

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH PHILOLOGY

ZITA GRAMAILIENĖ

**SYNONYMOUS TRANSLATING OF
SPATIAL PREPOSITIONS**

(SINONIMIŠKAS ERDVĖS PRIELINKSNIŲ VERTIMAS)

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Research advisor
lect.dr. Dalė Roikienė

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INTRODUCTION

A great number of linguists agree with the viewpoint, that each nation structures the surrounding world differently. For instance, Lakoff (1987) states that this particular understanding reflects in the ways we in moving about the world categorize people, animals, physical objects, events, actions, spatial relationships. Peculiarities of the language the nation uses is also a result of specificities of perceiving the world. For example, Wierzbicka (1997, 2001) claims that people think about the things around them differently and their language reflects the adopted interpretation of the world. Similarly, Gudavičius (2000) points out that language, being one of possible interpretations of the world, reflects the construct of the world fixed in the minds of the speaker. When it comes to spatial relations, which are considered as being 'a central part of human semantic system, and occupying a position of distinct privilege in human conceptual system' (Regier, 1996:6), linguists notice a remarkable variation in spatial structuring exhibited by the world's languages. These differences are sometimes quite dramatic, but more often, 'they are rather subtle' (Regier, 1996:20). Naturally, those differences expressed in various languages create a great obstacle in the process of translation, which nowadays is seen as 'a fundamental act of human exchange' (Bassnett, 2003:1).

The accommodation of the Source language lexical structures to the Target language semantic requirements cause a number of difficulties to translator. The same could be said about the grammatical adaptability, since translation of the elements of grammar is part and parcel of the translation process and according to Barkhudarov (1975) is obligatory. It is of great importance to reach adequacy on the formal level of translation or, according to Armalytė and Pažūsis (1990), during the obligatory or quasi- transformation of linguistic nature, since it casts influence on the following extra linguistic transformations and on the overall quality of the translation, aimed to reach the highest levels of communicative and pragmatic adequacy.

Spatial relations are often expressed by closed-class forms, mainly prepositions and verbal prefixes. Translation of grammatical manifestation of spatial language, in our case – spatial prepositions, can be asserted to the domain of the above mentioned quasi-transformation. Translation of spatial prepositions, which as a rule abound in various texts, at first sight might seem as causing no problems. However, many researchers, for instance Šeškauskienė (1995), Bowerman (1996) Bloom (1996) and Peterson (1996), Levinson (2003), Maliar (1995), etc. have shown, that there is marked cross-linguistic variability in how spatial linguistic terms map on the world and language. As a result of this variability, prepositions, including spatial ones, are among the most difficult to acquire when learning a second language, and, what is of paramount importance in our

case, when choosing the “best”, i.e. the most appropriate equivalent from a number of synonymous prepositions in the Target language. As Feist (1998:1) puts it, ‘underlying the seemingly simple task of localizing objects is a host of subtle factors’. Hence, arises the necessity of detailed analysis of those subtleties, necessity of paying a deeper attention to similarities and differences in the sphere of spatial prepositions between the Source and Target languages. At the same time arises the necessity to focus on the professional usage of resources of the Target language, since it contributes to the overall quality of the particular translation. Which in its own turn, demonstrates the richness of the Target language expressive means.

Spatial language, mainly spatial prepositions, received a particular attention of linguists in many countries. This domain of spatial language was extensively studied by Lithuanian linguists Jablonskis (1957), Kilius (1973), Pikčilingis (1975), Šukys (1976;1998), Šeškauskiene (1995), Župerka (1983), Valiulytė (1998).

In Anglistics spatial relations were studied by Seliverstova and Maliar (1998), Talmy (2000), Brugman (1983; 1988), Herscovits (1986), Tyler (1991; 2001), Vandeloise (1991), Bloom and Peterson (1996), Regier (1996), Levinson (2003), Zlatev (2003), Brala (2004), etc.

The above mentioned scientists have mainly concentrated on the study of ways spatial meanings are realized in language. The main emphasis of these researches was put on the problems of meaning in the aspects of polysemy and synonymy of spatial prepositions, stylistics, cases of propriety or unacceptability to the standardized norms in one particular language. However, in the aspect of translation the above mentioned issues haven’t been given a thorough attention.

The **novelty** of the present work is the attempt to analyze the phenomenon of synonymous translating of spatial prepositions in the aspect of competitiveness.

The **hypothesis** of the investigation is the assumption, that the Target language translations lack attention to the use of synonymous locatives.

The **object** of the present research is the phenomenon of synonymous translating of English spatial prepositions into Lithuanian.

The **aim** of the paper is to investigate the specificity of synonymous translating prepositions of space *over, above, around, about* from English into Lithuanian. In connection to the general aim the following **objectives** have been put forward:

1. To discuss the importance of spatial universals, including frames of reference, in the process of investigating semantics of spatial prepositions and relevance of spatial universals to translation.
2. To overview the problem of polysemy and synonymy of spatial prepositions in English and Lithuanian.

3. To single out and analyze the tendencies and reasons of selecting synonymous locatives in the process of translation from English into Lithuanian in the experimental data.

4. To evaluate the degree of competitiveness among synonymous Lithuanian locatives in the experimental data and the selected source texts .

5. To distinguish tendencies of use of synonymous spatial prepositions and other synonymous locatives in fiction translations and try to interpret the obtained results in the aspect of their practical importance to learners and beginner translators.

6. To compile a list of English sentences containing spatial prepositions and their translation into Lithuanian, which could serve educational needs.

The **practical value** of the research:

1. The collected data could be used as a teaching or reference source for translators, learners, teachers.

2. The material of the research, could serve as a theoretical reasoning to encourage secondary school teachers to pay more attention to individualized modules on translating, as one of the ways to fulfill the objectives listed in the Standards of Education (2002). To put it otherwise, to encourage the integration between native and foreign languages, to foster the mother tongue of learners and their ability to translate foreign texts into correct and picturesque native language.

