English as a Second/Foreign Language often find prepositions and particles “among the most difficult, but also the most intriguing, forms [...]” (O’Dowd 1998: 6) their students “have to master in learning the English language” (*ibid.*). My long experience in teaching English to Polish students at all levels of advancement in that language has led me to the same finding. Therefore, in this paper and in other works (see Chłopek 2008a, b, c), I have focused on certain complexities of using English particles and prepositions through examples of translations from English into Polish, first by contrasting numerous examples of spoken discourse – original dialogues from 55 films with Polish

subtitles (see Chłopek 2008a, b) – then, by juxtaposing and comparing samples of translation from English into other Slavic languages, such as Slovene and Montenegrin (see Chłopek 2007; 2008c), which was done in writing; subsequently by contrasting extracts of written translation of a fraction of an English book into Polish (see Chłopek 2009a, b, 2009c in press; 2010). I have searched an answer to the question why, for example, Polish students of English as a Foreign Language find it difficult to conceptualise many constructions with particles or prepositions or to use such constructions properly in their utterances, in verbal communication. Moreover, being aware that English constructions with particles or prepositions denote particular spatial situations and realising the importance of expressing various ideas through such constructions may help numerous students of English as a Foreign Language decode or use them naturally and correctly. In line with my earlier research (see Chłopek 2006; 2007; 2008a, b; 2009a, b, c; 2010; also Chłopek and Tokarz 2006), in this paper structured upon examples of translation of written discourse, I argue that the difficulties with the English particles and prepositions are culturally motivated since native speakers of Polish do not tend to employ the PATH image-schema as frequently as the native users of English do when they express ideas on daily basis, which alludes to the Sapir-Whorf hypothesis (see Whorf 1956). Although native speakers of Polish have all the verbal potential to semanticise Path of motion through constructions with satellites – verb prefixes – as do the native speakers of English – through verb particles – they tend to express this semantic component of Motion using other categories than satellites employed in numerous usage events in English. The main theoretical issue of the analysis presented in this paper is structured upon elements of the powerful pioneering theory developed by Talmy relating to the bi-categorial typology of languages based on how they encode Motion events (see Talmy 1985¹; also 2000b).

In this paper, I present four general patterns identified through my earlier research followed by native users of Polish when rendering English constructions lexicalising the PATH image-schema. They are depicted through examples with my comments. Through this analysis, I argue that the usage patterns relating to Polish utterances that arise from translating English constructions conveying Path into Polish are culturally motivated, which complies with the observation that “The motivations for different usage patterns in a foreign language are often only learned through a long experience of the cultural environment of that language” (Zelinsky-Wibbelt 1993: 351). According to Dakowska,

¹ Lexicalization patterns: semantic structure in lexical forms. Timothy Shopen, ed. *Language Typology and Syntactic Description*, vol. III. Cambridge: CUP. First published 1985: 57-149. Second edition published 2007. The second edition is “a revised and expanded version of Talmy (1985)” (Talmy 2007: 66).

Language learning results from the experience of participating in various forms of verbal communication, whereas the material locus of language learning is the human information processing system, specialized for language. [...], it consists of such subsystems as perception, attention, memory, planning, monitoring, retrospection and anticipation. [...] Verbal communication is also constrained; while using a highly organized language system as its coding device, it employs discourse schemata, plans, domain specific concepts and terms, conventions, norms and rules. (2003: 33)

Therefore, conventions in verbal communication may be the reason for diversifying the original constructions lexicalising Path into the four main patterns of translation in Polish. I apply the above observations to the first language usage habits present in verbal communication through native cultural entrenchment of verbalising concepts, especially those based on spatial scenes derived from real situations or extended metaphorically. This opening idea is supported by a series of examples analysed in the main part of this paper, in Part 4.

Following these comments, in Part 2, I briefly introduce the aspects of the theoretical framework developed by Talmy that instigated the patterns of translation demonstrated through this text. In Part 3, I overview some relevant works on Slavic languages which have been influenced by the typological differentiation elaborated by Talmy. These papers by Kopecka, Filipović, Nikitina, Rakhilina, the paper by Gor, Cook, Malyushenkova and Vdovina have been published in a single volume edited by Hasko and Perelmutter (Hasko and Perelmutter, eds. 2010). Other references are Nessel (2007; 2010) and Šarić's *Spatial Concepts in Slavic*. In Part 4, in the first section, I refer to the usage based view on constructions shared by cognitive linguists since I use the word 'construction' throughout the analysis in the second section of Part 4, where I give examples of translations that illustrate the four topic patterns. The second section of Part 4 has four subsections, one for each pattern, respectively. I describe the configurations depicted by the constructions reflecting each pattern and comment upon the syntactic and semantic value of the translation versions. I do not assess the quality of the outcome of the translation, but compare the two versions: the English sentences lexicalising the notion of PATH and the results of rendering them into Polish. In the final segment, which is Part 5, I present my consolidating assumptions and overall conclusions.

Throughout the paper, following Talmy (see 2007), I start the phrase 'Motion event' with a capital 'M' and I write the words lexicalising the semantic components of Motion event, such as 'Motion' and 'Path', with a capital 'M' and a capital 'P', respectively. I do not put a capital 'M' or a capital 'P', at the beginning of the words *motion* and *path* in expressions with those words, for example 'path-constructions' or 'motion expressions', respectively. I capitalise the words

symbolising the notions of PATH or MOTION, the words that lexicalise image-schemas and domains. I highlight prepositions in English and Polish, English particles and Polish prefixes located within the linear structure of the examples since, following Talmy (e.g. Talmy 2007), I treat them as the main path-elements in English and in Polish, respectively. I also highlight or underline other syntactic constructions that may convey the semantic component of Path in the Polish sentences.

2. Introduction into the basic notions of the analysis

According to Talmy (e.g. 2000b) and Slobin (2003: 162-163), Germanic languages and Slavic encode the semantic component of Path through satellites, which accompany verbs. While English generally uses free satellites for denoting the semantic element of Path – particles – Slavic can do it through bound morphemes, which are prefixes on verbs. “Generally, the Path is expressed fully by the combination of a satellite and a preposition” (Talmy 2007: 141), for example, in the sentence *He walked up to her*, the Path is semanticised by the satellite *up* and the preposition *to*. The Polish version of that situation ‘On podszedł **do** niej’ has the construction with the satellite *pod-* and the preposition *do+gen.* (gen. = the genitive case) informing the reader about the Path. Talmy emphasises “[...] that satellites should be well distinguished from prepositions” (2000b: 106). The satellite is ‘bound’ to the verb (see *ibid.*). Although Polish has all the potential to render the English utterances with particles or satellites and prepositions of path, as demonstrated in the example shown above, this semantic component of Motion may be expressed differently than in English, not through constructions with satellites, or it may also be omitted in the translation version.

Talmy considers

[...] a situation containing motion or the continuation of a stationary location alike as a ‘Motion event’ (with a capital ‘M’). The basic Motion event consists of one object (the ‘Figure’) moving or located with respect to another object (the reference-object or ‘Ground’). It is analysed as having four components: besides ‘Figure’ and ‘Ground’, there are ‘Path’ and ‘Motion’ present. The ‘Path’ (with a capital ‘P’) is the path followed or site occupied by the Figure object with respect to the Ground object. ‘Motion’ (with a capital ‘M’) refers to the presence per se of motion or locatedness in the event. [...]. In addition to these internal components, a Motion event can be associated with an external ‘Co-event’ that most often bears the relation of ‘Manner’ or ‘Cause’ to it. (2007: 70-71)

The researcher presents all those semantic entities in the following example constructions (cf. Talmy 2007, example 4: 71):

Manner:

motion: *The pencil rolled off the table*
location: *The pencil lay on the table*

Cause:

The pencil blew off the table
The pencil stuck on the table
(after I glued it)

While in the example above, English encodes the Path followed or the site occupied in the forms *off*, in the first example, and *on*, in the latter one, Polish does it in the prefixes of the verbs and in the prepositions, exposed in boldface; for instance, as far as Manner is concerned: *The pencil rolled off the table*, ‘Ołówek stoczył się **ze** stołu’, and *The pencil lay on the table*, ‘Ołówek leżał **na** stole’; as far as Cause is concerned: *The pencil blew off the table*, ‘Ołówek spadł **ze** stołu’, and *The pencil stuck on the table (after I glued it)*, ‘Ołówek znieruchomiał **na** stole /po przyklejeniu go/’ (cf. Chłopek 2006: 80).

The term ‘Path’, propounded by Talmy in connection with his examination of the Motion event (2007), written by the researcher with the uppercase ‘P’ at the beginning, pertains to the PATH image-schema (cf. Johnson 1987; Lakoff, e.g. 1987, 1989,² etc.), which may interact with the CONTAINER image-schema (cf. ibid.) on certain occasions, when an opening or an orifice in a bounded region understood as a type of a container enables a kinetic entity to move along a trajectory directed inside the bounded region, for example *Tom walked into his house*. The complex preposition *into* denotes the Path and activates two image-schemas – the CONTAINER schema through *in* and the PATH schema through *to*. Peña Cervel (2003: 53) quotes Clausner and Croft’s taxonomy of image-schemas³, where the CONTAINMENT, IN-OUT, SURFACE, FULL-EMPTY, CONTENT image-schemas are subservient to the CONTAINER image-schema. Although there are numerous basic level categories for which image-schemas can be identified, in this text, reference is made to those linked to the PATH image-schema and to the CONTAINER image-schema since the latter may mark the source or the destination point on the trajectory of movement. Johnson has formulated the following definition of an image-schema:

A recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience [...]. These patterns are embodied and give coherent, meaningful structure to our physical experience at a preconceptual level. (1987: XIV, 13)

² Lakoff (1987) has demonstrated the basic image-schemas, such as CONTAINER, PATH, PART-WHOLE, LINK.

³ Clausner and Croft (1999: 15).

That definition has been reformulated by numerous researchers; moreover, various taxonomies of image-schemas have been argued for.⁴ However, the analysis that follows in this text, substantially pertains to the Path – a prominent component of the Motion event, which has been methodologically and typologically formulated⁵ by Talmy (see e.g. 1985). While the English language predominantly⁶ encodes the Path by free satellites, i.e. by particles, and/or by prepositions, the Polish language can do it by means of bound satellites, by prefixes on verbs, also by free prepositions (see Talmy e.g. 1985 or 2000a; Slobin e.g. 2003: 163). Natural languages tend to encode the direction of orientation of the TR, the route of movement or, generally, the Path in agreement with two main typological categories proposed by Talmy for Motion events, in relation to the semantic component of Path: satellite-framed languages and verb-framed languages, respectively (see Talmy 1985). Later (e.g. 2000), the researcher “extended his typological classification to events in general, particularly, events with resulting states” (cf. Croft *et al.* 2008). English and Polish have been placed within the same typological category of natural languages developed for encoding the Path since both have been classified as satellite-framed systems. Path is encoded in the verb root in the Romance group among other languages (see Talmy 2000b: 60, 117), for example in the verb *traverser* in the following French utterances: *Traverser la rue*, *Traverser la rivière sur le pont*.⁷

Apart from the Path, Talmy has distinguished several participants in the Motion event, such as the Figure (the trajector in Langacker’s terms), the Ground (the landmark according to Langacker, nevertheless the Ground and the landmark are not overlapping categories, neither are the Figure and the trajector⁸), and the semantic component of Manner in the Motion event. Languages that express Manner through verb roots, such as English, communicate Path, for instance ‘to the other side of the road’, denoted by *over* in the sentence *Look both*

⁴ See e.g. Damasio (1989), Turner (e.g. 1996), Clausner and Croft (1999).

⁵ For example, a Danish philosopher and psychologist, Edgar John Rubin (1886-1951) pointed at the issue of Figure-Ground organisation in 1915 (cf. Boudewijnse 2005).

⁶ Certain verbs of motion, like *come* and *go*, or *enter*, denote the Path with their root, beside which there is no free satellite. These verbs respectively evoke an image-schema with the structure of the SOURCE-PATH-GOAL schema (cf. Lakoff and Johnson 1999: 33).

⁷ See: [URL: <http://fr.thefreedictionary.com/traverser>].

⁸ Although this analysis focuses on the Motion event that was elaborated by Talmy whose Ground is also an elaborate notion (e.g. *Primary Reference Object* (PRO) and *Secondary Reference Object* (SRO)), see Talmy 2000a: 180-219), I use the symbols TR and LM, adopted by Langacker (1987) for the subject and the object present in the analysed spatial scenes, which can also be observed in monographs and articles written by other researchers (see e.g. Tyler and Evans 2003).

ways before you cross **over** (= cross the road)⁹, through a movement verb and a satellite. In the Polish equivalent ‘*Spójrz na prawo i lewo nim przejdiesz*’, the Path is conveyed through a satellite, the prefix *prze-* on the verb lexicalising Motion (Pol. *iść*, Rus. *идти*, see Nesson 2010). Nonetheless, the information on crossing the road is not lexicalised exclusively by *przejdziesz*, since the prefix *prze-* has general reference to physical space: it describes relocating by moving from the initial point to the destination. According to the super image-schema evoked by the prefix *prze-*, the LM of the relation is a fragment of space or an object situated on the route of movement of the TR between the initial point and the destination (see Przybylska 2006: 142). In terms of Bojar, Polish verbs with the prefix *prze-* do not have a perative sense, which indicates where the movement is oriented. Such verbs inform the recipient of the change of localisation without indicating which way the Path goes. The direction is implied by other expressions in the linear structure of the sentence, such as a preposition or an inflectional suffix (see Bojar 1979: 127). Hence, it appears that the path satellite in English and the path satellite in Polish are not equivalent semantic categories when it comes to communicating the trajectory of movement, for example the particle *over* “indicates movement **above** something and **to the other side** of it” (Yates 1999: 106) in the sentence *Look both ways before you cross over*, the prefix *prze-*, however, may also express the movement lexicalised by *through* in English, as in *go through a tunnel*, ‘*przebyć tunel*’, or by *across*, as in the ‘on or to the opposite side’ sense: *We came across by ferry*¹⁰, ‘*Przedostaliśmy się promem*’. Numerous sentences communicate real paths like the one expressed by the sentence *Look both ways before you cross over*. However, there are also multitudinous utterances conveying extended senses with metaphorical movement and paths of movement. All in all, they are Paths – either in ‘factive’ or in ‘fictive’ Motion (see Talmy 2000a: 99-105). A Polish listener conceptualises the situation of crossing the road through the conventionalised utterance *Spójrz na prawo i lewo*. Although there is a satellite on the verb stem of that construction, the prefix *s-*, the Path is mainly triggered by the whole sentence and the situational context. On the other hand, for example, the French verb root *traverser* collocated with the referents: *rue* ‘street’, *mer* ‘sea’, *montagne* ‘mountain’, respectively, communicates the sense ‘to cross’¹¹ or ‘go across’ without any contribution received from a satellite. French has been classified as a verb-framed system. Verb-framed languages express the Path through the verb root (see Talmy, e.g. 1985 or 2000). Satellite-framed languages, for example English and Polish, express the Path “fully by the combination of a satellite and a preposi-

⁹ See: the entry for CROSS verb (GO ACROSS) [URL: <http://dictionary.cambridge.org/de-fine.asp?key=18449&dict=CALD>].

¹⁰ See: [URL: <http://www.thefreedictionary.com/across>].

¹¹ See: Larousse’s French-English English-French Dictionary (1996), the French-English Part, p. 312.

tion, [...]. But usually the satellite can also appear alone, [...]” (see Talmy 2000b: 103). Although the English language has the verb root *traverse*, which is cognate with the French verb *traverser*, the English verb *traverse* is a formal lexical item that denotes several different trajectories of movement, for example, the Path evoked by different constructions with *across*, *over*, or with *through*, respectively, in their central senses. Those senses imply diverse routes of movement. According to the *Online Etymology Dictionary*¹² (*OED*), the English verb root *traverse*, meaning ‘pass across, over, or through’, dates back to the early 14c., and derives from Romance languages: *O.Fr.* *traverser* *to cross, thwart* (11c.) (*ibid.*), going further back to Latin (see the *OED*, the TRAVERSE entry). The English verbs of movement that are of the Romance origin express the semantic component of Path in agreement with the verb-framed systems (see Talmy 2007: 92). Although English has “a number of verbs that genuinely incorporate Path, as in the Spanish conflation type” (Talmy 2007: 92), such as: *enter, exit, ascend, descend, cross, pass, circle, advance, proceed, approach, arrive, depart, return, join, separate, part, rise, leave, near, follow* (Talmy, *ibid.*), those verbs “are not the most characteristic type in English, [...] – the great majority – here, all but the last four verbs listed – are not even original English forms but rather are borrowings from Romance, where they are the native type” (*ibid.*).

All in all, Talmy observes that “[...] satellites should be well distinguished from prepositions” (2000b: 106). A satellite is another term for a post-verbal particle since it “is in construction with the verb, while a preposition is in construction with an object nominal” (Talmy 2000b: 107). The label ‘satellite’ may also stand for the term ‘adverb’ or ‘verb prefix’ as, following Talmy,

It is the grammatical category of any constituent other than a noun-phrase or prepositional-phrase complement that is in a sister relation to the verb root. It relates to the verb root as a dependent to a head. The satellite, which can be either a bound affix or a free word, is thus intended to encompass all of the following grammatical forms, which traditionally have been largely treated independently of each other: English verb particles, [...], Latin or Russian verb prefixes, [...]. (2000b: 102)

Since Russian verb prefixes syntactically correspond to Polish verb prefixes, Talmy’s claim concerning satellites is incorporated into the Polish language here. Slobin presents Polish among satellite-framed languages (see 2003: 162). Furthermore, Hickmann and Robert point out that

¹² [URL: <http://www.etymonline.com/index.php?term=traverse>].

In his pioneer work, Talmy (1985, 1991, 2000) suggests that languages can be divided into two groups in terms of the ways in which they encode the core feature of a Motion event, namely its Path. Verb-framed languages (such as Romance or Semitic languages) typically convey path information by lexicalizing it in the main verb (e.g. French *entrer*, *sortir*, *monter*, *traverser*). In contrast, satellite-framed languages (such as Germanic and Slavic languages) encode path in satellites, such as particles, prefixes, or prepositions associated to the main verb (English *to walk into*, *to climb up*, *to run across*). (Hickmann and Robert, eds. 2006: 4)

While English has free satellites: verb particles, Polish satellites are bound morphemes: prefixes on verbs.

3. Examples of recent Slavic case studies into semanticising Motion

Recently, new contributions to the research into expressing Motion through Slavic languages have been compiled in one volume, *New Approaches to Slavic Verbs of Motion*, edited by Hasko and Perelmutter in 2010. For example, in Part 3, the Typological approach to the study of Slavic verbs of motion is united by research alluding to Talmy's influential description of Motion. The articles written by Kopecka, Filipović, Nikitina, Rakhilina, respectively, also by Gor, Cook, Malyushenkova and Vdovina, together, and Nesset (2007), pertain to the bicategorial typology developed by Talmy (1985). Nesset (2010), however, focuses on the metaphorical use of Russian *idti*, 'walk'. As far as the 2010 edition is concerned, Kopecka explores Polish verbs conflating Manner, but does not eliminate Path from her analysis. "The study shows that despite its typological similarity to English in encoding Path in a satellite and Manner in the verb, Polish does not exploit the slot of the main verb as productively as English does. In Polish, the size of the Manner verb lexicon, although still substantial, appears to be smaller, and the sorts of fine-grained semantic components of Manner lexicalized in the verbs are less diverse" (Kopecka 2010: 241). Filipović describes lexical and morphosyntactic restrictions in Serbo-Croatian concerning the fact that "Not all manner of motion verbs can be freely used in all motion expressions, as is the case in English" (2010: 249). "Unlike English, Serbo-Croatian does not allow unrestricted use of manner verbs in motion expressions, due to the processes [...] termed morphological blocking and combinatory potential [...]. Combinatory potential is a scalar relation that reflects the combinability of prefixes with verbs and prepositions that follow them" (2010: 251). In terms of Filipović, combinatory potential and morphological blocking determine, among others, the choice of verb – conflating Path or Manner. Nikitina analyses expressing endpoints of motion in Russian. The researcher explains that

In Russian, as in a typical satellite-framed language, endpoints of motion are usually introduced by specialized directional PPs (such as combinations of propositions with the accusative case). With a small set of verbs, however, the endpoint of motion can instead be introduced by locational PPs. (2010: 267)

While Rakhilina's study analyses verbs of rotation in Russian and Polish (2010: 291-316), Gor *et al.* refer to Russian verbs of motion: Second language acquisition and cognitive linguistic perspectives (2010: 361-381), and Nessel discusses metaphorical usages of the Russian verb *idti*, 'walk', in metaphorical walking: Russian *idti* as a generalised motion verb. In the article related to Path, *The Path to Neutralization: Image Schemas and Prefixed Motion Verbs*, Nessel (2007) argues that

[...] the stem of unidirectional motion verbs like *идти* provides an abstract *path* which is further fleshed out by the addition of a prefix. It is suggested that the semantic overlap between stem and prefix leads to the neutralization of the directionality contrast in prefixed motion verbs. (2007: 61)

The researcher presents three conceptual layers of verbs of motion: the first layer are manner verbs (based on Talmy 1985), the second one are verbs with a suffix added to the root (the same root but different suffixes), and the third "and uttermost conceptual layer comes into play when a prefix is added to the verb" Nessel (2007: 63). The researcher follows Talmy (1985) who uses the term 'path' for meanings of this sort (see Nessel 2007).