The **methods** used in the paper are as follows:

1. Contrastive linguistic analysis, which allows to distinguish peculiarities of the Source and Target languages in the realm of spatial language and the ways of their realization.

2. The method of linguistic experiment, which helps to verify the importance of the problem under investigation.

3. The statistical method, enabling to generalize and evaluate the results of the research.

The work consists of an introduction, three parts, conclusions, references, sources, a summary and an annex (in CD). *In the first part* the general overview of the importance of spatial universals, including frames of reference, in the process of investigation of spatial language and cognition, in investigation of lexicalization of spatial relations in language as well as relevance of the space primitives to the process of translation of spatial locatives is given. *The second part* focuses on a description of problems of polysemy and synonymy of spatial prepositions and their translation from English into Lithuanian. *The third part* presents the results of empirical investigation on the synonymous translation of spatial prepositions in experimental translations of foreign language learners and in fiction. Conclusions are presented in the next section. The list of references and sources in the alphabetical order alongside with a brief summary of the research are presented at the end of the work. Tables and figures in order to make the statistics clear are

provided. In the annex the list of English sentences containing spatial prepositions *around, over, above, about* and their translation into Lithuanian is presented.

Data sources. The examples in the study have been selected from Ray Bradbury's books *Dandelion Wine* (1974), translated into Lithuanian by Gražvydas Kirvaitis in 1996; *Quicker than the Eye* (1998), translated into Lithuanian by Lina Būgienė in 1999; Monica Ali's book *Brick Lane* (2003), translated into Lithuanian by Edita Mažonienė in 2004, and Margaret Atwood's *The Blind Assassin* (2000), translated by Valdas V. Petrauskas in 2003.

Dissemination of research results. The results of the research were presented at the 10th student's conference at Šiauliai University in April 2006.

1. UNIVERSALS IN STUDIES OF SEMANTICS OF SPACE AND THEIR RELEVANCE TO TRANSLATION

From classical times to the present the researches of linguistic categorization of space include the study of the notion of space itself, studies of the problem of spatial universals, spatial meanings and ways of their realization in different languages. The discussion concerning the relative and absolute nature of the notion of space, raised by Aristotle and followed by Plato, Newton, Kant and Leibniz still is in the centre of attention of linguists as well as the representatives of many other disciplines. This interest is caused mainly due to the fact that human spatial cognition is culturally variable. To put it otherwise, the fact that different human groups use different spatial frameworks, often with distinctive coordinate systems is of great importance for both cognition and language studies.

As Levinson (2003) notices, even the most closely related languages and even dialects within them can differ in the details of the underlying coordinate systems and their geometry and in the preferential interpretation of ambiguous lexemes. What is more, the language user and investigator can expect that linguistic expressions in two languages with the same frame of reference (FoR) applied might differ as well. For instance, where English employs only one preposition *on*, German has *auf* and *an*. As Talmy (2000) claims, spatial characterization expressed overtly, e.g. with prepositions, ultimately rests on certain unexpressed spatial understandings. Hence, the use of *in*, *into* and *out of* in English when speaking about a car and *on*, *off* when referring to a bus, is based on different linguacultural preselection of conceptualization of these vehicles by the English people. Namely, a car is viewed as an *enclosure*, whereas a bus as a *platform*. German preschematize cars and buses and treat them both as *enclosures*.

Hence, the necessity of analysis of spatial universals involved in the schematization of space in language and cognition is both inevitable and useful. The reasons justifying the above mentioned statement could be as follows:

1. More precise look at spatial primitives can help to give a direct window on conceptual structure of spatial language in general..
2. Study can provide reasoning to the diversity of the linguistic forms of realization of spatial conceptualization.
3. Awareness of the main spatial universals can ensure better understanding of subtleties of grammaticalization of spatial relations in different languages.

4. Overall awareness and understanding of these concepts provides the users of language, for instance translators, with the academic knowledge, which in its own turn encourages to pay a deeper attention to the subtleties, peculiarities and specific characteristics of the language(s) he/she works with.

Scientists working in the realm of spatial semantics in language and cognition, for instance Levinson (2003), state that different human groups seem to use different types of mental map with consequent differences in many aspects of behavior, culture and communication. Similarly, Regier (1996) stresses that even closely related languages can differ substantially, although subtly, in their spatial systems, and in the way they realize them by the means of language. He also claims that crosslinguistic variation in spatial systems and spatial language is quite distinctive. Indeed, the recent findings show, that where European languages would use a 'relative' or viewpoint-centred frame of reference (FoR) (using notions like *left*) many other languages use an 'absolute' frame of reference (involving fixed bearings like *west*), that some languages try to replace so-called 'topological' notions like *in*, *on* or *under* by landscape or animal-body sources for grammaticalization of spatial expressions. Thus, the expressions like *Place the fork to the north of the plate* (Levinson, 2003), *My east arm itches* (Talmy 2000) *The stone is at the table's belly* (Brugman, 1983) are possible, namely in the Australian Guugu, native American language Wintu and the Mexican Mixtec languages.

However, at the same time we should understand that linguistic semantics is only a mere pale shadow of the underlying mental systems that drive it. Take, for example, the metric precision involved in seeing a cup before someone, judging its distance from someone. There is nothing like this metric precision in ordinary language locative descriptions. There is no one-to-one mapping between non-linguistic concepts and the semantics of linguistic expressions. However, some features of those non-linguistic concepts have their linguistic expression. But once again, in different languages these features are expressed differently. Besides, mental systems of structuring space also differ from nation to nation. Hence, some problems concerning understanding and consequently translatability arise. There are linguistic expressions based on incompatible rival ways of construing spatial scenes. For example, there are many languages in which *The boy is to the left of the tree* is simply untranslatable, although functional equivalents with different logical and spatial properties can be found. Thus, once again, there is a considerable linguistic diversity in the expression of one of the most fundamental domain of humanity – space. The diversity is not just a matter of different forms of expression. The very underlying ideas are distinct. To put it otherwise, different semantic notions correlate with different non-linguistic codings of spatial scenes. Languages turn out to use fundamentally different semantic parameters in their categorization of spatial relations – different coordinate systems, different principles for constructing such

coordinate systems, employing different categorizations of spatial scenes and linguistic material. For instance, Thai and Yeli Dnye use unrelated morphemes in location and motion questions *Where* vs *Whence* or *Whither*, Californian language Karuk has a spatial prefix *vara* – ‘in through a tubular space’. In a similar way, Atsugevi, a California Indian language, has a set of suffixes appearing on the verb that mark some 50 distinctions of Ground geometries and the Paths that relate to them. Some dozen of these suffixes mark distinctions covered by one English preposition *into*. For instance, *-ict* – ‘into a liquid’, *-cis* – ‘into a fire’, *-wam* – ‘into a gravitic container, such as basket’, etc. But if to turn back to English, this language does mark , even though not with all distinct forms, the differences when speaking about different entities. These differences are rendered with the help of prepositions *in*, *into*, *inside* (Cf.: *I ran into the wall*, but not *in the wall*; *the ball fell into the water*, but not *inside the water*) .

So, despite the above mentioned controversial situation concerning representation of space in mind and language, language users are in need to find the ways and methods of investigating the similarities and differences existing in the cognitive and linguistic levels of spatial relations. Thus, the attempts to find out some universalities across the languages have been taken. Despite the fact that there is no absolute uniformity in either the semantics and formal expression of spatial distinctions across languages, a vast number of linguists, including Bloom and Peterson (1996), Zlatev (2003), Talmy (2000), Levinson (2003), agree with the viewpoint that some general or fundamental spatial concepts that all languages employ can be distinguished. For instance, Zlatev (2003) proposes that there exist 7 universal spatial semantic categories: Trajector, Landmark, Motion, Region, Path, Direction and Frame of Reference.

1.1. FRAMES OF REFERENCE

Frames of reference appear to be crucial to the study of spatial semantics and spatial cognition since seem to include all the rest of the fundamental spatial categories. The phrase ‘frames of reference’ and its modern interpretation originates from Gestalt theories of perception in the 1920s. The Gestalt notion can be summarized as ‘a unit or organization of units that collectively serve to identify a coordinate system with respect to which certain properties of objects, including the self, are gauged’ (Rock 1992:404). That is, distinctions between frames of reference are essentially distinctions between underlying coordinate systems. Frames of reference come down to selection of reference objects, Ground or Relatum. For instance, it depends on the frame of reference – ‘nose’ or ‘room’ if we have to decide whether the location of glasses on ones nose changes when going from one room to another. It has to be admitted that while almost all theories

of spatial semantics acknowledge the importance of the category of frames of reference and linguists, for example Gleitman (2002), claim that frames of reference are projected in language, no two define it in the same way. Levelt (1996) uses term Perspective System, Langacker (1987) subsumes FoR under notion Domain. In brief, FoR is a coordinate system which mainly deals with the spatial disposition of the Trajector (the entity whose location or motion is of relevance) with respect to the Landmark (the reference entity in relation to which the location or motion of the Trajector is determined), or according to the viewpoint. By the way, it has to be noticed that in some other sources, for instance in works of Talmy (2000), terms of Figure and Ground instead of Trajector and Landmark are used .

In order to better reveal the differences of FoR, the way they view the schematization of space and consequently influence the ways of grammaticalization of spatial meanings, they could be analysed in opposition. As a rule , in the linguistic literature the opposition ‘relative’ vs. ‘absolute’ FoR and ‘deictic’ vs. ‘intrinsic’ FoR have been discussed. In other fields of cognitive sciences , e.g. brain science, psychology, vision theory, psycholinguistics, etc. similar oppositions are as follows : egocentric FoR is opposed to allocentric FoR, i.e body-centered vs. environment centered, viewer- centered (2.5D sketch) vs. object-centered (3Dmodels).

Even though there are languages which employ absolute FoR and can say ‘ *Is the hot water in the uphill tap?* ’, the greater majority of languages, as Miller and Johnson-Laird (1976) emphasize, deals with the relativistic space. That is, pays attention to the space anchored to the places occupied by physical objects and their relations to one another. Roughly, relative space can be associated with egocentric coordinate systems. According to Miler and Johnson-Laird (1976:397), ‘the conceptual core of space probably originates with the body concept- with what is *at, in* or *on* our own body’. Egocentric use of the space concept places the body (the speaker) at the centre of the universe, thus, ego can lay out a three-dimensional coordinate system that depends on his own orientation. This coordinate system, based on viewer (V), seems generally to be based on the planes through the human body, giving an *up/down, back/front, and left/right* set of half-lines. Such system of coordinates can be thought of as centered on the spine or main axis of the body and anchored by one of the body-parts, e.g. front anchored to ones chest. Although the position of the body of the viewer may be one criterion for anchoring the coordinates, the direction of gaze may be another. Languages may differ in the weight given to the two factors, for example in the extent to which occlusion plays a role in the definition *behind*.

Speaking about the opposed deictic and intrinsic systems, many scholars, according to Roikienė (2005: 5), claim that ‘in the deictic system spatial terms are interpreted relative to intrinsic parts of ego, whereas in the intrinsic system they are interpreted relative to intrinsic parts of something else’. Thus the illustrative sentences provided by Miller and Johnson-Laird (1976:396),

namely *Put it in front of the chair* and *Put it in front of the rock*, pertain to the deictic and intrinsic FoR respectively.

Levinson (2003) and Levelt (1996) however, notice the problematic and ambiguous nature of the distinguishing purely intrinsic and deictic FoR. Carlson –Rodvansky and Irvin (1993) by deictic FoR mean viewer-centered frame and object-centered frame they call as intrinsic, whereas environment-centered is called extrinsic frame.