The joint publication (Hasko and Perelmutter 2010), with the multi-author views united in exploring expressions of motion in different Slavic languages, and the article written by Nessel (2007), and other researchers, reveal the intricacies of the typological attribution to the satellite-framed category of languages – directly or indirectly – and numerous diverse complexities related to lexicalisation patterns. A thorough study on the issue of "spatial conceptualization in Slavic, and its impact on the conceptualization of non-spatial domains [...] in the framework of cognitive linguistics" (Šarić 2008:1) has been presented by Šarić. The researcher focuses on "spatial conceptualization reflected through the semantics of prepositions and cases" (*ibid.* 270). She formulates an explicit introduction to the earlier research into prepositions and cases in the cognitive framework (see Šarić 2008: 2-5). Individual Polish prepositions have been analysed within the cognitive framework, among other researchers, by Kalisz (1985), Cienki (1989), Dąbrowska-Michalczak (1992), Kochańska (1996), Hammel (2003), Przybylska (2002), Włodarczyk (2003), Weiss (2003) (in Šarić, *ibid.*). Much earlier, Bojar formulated a language featuring a semantic code for Polish verbs of motion and the notions relating to the notion of MOTION (see

1979), many of which combine with prefixes and/or prepositions and are employed in this analysis.

My research into rendering English constructions with the semantic component of Path into Polish is based on contrastive analysis. It shows that the Polish language does not follow the English patterns of lexicalising Path; on the contrary, in translations of films and books, it employs several other patterns than the equivalent one with satellites, altogether four with three sub-patterns within the second pattern. Pattern 2 is the first one with categories lexicalising the trajectory of movement that are different from the ones in English; however, the Path is implied somehow. The sub-categories within the second pattern could also be treated as separate categories. Comprising them under the same heading is a subjective way of presenting the patterns based on the uniting idea of different syntactic or semantic categories to the source version that appoint the Path in the target language. I argue that the intricacy of either transferring the particular Path conflated to the satellite in the source version to the destination version, also denoting a situation with a different Path to the original in the target language text, or completely omitting it in the translation version, is conceptually based and culturally motivated, structured on the basis of conventionalised habits of usage. Therefore, proper use of English particles and/or prepositions in spoken or written discourse is so difficult to grasp for the learners of English as a foreign language in Poland, who conceptually structure the world in Polish and think Polish before verbalising ideas in English. The pre-verbal stage has a strong influence upon the verbal performance in which they have to switch conceptually to the conventionalised English lexicalisation patterns based on motion verbs with satellites. By demonstrating the patterns of rendering English constructions with satellites into Polish, I attempt to present those intricacies through a structured analysis.

4. The patterns of expressing English path constructions in Polish

4.1. *The notion of construction in this analysis*

Discussing spatial scenes, which are verbalised through constructions with particles and/or prepositions, requires specifying the notion of construction that will be followed through the analysis. That notion motivates numerous investigations into grammar. The approaches to grammar that have been concentrated on constructions are linked to the research by Kay, Fillmore and O'Connor (cf. 1988). They see grammar in terms of constructions rather than "words and rules" (cf. Evans and Green 2006: 481). Cognitive researchers, for example, Langacker (1987), Goldberg (1995), Croft (2001), Bergen and Chang (2005) have differ-

ently approached constructions sharing the view that grammar is an “inventory of symbolic units rather than a system of rules or principles” (Evans and Green, op.cit.). In this paper, I focus on Goldberg’s and Langacker’s respective views on constructions. Goldberg postulates that “basic sentences of English are instances of *constructions* – form-meaning correspondences that exist independently of particular verbs. That is [...]”, she argues “that constructions themselves carry meaning, independently of the words in the sentence” (1995: 1), which is coherent with the general cognitive view on constructions. Langacker argues “that most (if not all) grammatical morphemes are meaningful, and some are at least as elaborate semantically as numerous content words” (1987: 18). He argues “that grammatical morphemes contribute semantically to the constructions they appear in, and that their occurrence has a semantic rationale even when conventionally determined [...]” (1987: 19). Since I focus on satellites and prepositions in English sentences and on the elements that may correspond to them semantically in the Polish translation version, both views – Goldberg’s and Langacker’s – play a significant role in the analysis.

Free and bound satellites, respectively, such as English verb particles and Polish verb prefixes, are usually one-morpheme structures, which carry potential meanings or meanings realised in context, for example the English particle *over* (cf. Lakoff 1987), as in *jump over the fence*, ‘przeskoczyć płot’, or the Polish prefix *prze-* (cf. Dubisz, ed. 2006, Vol. P-Ś) of *przeskoczyć plot*. They have a central meaning and a list of polysemous and distinct¹³ senses activated in context. Therefore, discussing different orienting satellites in the Motion event in both languages, I do not concentrate on single morphemes exclusively, such as prepositions, English particles or Polish prefixes, since they acquire meaning in context, which can be understood in various ways. I focus on English sentences which convey spatial information with their Polish translation equivalents and highlight the path-morphemes in them physically and analytically. I perceive the whole expression informing about the Path as a construction in this analysis.

4.2. The four general patterns for expressing English constructions with directional particles and/or prepositions in Polish

The pre-modifier ‘general’ in front of the key word ‘patterns’ implies the diversity of constructions that can be observed in the process of expressing English constructions with directional particles and/or prepositions in the Polish language. Although there are four main patterns pointed at, they comprise sub-patterns and combinations of patterns and sub-patterns within one sentence,

¹³ Cf. the notion of ‘principled polysemy’ (Tyler and Evans 2003).

which can be referred to as hybrid patterns. Thus, I choose four superordinate ways of rendering the original information on the Path into Polish and single out relevant subsets within the second pattern, which lexicalises the Path not through constructions with path-satellites in Polish.

English constructions with directional particles that are referred to as satellites (Talmy 1985), are construed together with the preceding verb roots. Also numerous constructions with prepositions, which are situated in front of nominal complements, lexicalise the Path of motion of the trajector (TR), which is the direction of a moving entity or orientation of a localised object. Natural languages tend to encode the component of Path in Motion event in agreement with two main typological categories developed by Talmy: satellite-framed languages and verb-framed languages, respectively (see Talmy 1985). In this paper, I address the issues of how English constructions with directional forms, such as satellites or prepositions, tend to be rendered into Polish, which is related not only to the process of translation but also to the teaching-learning process and, resulting from it, verbal communication in the Second/Foreign Language. I focus on numerous dynamic situations that can be labelled as ‘motion events’ (cf. Talmy 1985), also on stative scenes in such events, where one object, usually movable – the trajector or the Figure – is oriented with respect to another object, the object of reference – the landmark or the Ground (for ‘trajector’ and ‘landmark’, see Langacker 1987; for ‘Figure’ and ‘Ground’, see Talmy, e.g. 1985). English and Polish have been placed within the same typological category of natural languages developed for encoding the Path since both languages, respectively, have been classified as satellite-framed systems¹⁴. Nonetheless, for example Polish students of English, Polish translators or other users of English as a Foreign Language, in verbal communication, may stumble upon a series of problems choosing equivalent or adequate Polish constructions for English sentences lexicalising the Path or they may evade expressing a particular Path to avoid constructional complexities or to facilitate the task of verbalising such scenes in Polish. That observation may concern other Slavic languages too (see e.g. Chłopek 2007; 2009a), although they have been classified as satellite-framed ones. Nevertheless, the sense conveyed by the English version has to be carried by the destination version somehow. Through my extensive teaching and usage

¹⁴ Slobin has presented the following sample for satellite-framed languages and verb-framed ones: Satellite-framed (S-languages) – Germanic: Dutch, English, German, Icelandic, Swedish, Yiddish; Slavic: Polish, Russian, Serbo-Croatian (Serbo-Croatian historically; now, Serbian and Croatian are separate languages (D. Ch.)), Ukrainian; Finno-Ugric: Finnish, Hungarian; *Sino-Tibetan*: Mandarin Chinese; Verb-framed languages (V-languages) – Romance: French, Galician, Italian, Portuguese, Spanish; Semitic: Moroccan Arabic, Hebrew; Turkic: Turkish; Basque, Japanese, Signed languages: American Sign Language, Sign Language of the Netherlands (cf. Slobin 2003: 162-163).

experiences, such as exposure to utterances produced by Polish learners of English and to translations from English into Polish on television, in books, and in casual conversations of verbal communication, I have observed four leading ways or ‘patterns’ of expressing English constructions informing about the direction of location or the direction of Motion in the target – Polish – version:

- 1) the **standard pattern** – constructions with verb prefixes and/or prepositions implying the Path of motion (equivalent to the original or not)
- 2) the pattern using **different syntactic and semantic¹⁵ categories** to denote the given Path of motion or equivalent ones which structure the scene differently:
 - a) constructions with verbs without prefixes (or constructions with verb stems)
 - b) constructions with phrases other than verbs denoting the Path in Polish
 - c) constructions with prepositions or adverbs denoting a different scene to that conveyed through the original text
- 3) the pattern where **the Path of motion is deformed** (its conceptualisation depends on an individually visualised situation) **or omitted** in the destination version
- 4) the pattern where **the whole spatial scene is not conveyed** by the target version.

These patterns apply both to audiovisual translations (cf. Chłopek 2008a, b) and to written translations of different printed source texts (cf. Chłopek 2009b; 2010). In this paper, I refer to the latter type of texts, specifically, a written translation of a printed text that is a fraction of a novel of the *Harry Potter* series, namely *Harry Potter and the Order of Phoenix* by Joanne Kathleen Rowling and its translation into Polish, *Harry Potter i Zakon Feniksa* by Andrzej Polkowski. In the following four sections and the three sub-sections within the second section, I present the four patterns for expressing the English path-constructions in Polish and I support them with example sentences accompanied with comments on the configurations and similarities or contrasts between the semantic content in the two versions.

¹⁵ Under the term ‘semantic category’, in this paper, is a linguistic satellite, such as an English particle and a Polish verbal prefix, respectively. Constructions with satellites communicate the Path of motion and they may be realised by different classes of words in different languages, a particle or a verbal prefix (See Talmy 1985).