In brief, there are basically three frames of reference grammaticalized or lexicalized in language. These are intrinsic, relative and absolute. Talmy (2000), basically agrees with such division, however names them differently. Namely ‘ground based’ for intrinsic, ‘field based’ for absolute and ‘projector based’ for relative FoR. What is more, Talmy (ibid.) proposes one more FoR –‘guidepost-based’ and emphasizes, that ‘absolute’ or ‘field-based’ FoR should be not only earth-based, but also queue-based. What is more, according to Levinson (2003) and Talmy (2000), humans use multiple FoR, and any particular spatial locution in language is often capable of use in more than one localizing system. For instance, one can describe the same situation (ego looking at a car from the side, with the car’s front to ego’s left) in different ways, e.g. *The ball is in front of the car* and *The ball is to the left of the car*, without thinking that the ball has changed its place. The language means applied here actually are in close relation to what coordinate system is employed in the process of perception of the situation and the objects in it. That is, often each frame will have distinct linguistic expression associated with it and as a result, different means of the Target language might be applied in the process of translating spatial scenes.

1.2. SET OF SPATIAL PRIMITIVES

In order to analyze spatial conceptualization, features of spatial semantics, ways of grammaticalization of spatial relationships and in order to describe each FoR a set of spatial notions, which can be called primitives or universals, should be applied. For instance, Levinson (2003) applies the following inventory of primitives without which the analysis of spatial relationships, including FoR, is impossible: language-specific labeled arcs (*left, north*, etc.), primary coordinate and secondary coordinate systems (C^1 and C^2), Figure, Ground, Designated Landmark (L), viewpoint of observer (V), origin of the coordinate system (X). The way these primitives are applied in different FoR, are presented in the following figure :

Figure 1. Frames of reference (adopted from S.C. Levinson (2003)).

Zlatev (2003) proposes seven universal semantic categories: Trajector, Landmark, Motion, Frame of Reference, Region, Path and Direction.

Trajector (TR), in other researches named as **Figure** (Talmy, 2000), **Referent** (Miller and Johnson-Laird, 1978), is the entity (object, person, event) whose location is of relevance.

Landmark (LM) – the reference entity in relation to which the location or motion of the TR is determined. The terms **Ground** (Talmy, 2000), **Relatum** (Miller and Johnson-Laird,1978) are used alongside with the Landmark.

Region – a region of space defined in relation to a Landmark. In addition, Landmark's interior, exterior, lateral, superior, inferior, anterior, posterior are of importance too. As Zlatev (2003) points, languages can differ substantially both on the extension of regions which they express, and on whether they are defined on the basis of primarily functional or primarily perceptual properties of the Landmark.

Path is a schematic characterization of the trajectory of actual or virtual motion in relation to a Region defined by the Landmark in terms of the components *beginning*, *middle*, and *end* or *source*, *medium* and *goal*.

Direction and **Motion**. When the trajectory of motion is not characterized in terms of its relation to the region of the Landmark, it can be defined in terms of its Direction along the axes provided by different FoR.

However, the peculiarities the universals carry are of great importance as well. Talmy (2000) speaking about the ways language structures space stresses a number of them. Talmy (ibid.) proves that the properties of material entities (Figure and Ground), e.g. their contours determining their shape or their internal structure, are of importance when schematizing and expressing spatial relations. The same could be said about the geometric relations of entities and peculiarities of their arrangement. That is why, only the first sentence out of two *The bike is near the house* and *The house is near the bike* reads like a fully acceptable sentence. This is due to the dimensionality of the Ground object different prepositions are used in the following sentences:

a) *There was oil along the ledge.* (The Ground is linear)

b) *There was oil all over the table.* (The Ground is planar)

In brief, when studying spatial semantics one should pay attention to the universals and a great range of additional specificities of the latter, which in their turn help to classify types of space relations and spatial meanings in detail. What is more, the precise analysis of these peculiarities reveal the specificities of each language in the sphere of conceptualization and grammaticalization of space. As Šeškauskienė (1995) points out, relevance of non-linguistic features in the process of the semantic analysis of linguistic units is obvious. What concerns translation, the importance of the above mentioned concepts and their peculiarities is evident, especially when it comes to choosing the most appropriate means of expression. To put it other way, the translator, knowing how spatial scenes can differ subtly, being aware of the complex structure of overlapping polysemy based upon image-schematic transformations in the Source and the Target language, after the analysis of the arrangement of the spatial universals employed in the particular spatial scene is able to give the preference to one of the synonymous prepositions. For instance, whether to use *virš* or *ties*, to understand why *about* in the particular situation is better to be translated as *apie*, but not *aplink*. Hence once again, being aware of the theoretical framework of space should encourage to be more attentive to the subtleties language means are able to express.

2. SEMANTICS OF SPATIAL PREPOSITIONS AND PROBLEMS OF THEIR TRANSLATION

The importance of the study of meaning is evident as the semantic layer of a language in one or another way has been touched upon in morphological, syntactic or stylistic analyses of linguistic units. The problem of the meaning of the preposition is among the most debatable questions in the present day linguistics. A number of studies, including Lakoff (1987), Brugman (1988), Tyler and Evans (2001), stick to the point that the preposition is not a mere syntactic marker. Rather, it is the element possessing its own, according to Tyler (2001), conventional meaning.

Representatives of cognitive grammar, e.g. Talmy (2000), Taylor (2003), are inclined to think that even the *little words of a language*, such as the definite determiner or the prepositions are symbolic units, and as such symbolize concepts. To put it other way, *little words*, including spatial prepositions, according to Regier (1996) often express core structural content and, as Herskovits (1986) suggests, do seem to have *prototype meaning*. Nonetheless, the semantic structure of the prepositions cannot be summed up as an ideal meaning from which different types of their usage could be predicted. As a rule prepositions manifest a complex interlace of different elements. According to Roikienė (2005: 9), ‘the precise interpretation assigned to the preposition is constrained and delimited by the sentential context, including the Trajector, the Landmark, and the verb which occurs in the utterance’. Hence, the role of the preposition in rendering the meaning at the level of specificity is partially acceptable.

A notable feature of the English language is the extremely wide lexico – grammatical use it makes of prepositions. The latter, being the representatives of the part of language, which Talmy (2000:179) calls a ‘skeletal conceptual microcosm’, rarely admit new members, however, comprise quite a number of items. Linguists, for example Downing and Locke (1992), claim that the number of prepositions can reach up to more than 140 and are involved in the process of expressing more than 55 broad relationships, space being the main among them. As it is rarely the case that a symbolic unit has a single semantic representation, one phonological form tends to be associated with a cluster of more or less distinctive though related senses. And even if we take the word, in our case spatial preposition, as the monosemous, we still need to account for its different semantic values in different contexts. Thus, according to Taylor (2003), at the same time the word can be considered as being monosemous and polysemous.

Similarly, the case when several phonological forms express the same type of relations is also possible. That is to say, there can be several prepositions referring to a given type of general

case relationship and that a preposition can share some of its meanings with other prepositions. According to Downing and Locke (1992), prepositional sets, unlike other members of grammatical paradigm, are not mutually exclusive. That is, one member of the paradigm can be used in the place of the other in a given syntactic frame. To put it other way, alternative choices of prepositions are sometimes possible. To illustrate, the relations of *transversality* might be expressed by *over* or *through*; *direction* with the help of *to*, *towards*, *about*, *around*, etc. Consequently, we can talk about prepositional sets containing synonymous prepositions. However, the semantic structure of the prepositions in one language does not coincide and is not covered by one another. Thus, we can speak only about close synonyms, words with similar, though not identical meanings.

Such a rather controversial situation concerning the word's semantic structure in the first place leads to a number of problematic issues related to the meaning of the word as such. Bearing in mind an impressive number of prepositions, a wide range of relationships they manage to express and the fact that prepositions can acquire different senses in different contexts, one can admit that it should be difficult not to only define the semantic boundaries of prepositional meanings and find the most adequate translation of these prepositions, but also to choose from a number of synonymous ones both in the Source and Target language.

2.1. POLYSEMY OF LOCATIVES IN LINGUISTICS AND TRANSLATION

Polysemy, usually described as the phenomenon whereby two or more semantic values attach to a single phonological representation, is endemic in language, i.e. found regularly. Hence, for language users, including translators, various manifestations of polysemy might be a hindrance to effective rendering of the meaning, meaning of prepositions of place being not an exception. What is more, polysemy, which Tyler and Evans (2001) see as the phenomenon when a single linguistic form is associated with a number of related but **distinct** meanings or senses, forces the translator to look for a number of effective the Target language means in order to translate the Source language text and its elements, such as prepositions of place, successfully, i.e. precisely, logically and stylistically adequately .

If to agree with Shmeliov (1973), who claims that the same sections of reality are segmented by lexis of different languages differently, it seems that deep and detailed analysis of semantics can shed light on many problems of both linguistic and cognitive nature. As Dixon (1992) puts it, varying grammatical behaviors of words are a consequence of their meaning differences, while the meaning is conditioned and determined by both non-linguistic and linguistic

reality. The shift of the viewpoint toward the meaning, including the meaning of prepositions of place, as to the ambivalent phenomenon is reflected in a welter of works of linguistic and cross-linguistic studies of spatial cognition and language. A number of researchers who are preoccupied with discussing the nature of the mapping between spatial cognition and spatial language, for example Jackendoff (1983,1996), Lakoff (1987), Coventry and Ludwig (1991) finally come up to the conclusion that in spite of the universality of conceptual structure, which is language independent, languages tend to differ in packaging concepts in lexical items or spelling out concepts in syntax. What is more, linguists stress that for the identification of the meaning a number of factors are of great importance. These, as Coventry and Ludwig (1991) think, might be standardizations across the speakers community, intentions of speaker, processes of reference and contextual constraints, etc. To put it other way, in order to define and describe the meaning one has to keep in mind two levels, namely conceptual and semantic. As Chalker (1991) and Taylor (2003) put it, the analysis of meaning is impossible without paying attention to the phenomenon of conceptualization. In the case of analysis of semantics of spatial prepositions, the way the object is conceptualized is of great importance, as it 'is our everyday experience of cars, poles, towers and cigarettes and the way we conceptualize these objects, rather than some abstract properties of the nouns, which denote these objects, which guide us in our use of language' (Dirven and Taylor, 1988:379). The attempts to highlight correspondence of non-linguistic spatial knowledge and linguistic one caused and stimulated the appearance of range of various ideas concerning the identification of the meaning of locatives, namely distinguishing the primary meaning and its polysemous variants.

The idea of ideal and prototype meaning or prototypical sense of prepositions appears in works of Herskovits (1986). The scientist sticks to the point that there is an ideal meaning of preposition, which is defined as a relation between *ideal geometric objects* such as point, line, surface, etc. All uses of the preposition are derived by means of operations involving adaptations and shifts in this meaning. There are two ways for the meaning of an expression to shift. The first-sense shift, when for example *on*, which carries the meaning of *support and contiguity* can be used in both sentences :

- a) *The book on the table.*
- b) *The wrinkles on the forehead.*

The second is shift by tolerance, which allows the same sentence a) to be used in the situation when a tablecloth is placed between the table and the book. What is more, Herskovits (ibid.) claims that the ideal meaning of a preposition does not itself map directly onto the world. It is the geometric functions which determine what preposition contributes to the meaning of a particular situation. The way an object relates to a space depends on the very object. This relation is also

important to the meaning. For instance, *table* identifies its space differently from *water*. With the former, the space is bounded and definite, while the latter is unbounded and indefinite. Hence, the difference in meaning and in the way it is expressed. That is why *the lamp is **on** the table*, but *the child is **in** the water*.