4.2.1. The standard pattern – constructions with verb prefixes and/or prepositions implying the Path of motion; examples of constructions with over, through, across rendered into Polish

The first pattern, labelled as the ‘standard pattern’, corresponds to the way according to which the Path of motion is expressed by the original version, i.e. by constructions with satellites and/or prepositions. While the source version has free satellites, which are verb particles, for example *over* in the sentence *We're crossing over now*; the Polish version has bound satellites that are verb prefixes, such as the prefix *prze-* in the equivalent sentence ‘Teraz **przechodzimy**’. The question is whether the scene construed on the basis of the verbal instruction in Polish, without any visual context, triggers the scene conceptualised on hearing the English sentence *We're crossing over now*. In order to figure out an answer to that question, there are examples of English constructions with different particles shown to be compared with their translation versions, i.e. in this case – with how they have been rendered into Polish.

The first three examples have *over* used in the ‘above-across’ sense (see Tyler and Evans 2003: 69-73). It invokes interpretations such as that for the situation lexicalised by *The cat jumped over the wall* (see: *ibid.* example 4.8, p. 69). Tyler and Evans argue that

[...] the interpretation regarding the ‘above-across’ trajectory of the movement assigned in sentence (4.8) is not prompted for by ‘over’, but rather arises from the integration of linguistic prompts at the conceptual level, in a way which is maximally coherent with and contingent upon our real-world interactions. (2003: 71)

We have extensive knowledge constructed on the basis of our recurring daily experiences, since “[...] reason uses and grows out of such bodily capacities” (Lakoff and Johnson 1999: 17), due to which we can infer the given scene: we can visualise the process of ‘jumping’, the regular behavior of ‘cats’, and the vertical orientation of static pieces of architecture such as ‘walls’. The particle *over* explicitly codes the point located above the LM (see Tyler and Evans 2003: 72). Our knowledge about jumping and self-propelled motion, about real-world force dynamics adds the starting point and the destination point, delineating the trajectory of movement (cf. *ibid.* 71-72).

Background knowledge and verbal context participate in construing the Path that is conveyed by Polish constructions having the prefix *prze-*. It is also one of the main cognitive assumptions that the nature of meaning is embodied and encyclopaedic (see Johnson 1987; Lakoff and Johnson 1999; Fauconnier 1985; Fauconnier 1997; Langacker 1987). While *cross over* evokes a particular scene with *over*, as opposed to *cross through*, Bojar observes that Polish verbs with

the prefix *prze-* (for example *przejść*) convey the information about the change of localisation without indicating which way the Path goes, the direction is indicated by other expressions, such as a preposition or an inflectional suffix (cf. Bojar 1979: 127). In English, in its central sense, the particle *over* explicitly indicates the point located above the LM, which is not straightforwardly indicated by the Polish prefix *prze-*. Moreover, Tyler and Evans posit the functional element for *over* that “involves the TR and the LM influencing each other. [...], a common scenario associated with ‘over’ involves the TR moving higher than and beyond an obstacle to forward motion” (2003: 74). Hence, English verbs with the particle *over* may convey more specific information than numerous Polish verbs with the prefix *prze-* on them. The Polish language repeats the sense encoded in the prefix *prze-* with the information lexicalised by the prepositional phrase *przez* + the accusative case of the nominal complement. Nagórko presents a similar instance of syntagmatic co-occurrence – the prefix *po-* and the preposition *po+loc.* (loc. = the locative case), for example, *Pogladził ją po policzku/poglaskał po głowce/poklepał po plecach*. The researcher states that as far as word formation is concerned, the verbal prefix *po-* is ascribed the sense of ‘distribution of the activity’, similar to the sense of the preposition *po* implying the TR in numerous separate places singled out as the regions connected with the LM (following Przybylska 2002: 460); the TR is spread on the consecutively located objects – LMs – which are under the action taken by the agent (see Nagórko 2005: 171). In spatial constructions, the nominal complement in the accusative case (= acc.) triggers the Path of motion mediated through the construction of the LM denoted by the noun in the accusative case, which is a ‘spatial case’ (cf. Krążyńska 2000: 41-42). See (1–3):

- (1) *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)
- (2) ‘*And I forbid you to hurt yourself!*’ he added, dropping the elf as he made it *over the threshold at last and slammed the door behind him.* (p. 536) ‘I zabraniam ci wyrządzić sobie krzywdę! – dodał, po czym przeskoczył **przez** próg, puścił skrzata i zatrzasnął za sobą drzwi’. (p. 670)
- (3) ‘*Well, that’s news to me,*’ said Harry, his temper rising and before the Dursleys could call him back, he had wheeled about, crossed the front lawn, stepped *over the low garden wall and was striding off up the street.* (p. 12) ‘- No, to dopiero jest dla mnie zupełnie nowa wiadomość – rzekł Harry, czując, jak narasta w nim złość, i zanim Dursleyowie zdążyli zareagować, odwrócił się na pięcie, przeszedł przez trawnik, **przeskoczył** niski murek ogrodowy i zaczął się oddalać’. (p. 13)

While the English version in (1) communicates Motion not only through the construction *stepped over*, which conveys the information about the Path ‘above-across’, but also through the complex preposition *into*, the meaning of which “[...] seems to give movement and result about equal emphasis” (Lindstromberg 1997: 30), the Polish version has only the result of the Path in the prepositional phrase *w+loc.* (loc. or the locative case, is realised as *prawie ciemnym pokoju*). Nevertheless, Motion is implied by the verb *przekroczył*, ‘stepped over’, and the Path is carried by the accusative case of the post-verbal nominal referent *próg*, ‘threshold’. The conceptualiser visualises the Path on the basis of his or her experience and the acquired knowledge concerning a threshold and the action of getting to the other side of it. Thus, the conceptualiser is able to visualise the trajectory ‘above and across’ based on the acc. realised as *próg* in the Polish version. The Polish sentence, however, does not lexicalise the exact trajectory of motion ‘above-across’ since the prefix *prze-* on *przekroczył* has a general sense which implies ‘moving away from a certain exit point and simultaneously nearing a given destination point’ (cf. Przybylska 2006: 142). It describes relocating, for example expressed by verbs like *przebić się*, *przebiec*, *przebrnąć*, [...], *przejechać*, *przejść*, *przekopać się*, *przekroczyć* [...]¹⁶ (cf. ibid. 143).

The English version in (2) depicts a similar spatial configuration to that expressed by the source sentence in (1): the Path with the trajectory of movement ‘above and across’ is lexicalised by *he made it over the threshold*. The Polish version has the prefix *prze-* on the verb *skoczył* and the prepositional phrase *przez próg*. The preposition *przez* is in syntagmatic co-occurrence with the prefix *prze-*. In terms of Przybylska, semantically they are synonymous, for example *przeskoczyć płot/przez płot*, ‘jump over a fence’ (2006: 147). Like in the previous example, the nominal acc. complement realised as *próg*, ‘threshold’, triggers the trajectory of movement.

The English sentence in (3) lexicalises a spatial situation with a vertically oriented object *low garden wall*, of the construction *stepped over the low garden wall*, where *over* means ‘higher than and to the other side of’. The Polish version

¹⁶ Since lexical items do not have a specific meaning when they occur in isolation, the verbs are provided with nominal complements: *przebić się przez tłum/gąszcz* (Eng. to fight one’s way through the crowd/thicket), *przebiec przez ogród/boisko* (Eng. to run across the garden/field), *przebrnąć przez śnieżne zaspy* (Eng. to plough one’s way through snowdrifts), *przejechać granicę państwa* (Eng. to cross the border a. frontier), *przejść przez coś to get across [jezdnię, most]*; to get over [plot, mur]; to get through [bramę, punkt kontrolny], *przekopać się* (przedostać się) to dig through [mur, skałę, zaspę], *przekroczyć* (przejść) to cross [granicę, próg, rzekę, rów] (cf. *Wielki multimedialny słownik angielsko-polski polsko-angielski PWN/Oxford*).

has *przeskoczył niski murek ogrodowy*, which evokes a vertically oriented FENCE-like object. The nominal acc. *niski murek ogrodowy*, ‘low garden wall’, triggers a trajectory of movement related to a vertically oriented LM. Przybylska observes that combining the prefix *prze-* with certain intransitive verb stems, such as *przebiec ulicę*, ‘to run across the street’, *przejechać granicę*, ‘to cross the border’, *przekroczyć próg*, ‘to cross a threshold’, *przeskoczyć plot*, ‘to jump over a fence’, transforms the derived verb into a transitive verb, which connotes a nominal accusative supplement (cf. 2006: 146). Hence, the nominal complement, implicit or explicit in the text, is indispensable in such constructions.

The English sentences in (4) and (5) have *through* used in the central sense – the LM is a three-dimensional entity, conceptualised as a CONTAINER-like object, and the TR moves inside that referent “from end to end” (see, e.g. Rudzka-Ostyn 2003: 195). The English example in (4) has a construction with *through* used metaphorically. The Polish prefix *prze-*, in co-occurrence with the preposition *przez*, which also occur in the previous examples in (1–3), imply the trajectory of movement leading to the other side of the LM, without specifying its dimensionality or consistency. See (4) and (5):

- (4) *Some invisible force seemed to have surged through his nephew, making him impossible to hold.* (p. 10) ‘[...] – jakby **przez** ciało Harry’ego przebiegła fala jakiejś niewidzialnej energii’. (p. 11)
- (5) *He beckoned to Harry and led him out of Kingsley’s cubicle, through a second set of oak doors, into another passage, [...].* (p. 122) ‘Skinął na Harry’ego i wyprowadził go z boksu Kingsleya. **Przeszli przez** drugie dębowe drzwi do kolejnego korytarza, [...].’ (p. 151)

The English version in (4) lexicalises metaphorically extended trajectory of movement with the construction where *through* is used in its central meaning ‘in one side and out the other’ (cf. Lindstromberg 1997: 126): *Some invisible force seemed to have surged through his nephew*. While the LM is real, the TR and the Path are not. The Polish version has the preposition *przez* in syntagmatic co-occurrence with the prefix *prze-* on the intransitive verb of motion *biegła*, ‘went’: *przez ciało Harry’ego przebiegła fala*. The SVO word order is reversed into OVS arrangement of components in that construction. Willim and Mańczak-Wohlfeld point out that “[...] the basic, or usual, order of constituents in Polish is, like in English, SVO” (1997: 171). Despite that fact

[...] some languages are freer in the organization of the sentence than are others. Inflected languages like Latin, Greek or Polish allow quite free word order, whereas languages devoid of inflection, such as English or Chinese, display a fixed

order of elements. This mainly concerns the relation between subject, verb and object or verb complement. (Kida 2010: 15)

That observation may contribute to providing a valid explanation for the diversified ways of rendering the English path-constructions into Polish.

The English version in (5) has a construction with the preposition *through*, which is also used in its central sense; however, the lexicalised scene is real. In the Polish version, although the agent is not verbalised, the intransitive progressive verb of motion *szli*, becomes perfective with the prefix *prze-*. The prefix *prze-* of the derived verb is in syntagmatic co-occurrence with the preposition *przez*. The complement, which is the LM, is realised by a noun phrase in the accusative case – *drugie dębowe drzwi*, ‘a second set of oak doors’ – like in the previous examples.

The English version in examples (6) and (7) expresses the Path of motion by constructions with combinations of *through* and *in* or *into*, respectively. While “**through** means that one object/entity goes into another one (e.g. a forest, a city, a tunnel, a substance) and crosses it from end to end or from side to side” (Rudzka-Ostyn 2003: 195), *in* or *into* denote the destination point, which is also encoded in the Polish versions by a correlating satellite, the prefix *w-*. Nevertheless, the Polish constructions with the preposition *przez+acc.* imply that somebody or something moves from one side of a given object lexicalised by a noun in the accusative case, to the other side of it.¹⁷ The Path is triggered through the dimensionality of that object since the accusative case is inherently spatial in Polish (cf. Krażyńska, op. cit.). What is more, the prefix *w-* connotes a three-dimensional object. See (6–7):

- (6) *But at that precise moment a screech owl swooped in through the kitchen window.* (p. 29) ‘Ale w tym momencie **przez** okno wleciała sowa uszata.’ (p. 34)
- (7) *Three times that day Aunt Petunia shoved food into his room through the catflap Uncle Vernon had installed three summers ago.* (p. 44) ‘Ciotka Petunia trzykrotnie wsuwała mu talerz z jedzeniem **przez** klapę w drzwiach, którą wuj Vernon zainstalował trzy lata temu’.

In the Polish version in (8), the construction with the syntagmatic co-occurrence of the prefix *prze-* and the preposition *przez* applies to *across* in the English version. They are neutral as far as the connoted LM is concerned. The

¹⁷ See Dubisz, Stanisław, ed. (2006). *Uniwersalny słownik języka polskiego*, 761, the 1st definition within the entry for the preposition *przez*.

Path implied by *through* is rendered by the Polish prepositional phrase *za+instr.* (instr. = the instrumental case), which only indicates the destination point on that Path, omitting the points marked by *through* on the structure of the whole route located within and traversing a three-dimensional LM. See (8):

- (8) ‘*Harry, dear, if you’ll just tiptoe across the hall it’s through this door here-*’ CRASH. (p. 73) ‘- Harry, kochaneczku, jak przejdziesz na palcach **przez** przedpokój, to kuchnia jest **za** tamtymi drzwiami ... ŁUBUDU’. (p. 91)

The English example in (9) has *through* used in the distinct ‘Completion Sense’ (cf. Tyler and Evans 2003: 223-224) “to express the notion of being finished with something” (Lindstromberg 1997: 32), which is rendered by the construction *przeczytał* with the prefix *prze-* into Polish. In that usage, the prefix *prze-* entails ‘bringing an activity to some stage or to the end, to an effect, to the goal’ (see Dubisz, ed. 2006 Part P-Ś: 613, the definition *k*), which correlates with the construction with *through* in (9). The adverbial *through* and the Polish prefix *prze-*, respectively, have equivalent distinct senses in (9). Tyler and Evans

[...] suggest two criteria for determining whether a particular instance of a spatial particle counts as a distinct sense. First, for a sense to count as distinct it must contain additional meaning not apparent in any other senses associated with a particular form, that is, a distinct sense must involve non-spatial meaning or a different configuration between the TR and LM than found in the proto-scene. Second, there must be instances of the sense that are context independent, that is, in which the distinct sense could not be inferred from another sense and the context in which it occurs. (2003: 42-43)

In the literature, ‘proto-scene’ is defined as “an idealized mental representation across the recurring spatial scenes associated with a particular spatial particle; hence it is an abstraction across similar spatial scenes. It combines idealized elements of real-world experience (objects in the guise of TRs and LMs) and a conceptual relation (a conceptualization of a particular configuration between objects)” (Tyler and Evans, ibid. 52). Cf. the following example:

- (9) *Harry read the letter through twice.* (p. 30) ‘Harry dwukrotnie **przeczytał** list’. (p. 35)

The original versions in (10–12) contain constructions with *across* that denote Motion ‘to the other side’ but the LM is not three-dimensional, it is two-dimensional. *Across* expresses “motion from one side of a surface to another” (see Rudzka-Ostyń 2003: 193), which is not evidently conveyed by the dimensionally neutral prefix *prze-* and the preposition *przez* in the Polish sentences.

The Polish version in (10) has the nominal complement *pokój*, ‘room, in the accusative case, which does not directly imply ‘the floor’, it rather evokes a three-dimensional object conventionally triggered by that referent.

The prepositional phrases *przez stół*, ‘across the table’, and *przez twarz Syriusza*, ‘across Sirius’s face’, in the Polish sentences in (11) and (12), respectively, encode two-dimensional LMs through the accusative case of the nominal complements lexicalising familiar objects. See (10–12):

- (10) [...] *Tonks made Her trunk hover across the room and [...].* (p. 53)
‘[...], Tonks sterowała nim **przez** pokój i [...].’ (p. 65)
- (11) *It looks wonderful, Molly,’ said Lupin, ladling stew on to a plate for her and handing it across the table.* (p. 80) ‘- Molly, to wygląda smakowicie – rzekł Lupin, nakładając na talerz gulasz i **podając jej przez** stół’. (p. 99)
- (12) *For the first time, something like a grin flitted across Sirius’s face.* (p. 79) ‘**Przez** twarz Syriusza **przemknął** po raz pierwszy cień uśmiechu’.
(p. 96)

In the English version in (13), the construction with the preposition *over*, used in the distinct temporal sense ‘during’, is rendered into Polish by a construction with the preposition *przez*, which, together with the nominal complement, communicates the ‘duration of the event under discussion’ (Dubisz, ed. 2006 Part P-Ś: 761, the 5th sense), which correlates with *over* in the English sentence:

- (13) *Mrs Weasley kept them all working very hard over the next few days.* (p. 109) ‘Pani Weasley nie dawała im odpocząć; pracowali ciężko **przez** następne kilka dni’.
(p. 135)

The standard pattern for expressing English path-constructions in Polish, which has verb prefixes and/or prepositions in the Polish sentences, is illustrated with constructions with three respective particles or prepositions in the source examples: *over*, *through*, *across*. Each of them conveys a specifically structured LM and evokes a different, distinct Path of the TR ‘to the other side’ of the LM. Those diversified Paths, however, when expressed in Polish, are typically semanticised through constructions conveying a unified and neutral or general Path. This Path does not carry the *perlative* (*Which way?*) aspect of motion, which is communicated by the constructions in the English language. In sum, although Polish has all the potential to express the Path of motion originally verbalised in English, that potential may be limited linguistically, which is illus-

trated above, or culturally, which occurs in the examples shown below. By ‘culturally’ I mean the entrenched convention of verbalising thoughts and situations in the Polish language, without omnipresent verbalisation of Path, which may be linked to more relaxed order of the components within the linear structure of the sentence than in English due to inflection (Cf. Kida, op. cit.). I have observed that we do not employ so much Motion and Path in communicating ideas as the native speakers of English do, which may affect the performance of the Polish translators and learners of English, which may apply to other Slavic languages, too. Nevertheless, the issue is open for further analysis and discussion, not only with respect to pattern 1, but also with respect to the subsequent patterns.

4.2.2. The pattern using different syntactic and semantic categories to denote the given Path of motion or equivalent categories which structure the scenes differently

4.2.2.1. Constructions with verb stems evoking Path in the Polish sentences. Examples (14-19) have constructions with verbs without prefixes lexicalising the Path of motion in the Polish version. In the English version, the Path is encoded in constructions with free satellites or/and prepositions. Some of the verbs without prefixes, however, do not express Motion in the Polish sentences. The verb stems *krażyć*, ‘circle’, in (14) and (15), and *iść* (past progressive *szliśmy*), *walk* (*we were walking*) in (16), respectively, convey Motion.

The adverbial *around* “is used without a Landmark to describe the rotation of a Subject around its own center. [...] if the rotation is in the vertical plane (as when a log rolls) rather than in the horizontal plane (as when a carousel turns), then we may use *over* – especially if the object (e.g. a log) makes only half a turn [...]” (Lindstromberg 1997: 134). The English version in (14) has the adverbial *around* in front of the prepositional phrase *above his head* which differs from *around over his head* in not having “[...] a functional element of influence between the TR and LM, as a consequence of its spatial configuration designating potential contact between the TR and LM” (Tyler and Evans, op.cit., 68). The verb *krażyć*, ‘circle’, in the Polish version in (14), communicates the shape of the trajectory of movement that is a curve line close to a circle (cf. Bojar 1979: 105), which correlates with *around*.

The same verb stem *krażyć* with the prepositional phrase *po pokoju* (see: *ubrania porozrzucane po pokoju*, ‘clothes flung all over a. scattered around the room’, based on PWN Oxford electronic Dictionary) occurs in the Polish version in (15). Nonetheless, the Path conveyed through the English construction *pacing up and down* is not straightforwardly entailed in the Polish version in

(15). The prepositional phrase *po* + the locative case (loc.) evokes a dispersed character of the objects realising the TR-collection on the surface of the LM (cf. Przybylska 2002: 463).