Herskovits describes seven geometric descriptive functions including *place, parts* (e.g. *edges, bases, surfaces, 3-D parts, etc*), *good forms, axes, projections, volumes, idealizations* (*approximations to a point, line*). It is these functions that distinguish for instance, between solid, liquid, geometric objects and explain the use of different prepositions in different situations. Such interpretation of the meaning of prepositions explains why it is possible to say *the bird is **in** the tree*. As Herskovic explains, there is a function, *good form*, that provides the Gestalt closure on tree such that the bird can be contained in the space occupied by that form. The major claim Herskovits is making, that a simple spatial interpretation of locative prepositions is inadequate for capturing the variety of meanings carried by these words. Here again becomes clear that the way how we conceptualize objects, in term of their geometric and spatial extension, is of great importance. Garrod and Sanford (1989) expand Herkovits' viewpoint and speak about the necessity of paying attention to the functional geometry of senses.

Talmy (2000) views the problem of meaning from different angle and takes the attempt to identify a universal subset of spatial meanings that are expressed in all languages, to work out a system how language represents meaning in general. Talmy (ibid.) postulates *a priori* that there are basic spatial distinctions made by language. Actually, there exist two subsystems that can be conceptualized as existing in any volume of space. The first embraces static concepts – **Region** and **Location** and dynamic concepts, i.e. **Path** and **Placement**. The second subsystem consists of the configuration and interrelationships of material occupying a volume of the first subsystem. Here the notions of **Object** – a portion of material conceptualized as having a boundary around it as an intrinsic aspect of its identity and makeup, **Mass** – as having no boundaries are of great importance. Alongside with many aspects of conceptualization, which have already been mentioned in the section on Frames of Reference and spatial universals, Talmy proves that they are closely related to the problem of meaning and speaks about the reasons why one preposition can be used in a number of at first sight different situations. And vice versa why several prepositions in the same position can be used interchangeably. Talmy provides the examples with the sentence *The board lays across the railway bed*. The preposition here indicates that the Figure (the board) is linear, the Ground (the railway bed) is ribbonal . If the positional and orientational relations of these two forms exchange, for example the Figure extends beyond both edges of the Ground, then one might use the preposition *over* instead of *across*. If the axis of Figure is horizontal, but the Ground vertical the preposition *across* is still possible to be used as in *the spear hung across the wall*.

However, if the Ground is in the same vertical position and the Figure is not horizontal any more, then *across* should be exchanged by either *up and down* or *against*. When analyzing the relevance of the use of the same preposition of space in similar situations, Talmy emphasizes the importance of the geometries of the Figure, range of geometries of Ground, qualitative geometric configuration, which grounds the usage of different prepositions in rather similar circumstances, as *the bike sped across the field* and *the bike sped through the tunnel*. The field in the first example is considered as bounded plane, whereas tunnel is viewed as a linear enclosure, cylindrical form. In short, Talmy discussed a vast number of aspects (more than 20 parameters) which are of importance when rendering spatial relations and selecting certain prepositions of space. He provided with a number of fundamental characteristics of schematization at the *fine- structural* i.e. language level, however, admitting that' language shows everpresent disparity between its finite and relatively small set of fine structural elements representing an equally small set of disjunct schemas, and the indefinitely large perceptual and conceptual continuum potentially referred to on the other hand (Talmy, 2002:239). For the translator such a situation might serve as an indicator of the existence of potential difficulties in both reasoning and translating spatial prepositions. Hence, the issue of adequate translation remains as a problematic one.

The above mentioned researchers alongside with a number of others, for instance, Fillmore (1968,1977), Wierzbicka (1997, 2001), Jackendoff (1983), Lakoff (1987), Jonson-Laird (1978), Bloom and Peterson (1996) elaborated the theoretical framework and provided linguists involved in the analysis of the meaning, including the meaning of locative prepositions and studies of their polysemy, with a set of metalanguage and key concepts. Šeškauskiene (1995), Maliar and Seliverstova (1998) successfully applied and expanded the principles of the analysis of the meaning of spatial prepositions in their contrastive linguistic studies of meanings of Russian-English, Lithuanian-English spatial prepositions. Lithuanian linguists Kilius (1973), Valiulytė (1998), Šukys (1998) referred to the theoretical framework of mainly Russian authors. The principles of distinguishing the meaning offered by such prominent Russian linguists as Vsevolodova and Vladimirskij (1982) served as a framework for the further studies of spatial prepositions.

The works of Lithuanian and Russian linguists once again proved that the problem of identifying the meaning of spatial prepositions and their senses still exists. For example, Šeškauskienė (1995) notices, that even though different approaches, especially those provided by cognitivists, succeed in attempts to investigate semantics of prepositions, some unresolved problems there still remain. Talmy (2000) also mentions some of them. For instance, the relevance of the preposition *across* in the sentence *He walked across the prairie* and *along* in *He walked along the prairie*. Talmy considers *across* relevant for the expressing the width of the Ground and

along for expressing the length of the Ground. Ground Talmy determines as ribbonal, a 2-edge plane. According to Talmy, the usage of these prepositions causes doubts as a *prairie* is a plane having no borders. Thus, we can come to the conclusion that the problem of meaning of locatives and the principles and methods of revealing their meanings in the realm of even one language seems to be real. A great number of the above mentioned works devoted to the problem of the meaning of spatial prepositions testifies that some difficulties really exist. Moreover, if to assume that lexicon, according to Tyler (2001), cannot be viewed as finite set of discrete memorized units of meaning, if to agree with Langacker (1987), who claims that lexicon (where prepositions of place occupy a certain place) constitutes an elaborate network of form -meaning associations and to agree with Shmeliov (1973) who considers linguistics as the science which constantly evolves, it seems natural for language users and translators of each new generation to take a deeper look into the problem of meaning. The primary reason being to better understand both cognitive and linguistic processes present in language. The second reason is that these processes inevitably should be taken into account in the process of translating.