In the Polish sentence in (16), the past progressive verb *szliśmy* (the infinitive *iść*, ‘walk’), inflected for person and number (the first person plural), communicates intrinsic motion (cf. Bojar 1979: 43); what is more, with the verb *iść*, the relation of the direction of motion to the direction of the effect of gravitation is irrelevant (cf. ibid. 125). The English version in (16) communicates a stative event lexicalised by the construction having the preposition *in*. Tyler and Evans note 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 containment” (2003: 183). The English version in (16) has *in* meaning ‘Physical object in a roadway’ (cf. Herskovits 1986: 154). Thus, while the Polish version denotes a dynamic situation, the English sentence in (16) communicates a stative scene of locatedness. Cf. (14–16):

- (14) *Once again the lift doors opened and four or five witches and wizards got out; at the same time, several paper aeroplanes swooped into the lift. Harry stared up at them as they flapped idly **around above** his head; [...]* (p. 119) ‘Drzwi windy znowu się otworzyły i wysiadły ze cztery osoby, a do środka wleciało kilkanaście papierowych samolocików, które zaczęły **krążyć** leniwie **nad** głowami pasażerów’. (p. 148)
- (15) *Harry glared at her still breathing deeply, then turned away from them again, pacing **up and down**.* (p. 64) ‘Harry rzucił jej gniewne spojrzenie, dysząc ciężko, a potem ponownie odwrócił się od nich i zaczął **krążyć po** pokoju’.
- (16) ‘*Dudley and I were **in** the alleyway between Magnolia Crescent and Wisteria Walk,’ [...] (p. 36) ‘- Dudley i ja **szliśmy** alejką, która łączy Magnolia Crescent z Wisteria Walk – [...]*’ (p. 43)

The reflexive verb *znać się*, ‘find oneself’, together with the preposition *w+loc.* may entail the destination point on some unspecified Path of motion in the Polish version in (17). That Motion with the specific orientation, however, is not evidently verbalised by the verb itself. It is construed in connection to the locative complement of the prepositional phrase following that verb, implying relocation of the TR. The English version in (17) evokes orientation with the spatial particle *into* (cf. Tyler and Evans, op.cit. 199). See (17):

- (17) *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)

The English construction in (18) implies a specific Path of motion with *around*. The conceptualisation of Motion and the Path triggered by the Polish verb *grzechotać*, ‘rattle’, which is used metaphorically in example (18), entails the background knowledge of a *rattle*, ‘grzechotka’, and what happens inside the object when it is shaken. In the clause [...] *dusza wciąż w nim grzechocze*, ‘the soul still rattles within him (D. Ch.)’, the movement is not explicit. On the one hand, *dusza*, ‘soul’, may be the *rattle*, or the LM, giving the specific rattling sound evoked by the multiple objects TRs moving inside of it. On the other hand, human body may be the LM and his soul may realise the rattling TR in it. The reading depends on the conceptualisation and the process of *blending* (see Fauconnier and Turner 2002: 46) occurring in it. The spatial situation is vague. The English version, however, which has the particle *around*, triggers an image-schema (see Johnson 1987: 28-35) where the human body may be conceptualised as a *rattle* realising the LM and the *soul* realises the moveable TR. The Path is semanticised by the construction with *around*. The information conveyed by *inside him* is rendered equivalently as *w nim*. See (18):

- (18) [...], as though testing to see whether she could hear his soul rattling **around** inside him. (p. 36) ‘[...], jakby chciała sprawdzić czy dusza wciąż w nim **grzechocze**’. (p. 43)

In the English version in (19), the destination point is located on an emanation path of fictive motion (see Talmy 2000a: 105-106), which is triggered by the preposition *on* used in [...] *he had first clapped eyes **on** his godfather*. The preposition *on* implies contact, “which is the key topological relation assumed to underlie *on* relations, [...]” (Coventry and Garrod 2004: 88). Although the same kind of emanation path is encoded in *zobaczył+acc.*, ‘he saw something’, in the Polish sentence in (19), the destination point on the fictive Path and the contact in one, are conveyed through the nominal complement in the accusative case *swego ojca chrzestnego*, ‘his godfather’ (see Krażyska 2000: 41-42). See (19):

- (19) [...] *he passed the narrow alleyway down the side of a garage where he had first clapped eyes **on** his godfather.* (p. 13) ‘[...] minął wąską alejkę, przy garażu, gdzie kiedyś po raz pierwszy **zobaczył** swego ojca chrzestnego’. (p. 15)

Although verbal communication in Polish has constructions with satellites through which it successfully conveys different Paths or trajectories of move-

ment, factive or fictive (see Talmy 2000a), in translation, one may observe avoiding satellites and employing constructions with other syntactic categories than prefixes or/and prepositions. The Path is then conceptualised through deduction or “intuitions of relevance” (see Sperber and Wilson 1986: 118-171), background knowledge and intricate mental processes, such as conceptual blending (see Fauconnier and Turner 2002).

4.2.2.2. *Constructions with phrases other than verbs denoting Path in Polish.* The English sentences in (20–23) lexicalise specific Paths of motion. The constructions with *all over* in the English version in (20) and with *over* in (21) express ‘Covering’ (see Tyler and Evans 2003: 90). The construction *over the floor* in the English sentence in (22) indicates movement ‘above the LM and to the other side’ of it (cf. Yates 1999: 106). All of those readings are distinct senses of *over*. In the English version in (23), the construction with *up* lexicalises the proto-scene for *up*. “Typically [...] spatially **up** means motion from a lower to a higher place” (Rudzka-Ostyn 2003: 75). In the English version in (23), *up* denotes “position at a high place” (see: ibid. 75). The adverbial *up* is used metaphorically. The vertical axis with *up* lexicalising a situation along it refers to the domain of ACHIEVEMENTS.

The Polish sentence in (20), with the prepositional phrase *na+acc.*, implying the adlative (motion towards the LM) spatial behaviour (see Cienki 1989: 142), communicates punctual or dimensionally neutral direct contact of the TR with the LM specified as *wycieraczka*, ‘doormat’. That dimensionally empty contact, nevertheless, is modified with the adverbial phrase *obficie*, ‘profusely’, which may evoke the situation of ‘covering’ the LM, lexicalised by *all over* in the source version. See (20):

- (20) [...] then he opened his mouth and vomited **all over** the doormat. (p. 28)
‘[...] a potem otworzył usta i zwymiotował **obficie na** wycieraczkę’. (p. 33)

The prepositional phrase *w nieładzie*, ‘in disarray’, in the Polish sentence in (21), may imply ‘covering’, nonetheless the information of ‘covering’ is implicit in the phrase *w nieładzie* and such reading of that phrase is a lottery, its construction is based purely on subjective perception of the world, without any hint from the verbal input. See (21):

- (21) Most of the books he owned were strewn **over** the floor [...]. (p. 51)
‘Większość jego książek leżała **w nieładzie** na podłodze, [...].’ (p. 63)

In the Polish version in (22), the adverb phrase *zamaszyście*, ‘vigorously’, triggers the component of Manner rather than Path, but that Manner may give rise to an implicit Path, which is then conceptualised by means of intuitions of relevance. A dictionary definition for *zamaszyście* reads: “*z rozmachem, z energią, z werwą*” (cf. Dubisz, ed. 2006 Part T-Ż: 822) (*wziąć rozmach*, ‘to take a swing’ (cf. PWN Oxford); *z energią*, ‘energetically’ (D. Ch.); *z werwą*, ‘with verve’ (cf. PWN Oxford)). The Path evoked by the adverb *zamaszyście* may correlate with that lexicalised by the English construction *movement over the floor*. Nevertheless the reading ‘movement above the LM and to the other side’ related to the potential Path encoded in *zamaszyście* is a chance inspiration again. See (22):

- (22) [...] cried Tonks, waving her Wand in a sleeping movement *over the floor*. (p. 52) ‘[...] – krzyknęła i **zamaszyście** machnęła róźdżką’. (p. 64)

In the Polish sentence in (23), the achievements are specified by the adjective phrase *lepszy*, ‘better’, which is associated with the position towards the positive pole, evoked by *up* used along the vertical axis. “Be up (from X) means: ‘be higher than X’ with the height of ‘X’ being (hopefully) either specified in the context, inferable from it, or part of the knowledge of the world of speaker and addressee” (Lindstromberg 1997: 183). The Polish adjective *lepszy*, in the sentence in (23), has the object of reference specified in the verbal context. See (23):

- (23) ‘Yeah,’ said Tonks, looking proud. ‘Kingsley is as well, he’s a bit higher *up than me*, though. (p. 52) ‘- A tak – odrzekła z wyraźną dumą Tonks. – Kingsley też, ale on jest ode mnie trochę **lepszy**’. (p. 64)

Although the Polish version in (20–23) has certain readings of Path, the particular configurations of Path pertain to the individual conceptualisation of the spatial situations by the recipient of the information relating to his or her outlook on the world, earlier experiences or system of values. The verbal input in (20–23) does not ignite schemas/schemata correlating with those evoked by the path-expressions in the English version in (20–23). Therefore, phrases other than verbs which may denote Path in Polish trigger individual and bizarre conceptualisations of spatial situations in general – either with salient Path, hazy Path, or devoid of that component of Motion event.

4.2.2.3. Prepositions or adverbs in constructions denoting a different scene to that conveyed through the original text. Although the target version may imply the Path of motion with constructions of prepositions or adverbs in addition to

verb prefixes, the original Path, appointed by constructions with free satellites, may be altered by them, which occurs in the examples in (24–28).

The original version in (24) encodes some length of a street through the phrase *up the street*. Lindstromberg observes that when “a road is level, it does not seem to matter whether one says *up the road* or *down the road* or even *along the road*. [...] Perhaps the use of *up* is due to the fact that horizons almost always appear to be higher than eye level. (Roads often seem to head for horizon.)” (1997: 185). The Polish version in (24) communicates the *fictive ORIENTATION path of emanation* (see Talmy 2000a: 105-106) with *zerkając na*, ‘peeking at’, and adds the destination point to that Path evoked by the accusative case of the noun *ulicę*, ‘street’, realising the LM. Nevertheless, the conceptualiser is not informed about the distance encoded through *up* in the English version. While the English version conveys the extension of the Path, the Polish sentence only communicates the destination point on that extension. See (24):

- (24) ‘What do I mean by what?’ said Harry coldly. He kept looking left and right *up the street*, still hoping to see the person who had made the cracking noise. (p. 11) ‘- Co chciałem zmalować czym? – odpowiedział chłodno Harry, wciąż zerkając **na** ulicę w nadzieję, że zobaczy osobę, która narobiła takiego hałasu’. (p. 12)

The construction with the preposition *down* also denotes distance in the English version in (25). Lindstromberg admits that “as people depart, they do seem to get smaller. And smallness is often tantamount to downness” (1997: 185). Hence, the usage of *up* in the previous example and the usage of *down* in (25) “stem from different metaphors – which would explain why they are not opposites in such contexts” (Lindstromberg, ibid.). The Polish version in (25), however, has a construction with the prefix *s-* on the verb *kręcić*, ‘turn’, implying the perfective form *skręcić*, (see Dubisz, ed. 2006 Part K-Ó: 1123), and the preposition *w+acc.* communicating the adlative aspect of Motion. Przybylska claims that a sentence with the phrase *w+acc.* describes a situation emphasising the information that the object TR was previously located in another place, i.e. it has covered a certain Path leading from the starting point to the destination point, which means that the object has changed its location (cf. 2002: 242). While the Polish version in (25) only encodes the destination point through *w+acc.*, the source version conveys the extension of the Path again. See (25):

- (25) They turned right **down** the narrow alleyway where Harry had first seen Sirius [...]. (p. 18) ‘Skręcili w wąską alejkę, na której Harry zobaczył po raz pierwszy Syriusza’. (p. 21)

The English version in (26) has *into* in a “dynamic situation” (cf. Tyler and Evans 2003: 199), which “relates to orientation” (cf. Coventry and Garrod 2004: 63) towards a bounded LM, realised as ‘chair’ in (26). The Polish version in (26) has a construction with the prefix *o-* on the verb of motion *paść*, ‘fall’, and the prepositional phrase *na+acc.*, which is adlatively charged (expresses Motion towards the LM). The prefix *o-* denotes downward movement, the prepositional phrase *na+LM* (*LM→acc.*) evokes the upper, horizontal, uncovered, exterior surface of the LM (see Przybylska 2002: 304). See (26):

- (26) *She sank into the chair beside Dudley, [...] (p. 41) ‘Opadła na krzesło obok Dudleya [...].’ (p. 50)*

In the English version in (27), the construction with the preposition *through* implies a Path leading to the other side of a three-dimensional object LM. The Polish version in (27) has a co-occurrence of the prefix *po-* with the preposition *po+loc.* (see Nagórko 2005, op.cit.). According to Przybylska, the construction TR + the preposition *po+LM* in the locative case communicates that the TR is located in different, separate places of the LM (cf. Przybylska 2002: 460). Krążyńska presents the prefix *po-* as harmonising with the feature “horizontal conditioning” (cf. 2000: 237), which correlates with “a planar LM” in the relation mediated by *across* (cf. Tyler and Evans 2003: 220). The construction with the proto-scene for *through* entails “the structural elements interior, boundary and exterior, and hence a bounded LM, [...]” (ibid. 217). See (27):

- (27) *Whose voice had echoed so horribly, so menacingly, through the kitchen? (p. 43) ‘Czyj okropny głos potoczył się tak złowieszczym echem po kuchni? (p. 53)*

The prepositional phrase *po+loc.* also occurs in the Polish sentence in (28). Przybylska provides several schematic analyses for the preposition *po+loc.* The third sub-schema, labelled as 3a, has a TR realised by a single object and a LM imagined as a line. The TR moves in relation to the LM – a line – successively contacting with the point salient in the LM. The shape of the LM determines the course and the shape of the route and the possible orientation of the moving TR. That route involves up and down movement (cf. 2002: 466). Hence, the Path is designated by the structure of the object realising the LM, which is not bounded. The English version in (28) designates a very precise Path of motion leading to the ‘exterior region of a bounded LM and forward with respect to it’ by the construction *out of the door ahead of them*. See (28):

- (28) [...] *Tonks made Her trunk hover across the room and out of the door ahead of them, Hedwig’s cage in Her left hand. (p. 53) [...] Tonks*

sterowała nim przez pokój i **po schodach** niosąc klatkę Hedwigi w lewej ręce'. (p. 65)

The above examples, showing the target sentences verbalising different spatial configurations to the source ones, demonstrate a small sample of numerous utterances with constructions changing the *core schema* (cf. Talmy e.g. 2000), i.e. the Path of motion, in the Motion event that is expressed by the Polish version. Although the Polish version in (24–28) has satellites and prepositions designating the Path, they do not convey equivalent Path to that encoded in the source version. The destination Path may be close to the original as in (26), but still, it triggers a different visualisation to that construed on the basis of the English version.

4.2.3. *The pattern where the Path of motion is deformed or omitted in the destination version*

It is also noticeable that the core schema, the PATH-schema, may be omitted in the translation into Polish, although it is conveyed through the original sentence. Nevertheless, a certain spatial configuration is transferred by the Polish version preserving the reading of the original text, which is illustrated by (29–35). The Path may be visualised or omitted by a given conceptualiser, depending on the person's construals and on objective situations. The underlined constructions communicate equivalent information in both versions.

In (29) and (30), the English sentences imply Path oriented vertically towards the positive pole of the vertical axis through the constructions with *up*. The Polish sentence in (29) has the verb *wyprostować się*, 'straighten out', which may denote an object – a human being – either extending vertically or horizontally, also somebody walking with a stoop and trying to straighten out, in vain. The specific information about the orientation of the Path is conveyed through the main clause and the location of the 'window' that rests in the conceptualiser's background knowledge. See (29):

- (29) [...] – but before he could draw himself **up** to full height, the top of his head collided with the Dursleys' open window. (p. 10) 'Zanim jednak **wyprostował się** w pełni, rąbnął głową w otwarte okno salonu Dursleyów [...]. (p. 11)

The Polish sentence in (30) has the verb *złapać*, 'catch', which, understood deictically, may entail the adlative orientation of the object being caught. However, the Path is not designated by the verb itself. It may be individually inferred

from the situation based on the dimensionality, extension, or a possible application of the object being caught, for instance, one can catch ('*złapać*') a grasshopper, when leaning down or even lying on the ground. See (30):

- (30) [...] – the Wand tip had igniter. Harry snatched it ***up***, scrambled to his feet and turned around. (p. 21) ‘Koniec róźdżki plonął bladym światłem. Harry ***złapał*** ja, podniósł się i rozejrzał’. (p. 25)

The English version in (31) involves a prepositional phrase *down* in the central sense: ‘movement along the vertical axis oriented towards the negative pole’. The Polish version in (31) implies that direction of movement through the background knowledge about the physical object realising the LM, acc. *lodówkę*, ‘the fridge’, about the erect human posture and the direction of movement of the TR, realised as *fist*, which follows the Path closed with the LM on it. See (31):

- (31) ‘AHA!’ roared Uncle Vernon, slamming his fist ***down on top of the fridge***, which sprang open; [...]. (p. 32) ‘- AHA! – zagrzmiał wuj Vernon, waląc pięścią w ***lodówkę***, która się otworzyła [...].’ (p. 38)

A similar situation can be conceptualised through the Polish version in (32), where the English sentence has *down* in its central sense and the Polish sentence requires the conceptualiser to refer to his or her background knowledge on the vertical orientation of the human body, which realises the TR, knowledge on the horizontal orientation of the object LM, semanticised as acc. *łóżko*, ‘bed’, on human sensorimotor control and the particular motor skill involved in this situation since the Polish sentence does not express the movement directed ‘down’. The Path conveyed by the source version is omitted in the Polish sentence. See (32):

- (32) [...], Harry ***threw himself down on his bed*** without undressing [...]. (p. 44) ‘Harry ***rzucił się w ubraniu na łóżko*** [...].’ (p. 53)

In the English version in (33), together with the verb *look*, *down* evokes a fictive ORIENTATION path of emanation – the “Line of Sight” Path (cf. Talmy 2000a: 110-111), which emerges from the viewer’s eyes. While the verb *look* triggers the ORIENTATION path of emanation coming into being, *down* lexicalises the particular orientation of that Path, which is not encoded in the Polish version. Again, encyclopaedic knowledge on the erect human body, on human postural control and sensorimotor performance, also on the situation of ‘reading a piece of paper’ (not ‘looking at stars in the sky’), when the source of the line of sight is closed with the preposition *na+acc.* realised as *pergamin*, ‘parchment’

(‘paper’). Hence, the Path encoded through the English version is omitted in the Polish translation. See (33):

- (33) *Harry looked down at the piece of paper.* (p. 57) ‘Harry spojrzał na pergamin’. (p. 70)

The English sentences in (34) and (35) have *down* and *up and down*, respectively, used with reference to the horizontally oriented axis. The prepositional phrase *down the hall* expresses an image-schema that includes a configuration in which the TR moves along the LM, away from the vantage point (see Lindstromberg 1997: 185). The Polish version in (34) has the adlative prepositional phrase *do+gen.* Krążyńska expresses the opinion that the preposition *do+gen.* captures space only with respect to the exterior perspective. The horizontal layout is preferred under the impact of other components of the constructions with *do* than the preposition itself. Once the constructions express stative situations, the preposition *do* appoints a limiting relation: the nominal complement of the prepositional phrase names the region which is the boundary not to be crossed by the region named in the superordinate segment (cf. Krążyńska 2000: 234). The ‘superordinate segment’, according to Krążyńska, is the TR, but the nominal complement realises the LM. Hence, the Polish version communicates that the ‘region’ of the ‘kitchen’ was not crossed. The extension of the ‘hall’ evoked by *down* in the English version is not conveyed by the Polish sentence. The Path is not indicated; it may also be visualised deformed through individual interpretations of the scene. See (34):

- (34) [...] while the Dursleys made their noisy progress *down the hall towards the kitchen*, [...]. (p. 28) ‘[...], a kiedy Dursleyowie ciągnęli swego synka do kuchni, [...].’ (p. 33)

While *up* involves closure of a gap, *down* implies the opposite – widening the gap – which is triggered by the following senses: the ‘to’ sense¹⁸, the ‘away from a place considered central or a center of activity’ sense¹⁹ or the ‘distant’ sense²⁰. The English sentence in (35) has *up and down* implying both ‘closure of a gap’ and ‘widening the gap’. The Polish sentence in (35) has an equivalent construction for *prodded it*, ‘szturchnął je’, which does not convey the specific direction of the TR realised as an *eyeball*, the Path is omitted. See (35):

¹⁸ See [URL: <http://dictionary.cambridge.org>].

¹⁹ See [URL: <http://www.thefreedictionary.com/down>].

²⁰ See [URL: <http://dictionary.cambridge.org>].

- (35) *He dropped the magical eyeball into the water and prodded it up and down; [...].* (p. 50) ‘Wrzucił magiczne oko do wody i szturchnął je parę razy palcem’.

Although certain spatial scenes may be visualised on the basis of the Polish sentences in (29–35), they do not involve any predictable PATH image-schema (see Johnson 1987: 112–117; 125–126). The English sentences in (29–35) express specific Paths of motion. The Polish version in (29–35) either provokes personalised Paths depending on the observer’s associations pertaining, for example, to verbs like *złapać*, ‘catch’, in (30), or omits the verbal input which encodes Path, either equivalent to the source version or deformed. Nonetheless, the translation version reads well. All *Harry Potter* volumes have been rendered into Polish by Polkowski, all of them have been sold out and enthused Polish children, teenagers and adults with their charm through the story which reads well. One of the readers, Standonicz, writes: “Andrzej Polkowski is an experienced translator, whose works include mainly children’s literature and fantasy literature. Apart from the *Harry Potter* series he translated C.S. Lewis’s *Chronicles of Narnia* and *Space Trilogy*, Mary Russell’s *Sparrow* and *Children of God*, Tanith Lee’s *Night’s Master* and *Death’s Master*” (2009).

4.2.4. *The pattern where the whole spatial scene is not conveyed by the target version*

The final pattern, illustrated with the examples in (36–40), comprises a type of translation of English utterances into Polish where the whole spatial scene conveyed by the English version is not rendered into Polish. Nonetheless, the readings of the Polish sentences exhaust the topics developed by the English version.

In the Polish sentence in (36), the Path ‘to the other side’, lexicalised by the construction with the particle *over* in the English version, is omitted. The situation expressed by *walking over to the trunk* is not verbalised in the Polish version. See (36):

- (36) ‘*It’s not very neat,’ said Tonks, walking over to the trunk and looking down at the jumble inside.* (p. 52) ‘- Za ładnie to nie wygląda – mruknęła Tonks, zaglądając do kufra’.