The recent developmental processes in linguistics cast new light on the problem of meaning. Some linguists, according to Taylor (2003), even are inclined to see features both of monosemy and polysemy in a word's semantic structure. Thus, that is why in many cases it might be unclear whether a word should be regarded as polysemous or monosemous. Moreover, it might be unclear just how many different meanings a potentially polysemous word actually has. Consequently, here the necessity of paying attention to such at first sight insignificant problem as translating of polysemous prepositions of place arises.

To prove that difficulties are real it is enough to observe some of the most popular and handy sources of reference every translator uses. Even a cursory glance at these sources helps to identify some problems a translator has to face. When referring to a number of published dictionaries the translator realizes that these sources are usually inconsistent when it comes to identifying word senses, providing its descriptions and translations. For instance, more than ten senses of place rendered by spatial preposition *over* are provided in Macmillan English Dictionary for Advanced Learners (2002: 1010-1011). Seven in Oxford Dictionary of Current English (1992: 632), 13 in Longman Dictionary of English Language and Culture (2005:993) respectively. LKZ9 (1999: 605) gives 2 meanings of *virš* and provides with approximately 30 instances of possible usage of it as well as its variants *viršum* (1999:621), *viršu* (1999:617), *viršuje* (1999:619). When it comes to bilingual dictionaries, for example Dvitolmis anglų lietuvių kalbų žodynas by Piesarskas published in 2004 or Lithuanian – English Dictionary by Piesarskas and Svecevičius published in 2002, suggested translation variants of such prepositions of place like *above* differ. In the publication of 2004 *above* is suggested to be translated as *virš* and *ties*, whereas in

Lithuanian – English dictionary (2002: 899) both *virš* and *viršum* are suggested to be translated as *above*. The rest of prepositions of place, such as *round*, *around* are in the similar situation, when the number of senses of the preposition even in one language seems to be impossible to find systematized and unified and presented in one source. What is more, the language user can wrongly consider provided examples of translation of prepositions as absolutely synonymous. To illustrate the statement the same example with *virš* from Lithuanian – English Dictionary by Piesarskas and Svecevičius (2002:899) can be used. In this dictionary spatial prepositions *above* and *over* are given as possible variants of translation of *virš* without any detailed specifications, apart from two illustrative sentences. Thus, the language users can wrongly regard the above mentioned prepositions of place as absolute synonyms, which is not always the case as a number of studies by e.g. Tyler (2001), Brugman (1988) claim.

Here, the opinion expressed by Taylor (2003) seems to be of relevance. He claims that ‘at best a dictionary can enumerate only some of the more salient semantic distinctions as different lexicographers are liable to employ different criteria in their assessment’, and that ‘a complete dictionary would be virtually coextensive with a person’s full knowledge of their language, and published dictionaries are a compromise between this (unattainable) ideal and practical considerations’ (Taylor, 2003:473).

In such a situation the translator seems to be the one who has to know more about the meaning of the lexical units, in our case spatial prepositions, than the ordinary dictionary provides.

2.2. IDENTIFYING SEMANTIC STRUCTURE OF ENGLISH PREPOSITIONS *ABOUT, ABOVE, AROUND, OVER* AND TRANSLATION

Due to the historical circumstances that English drawn from several languages and not all prepositions entered the language at the same time there are instances of competing, close synonyms, for instance *beneath, below, under* or *over* and *above, round* and *around*. The question whether such prepositions can really be treated as absolutely identical ones has been attracting attention of many linguists, including translators.

As there is quite a number of prepositions of place in the English language and because of space constraints, we will focus on the deeper analysis of meaning of just several of locative prepositions. Namely, *around, over, above, about*. The reasons these prepositions have been chosen as a subject of the recent research are as follows: 1) their distinct polysemy ; 2) hypothetically possible difficulties in rendering their meaning in translation .

One of the problems quite a number of works dealing with polysemy of spatial prepositions face is that there are many different approaches with many different criteria to how to distinguish different senses of one preposition. What concerns the preposition *over*, the most known works are those of Brugman (1988), Lakoff (1987), Kreitzer (1997), Tyler (2001). The number of distinct senses of the spatial preposition *over* in the researches of the above mentioned linguists differs significantly. For instance, Brugman (1988) and Lakoff (1987) distinguish 22 and 24 distinct senses, whereas Tyler (2001) identifies 14 distinct senses associated with *over*. Actually, the number of senses differs from work to work. This is the result of controversial studies of spatial meanings, when in ones the emphasis was put on the maximizing of polysemy or *full specification* (Lakoff, 1987), whereas in the others the idea of generality or *minimal specification* was stressed. The only similarity different approaches possess is that they try to specify the location of an Entity, the Trajector. To put it other way, the dislocation of Trajector (TR) or Figure with respect to the Landmark (LM) is analyzed.

The proponents of full - specification approach, such as Brugman (1988) and Lakoff (1987), treated prepositions as denoting a spatial relation between the element in focus (the Figure), and the element not in focus (the Ground). Each sense of *over* in the works is represented by a distinct *image-schema*. For instance, the following two sentences are viewed as the representation of two different senses of *over*:

- 1) *The helicopter hovers **over** the ocean.*
- 2) *The humming bird hovered **over** the flower.*

According to Lakoff (1987), *over 1)* describes a relation between TR, *the helicopter*, and a LM that is extended, *the ocean*, while *over 2)* the relation is between a TR, the *humming bird*, and a LM that is not extended, *the flower*. In other words, the differences in dimensionality of the LM are represented as distinct senses. In a similar way non-contact or contact senses as in *Hang the painting over the table* and *There was a veil over her face*, covering sense as in *The board is over the hole* are considered as distinct. Such approach, as Zlatev (2003b) notices, introduces a proliferation of lexical senses and provides a semantic network so unconstrained that the model allows *across* and *above* to be related to the polysemy of *over*. The translator in such case should experience some difficulties of choice between two variants or from a range of synonymous prepositions in order to render the precise sense.