In (37), the spatial scene triggered by the construction with *over* used in the ‘covering’ sense, is also not rendered into Polish. The information lexicalised by the Polish version pertains only to ‘tugging the curtains’, with no ‘covering’ reading evoked by *shut over the old woman*. See (37):

- (37) *Lupin and Mrs Weasley darted forward and tried to tug the curtains shut over the old woman, but they would not close and she screeched louder than ever, [...].* (p. 74) ‘Lupin i pani Weasley rzucili się, by zaciągnąć z powrotem zasłony, ale nie dawały się zaciągnąć, a staruszka rozwrzeszczała się jeszcze głośniej, [...].’ (p. 91)

The English sentences in (38) and (39) have *out* indicating ‘movement from inside’ (see Yates 1999: 100), more specifically, while (38) has *out* in the meaning ‘entities moving out of containers’, the English version in (39) has *out* used in the sense ‘eat or inviting to eat away from home’ (cf. Rudzka-Ostyn 2003: 14, 18). According to Rudzka-Ostyn, “verbs with **out** have a specific meaning in addition to motion in space. This is related to personal or social treatment, friendly or unfriendly” (2003: 18).

The Polish sentence in (38) communicates a kind of fictive Path, which may be associated with the targeting paths (see. Talmy 2000a: 109-110), verbalised by *He let out a long, slow breath*. The Polish version in (38), however, does not convey any metaphorical movement from inside a bounded object, which is implied as a ‘human body’ by the English sentence. It has the adjective *uspokojony*, ‘calmed down’, instead. See (38):

- (38) *He let out a long, slow breath and stared up at the brilliant blue sky.* (p. 9) ‘**Uspokojony**, wpatrzył się w błękitne niebo’. (p. 10)

The Polish version in (39) does not evoke the situation of eating out, which is expressed by the English version in (39). The prepositional phrase *na+loc.* (loc. →LM), realised as *na podwieczorku*, paraphrasing Przybylska, implies a situation placed between the domain of a relation within perceived physical space and the temporal domain (see Przybylska 2002: 290). The TR is animate – Dudziaczek ‘Dudders’ – the LM of the Polish version is an event taking place at a given time (cf. ibid.), without indicating the location. The English version, however, evokes the location ‘away from home’ since it designates the ablatively charged Path (direction away from) through the adverbial *out*. See (39):

- (39) ‘*Dudders out for tea?*’ (p. 8) ‘Dudziaczek **na podwieczorku?**’ (p. 9)

The English sentence in (40) has *around* in the sense ‘location or motion (in different directions) often viewed from a central point’ (see Rudzka-Ostyn 2003: 184). “In British and American English, **around** usually suggests motion that takes place in different directions within a circle” (ibid. 185). Such scene is not triggered by the Polish sentence in (40). It does not lexicalise equivalent infor-

mation to that conveyed by *Wheeling around* in the original version. Such spatial situation with the component of Path is omitted. See (40):

- (40) '*THIS WAY!*' Harry shouted at the stag. *Wheeling around*, he sprinted down the alleyway, holding the lit wand aloft. (p. 22) '-ZA MNA! – krzyknął Harry do jelenia, unosząc wysoko róźdżkę i pędząc alejką'. (p. 26)

The pattern where the whole spatial scene is not conveyed by the target version closes this analysis of rendering English constructions lexicalising Path in the Motion event into Polish. Although in the Polish version, the Path expressed by the original version may not be included, the translation in (36–40) does not require more information to create mirror images through reading the story. The examples in (36–40) reveal that the Polish version has the foreground spatial configurations, however, it omits the background ones, such as 'walking over to the trunk'. The Polish version verbalises the climax, for example the final stage of 'looking into it' in (36), or it makes use of shortcuts, for instance, describes the condition of physical disposition with an adjective, instead of erecting a spatial construction for construing that disposition based on the description, as in (38). All in all, despite the fact that the Polish translation does not need to be shorter or more compact since the book is copious, anyway (while the English version has 766 pages (double spaced, 37 verses on page), the Polish version has 959 pages (double spaced, 33 verses on page)), the Polish text tends to avoid precise Paths without losing the quality of vivid descriptions of characters, settings and actions.

5. Conclusions

The contents of this paper focus upon answering the question why using English particles or prepositions may be problematic for numerous native speakers of Polish, such as students learning English as a Foreign Language and translators. In the case of translators, the problem rests not in the lack of relevant knowledge, but, what I point at in this paper, in the 'nature' of the Polish language. My hypothesis is that it takes the form of entrenched habits of formulating ideas which do not often pertain to conveying the intended information through the PATH image-schema. It may also be observed that the original Path tends to be semanticised with multitudinous Polish constructions verbalising different Paths of motion to the source ones. Those habits may be linked to the ways, named patterns, of expressing English constructions lexicalising the Path of motion in the Polish language. Those patterns may have linguistic and cultural bases. For example, a native speaker of Polish will not say *Spojrzał w dół na podłogę*,

meaning literally ‘He has looked **down** on the floor’, or *Idziemy wzduż tej ulicy* meaning ‘We are walking **down** this road’. Those ideas will rather be formulated *Spojrzał na podłogę* in the former case and *Idziemy tą ulicą* in the latter case, without employing the inherently directional phrase *w dół*, ‘down’, or lexicalising the trajectory of movement parallel to the length of the road. In the case of *Spojrzał na podłogę*, the Path is simply excluded from the information, while in the case of *Idziemy tą ulicą*, it is the inflection that allows removing the preposition. According to Kochański, Klebanowska and Markowski, prepositional phrases should not be used when the noun itself, in its proper form, can express the particular meaning; it is also a mistake to use a preposition when the case of the noun is sufficient (see 1985: 208). Therefore, a native speaker of Polish will say *Idziemy (tą, ‘this’) ulicą*, not *Idziemy wzduż tej ulicy*. What is more, a native speaker of English will say *Come over here*, not *Come here*, which will be rendered into Polish as ‘Chodź tu/tutaj’, which is congruent with the latter version. Although Polish has all the potential to express the Path regularly conveyed by English, its users may omit it in numerous speech acts, partly due to inflection, partly through culturally entrenched habits present in verbal communication. That fact that native speakers of Polish are not so ‘path-conscious’ as native speakers of English may be the reason why native users of Polish, perhaps of other Slavic languages too, find English particles and prepositions problematic to comply with their proper usage. A possible solution to this problem is to show the learners the path-system of English through reading interesting extracts of text from, for example, novels of *Harry Potter* type (e.g. adventure stories), or by listening to short fragments of audio-books, watching selected excerpts of feature films and discussing the studied contents paying attention to the path-expressions. It is basic that the learners think English using that language. This is what the patterns identified and systematised by me are meant to trigger – interest in the path-system of English and the Polish language reaction to it.

In this paper, I illustrate four main patterns of expressing the English constructions with satellites subsuming the Path of motion in Polish, and three sub-patterns within the second pattern. In the Polish sentences, different syntactic categories may denote the Path expressed by the original version. What is more, equivalent categories, such as Polish satellites – verb prefixes – may alter the Path conveyed by the English sentences. The domineering pattern, however, in relation to the frequency of occurrence, is the first pattern, labelled as ‘the standard pattern’, in line with the Path lexicalised through satellites in the original version. Although the first pattern, named ‘standard’, has satellites in Polish, the constructions with the satellites may not convey Path equivalent to the one expressed by the English version. The second pattern has three variants of conveying Path not through satellites in the Polish version; the original Path may be altered. The third pattern, where the Path of motion is deformed or omitted in the

destination version, could also be split into two sub-patterns: (3a) with a different Path to the original, but conveyed by a construction that is open to the individual interpretation since Path is not conflated with it, such as the verb *złapać*, ‘catch’, where the adlative aspect is contributed by the prefix *z-*, and (3b) without the given Path straightforwardly evoked by the Polish version, even with a strong will of the conceptualiser to find it there. The fourth pattern comprises sentences that do not evoke the Path lexicalised by the English version. Through the patterns, I argue that the original Path is rare in the translation into Polish.

What is more, there are numerous translations from English into Polish where several patterns are employed within one sentence, for example, in the additional example (41), a complex sentence, the patterns 1 and 4 occur twice: (41) ‘*Well, that’s news to me,’ said Harry, his temper rising, and before the Dursleys could call him back* (pattern 4), *he had wheeled about* (pattern 1), *crossed the front lawn, stepped over* (pattern 1) *the low garden wall and was striding off* (pattern 1) *up the street* (pattern 4). (p. 12) ‘-No, to dopiero jest dla mnie zupełnie nowa wiadomość – rzekł Harry, czując, jak narasta w nim złość, i zanim Dursleyowie zdążyli **zareagować**, odwrócił się na pięcie, przeszedł przez trawnik, przeskoczył niski murek ogrodowy i zaczął się **oddalać**’ (p. 13). Therefore, it is recommended that Polish students of the English language be aware of the configurations expressed by the English constructions with particles and prepositions, not only for the central senses of those forms, also for their distinct senses. Construing the given spatial situations will help them read and use the English constructions with particles and/or prepositions. Verbal communication in Polish does not require path-constructions on a par with English. What is more, the Polish translation version reduces the amount of Path evoked by the English version. That tendency may pertain to different patterns of lexicalisation based on culturally entrenched habits of communicating ideas through an inflected natural language.

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ENGLESKE KONSTRUKCIJE S ČESTICAMA I PRIJEDLOZIMA KOJI OZNAČAVAJU SMJER: PRIJEVODNI OBRASCI U POLJSKOM

U prilogu se tvrdi da se pri prijevodu engleskih konstrukcija koje leksikaliziraju putanju u događajnoj shemi kretanja u poljskom mogu pojaviti poteškoće kod učenika engleskog jezika i prevoditelja zbog različitih obrazaca leksikalizacije u flektivnom jeziku. Prikazuje se niz engleskih iskaza s konstrukcijama koje označavaju putanju pomoću satelita (koji su glagolske čestice) i prijedložnih izraza te njihovi prijevodi na poljski. Pokazuje se da poljski prevoditelji konzistentno rabe četiri glavna načina prevođenja takvih rečenica, tj. četiri glavna prijevodna obrasca. Ukazuje se na određene pravilnosti glede porabe engleskih konstrukcija s česticama i prijedlozima koje bi mogle biti od koristi kako studentima tako i prevoditeljima u Poljskoj i drugim zajednicama slavenskog govornog područja.

Ključne riječi: prijevodni obrasci; čestice; prijedlozi; događajna shema kretanja; putanja kretanja; sateliti; leksikalizacija.