Those arguing for the generality approach try to work out the principles and schemas which would help to diminish the plethora of senses. For instance, Kreitzer (1997) argues that topographical features, such as contact and extendedness of the LM do not delineate distinct senses or *image-schemas* and that a number of separate *image-schemas* posited by Lakoff can be presented by only three. The primary sense is static as in *The picture is over the sofa*, the second –

dynamic as in the *Sam walked over the hill*, and the third – occluding as in *The clouds are over the sun*. However, more successful attempt to solve the problem of polysemy of *over*, is presented in works of Tyler (2001), who admits that ‘the problem of polysemy network requires attention to be paid equally to sentential elements, constraints imposed by our experience of the world and ability to construct dynamic conceptualization based on minimal linguistic cues (*ibid.*: 10). Tyler tries to propose *the ideal* or *central* sense of the preposition of *over*, introduces the notion of *protoscene*, assumes that this English preposition of place forms its polysemy networks around a primary sense. In such a way Tyler manages to ground the difference between *over* and *above*. Tyler argues that the idealized schemas or protoscenes of these two prepositions of space differ. In the case of *over* the spatial configuration holding between the Trajector and Landmark can be described as follows: the Trajector is above but within a region of potential contact with the Landmark. This contrasts with the *above*, where the Trajector is higher than but not within the reach of the Landmark. Thus, according to Tyler, the sentences a) *She walked over the bridge* and b) *She walked above the bridge* carry different meanings. That is, the shift of prepositions in these sentences is impossible. In a) the Trajector is above, but within reach, in b) the contact between Trajector and the Landmark is excluded. The Trajector in b) might exhibit the ability of levitation or might be on a second bridge higher than the first. The correctness of the idea that both *over* and *above* express spatial relations which are higher than, but only *over* implies the functional relation of influence or potential contact between the LM and the TR can be proved by the following sentence *She has a strange power over me*. The *over* here cannot be replaced by *above*, as only *over* implies being higher than and physically close to the entity one seeks to control or cast physical influence. Thus, the sentence *She has a power above me* is incorrect.

The linguists preoccupied with the analysis of the prepositions of space such as *round* and *around* also notice that these spatial prepositions are not mere syntactic markers. What is more they are polysemous and their semantic structures, as Šeškauskienė (1995) notices, are not covered by one another. For instance, *round* and *around* are closer than *about* and the two previous ones. To illustrate, *about* in the sentence *Grass grew knee-deep about fallen stones* does not imply the circular arrangement of the grass. Rather, it indicates the presence of a functional interrelation and not of a purely geometrical, between the Referent and the Relatum. Hence, in this case prepositions *apie* or *palei* might be more precise translation of *about* in comparison to *aplink*. Naturally, alternative ways of expressing the interrelationships of Relatum and Referent, the choice of the most precise translation variant should be based on close analysis of characteristics of Referent and Relatum. For instance, *The air that hung about the trees was close* might be translated in many ways, however *aplink* should be less appropriate, as it stresses the component of a full circle more. It is also possible to render the place and features of substance (surrounding, close to the

trees air) by employing other Target language means, e.g. prefix + verb: *Atrodė, kad medžius apgaubė tvankaus oro šydas*.

In sum, holding that human conceptualization of spatial scenes is rich and dynamic and that only a tiny fraction of all possible spatial relations are coded by discrete lexical items, the translator should be aware of such specificities in the realm of the meaning of spatial prepositions. What is more, to be flexible when it comes to the choice of the most appropriate and adequate preposition in the Target language or even finding alternative ways of rendering the scene at its best. Consequently, the studies of the polysemous prepositions of place suggest that at least those prepositions under study (*over* and *above*; *about* and *around*) cannot be considered as absolute synonyms, and that only in some cases their meanings overlap. Here, naturally, arises the problem of adequate translation.

2. 3. SYNONYMOUS LITHUANIAN PREPOSITIONS OF PLACE AS A CONSTITUENT PART OF THE LANGUAGE SYSTEM. RELEVANCE TO TRANSLATION

Synonyms have always attracted attention of linguists. One reason is that synonymy has been viewed as the source of expressiveness at all levels of language. The other reason is that, according to Downing and Locke (1992), close synonyms – words with similar though not identical meanings – are legion. As Pikčilingis (1975) states, a good speaker is the person who is able *de eadem re varie dicere* – to speak about the same thing in various ways. To put it otherwise, is good at using synonyms. The same could be said about a translator. A good command of the Source language includes knowledge and ability to creatively use synonymous words. Synonymous prepositions, including those of place, are considered as indicators of the richness of the Target language. According to Šukys (1998), they both allow to express hundreds of various relations of reality and enrich language. Consequently, to employ and demonstrate to the reader the abilities of the Target language means is one of many aims the translator pursues.

When it comes to the very term of synonyms, just for the very short period of time words having identical meanings were called synonyms. Many distinguished linguists, including Šapiro (1955), Golovin (1973), claim that there are no identical or absolute synonyms at all. They view synonyms as words having different phonetic form and similar or close meaning. One of the criteria of synonymous words they establish is their interchangeability.

Synonymous prepositions of place belong to syntactic synonyms. According to Župerka (1983), the latter are combinations of words of similar lexical and different grammatical structure,

possessing the same or very close meaning in the position of complementary distribution. Valiulytė (1998) adheres to similar definition, considering lexically identical and grammatically different syntactic structures, i.e. sentences and word - groups, which are close or identical in meaning and can substitute one another in use, as syntactic synonyms.

Thus, according to Valiulytė (ibid.), word combinations, e.g. verb group with different cases of type *auga paupy/paupiu*, pairs like case/prepositional phrase *vaikščiojo sode/ po sodą; eina lauku/ per lauką* or different prepositional phrases *klūpo prie kryžiaus/po kryžiumi* are considered as synonymous. In the cases like *apibėgo apie trobą/ aplink trobą ; lėktuvas užskrido ant miesto/virš miesto* synonymous primary (Lith. pirminis) and secondary (Lith. antrinis) prepositions of place are employed. In those cases when two secondary prepositions are synonymous we have different type of synonymy – lexical, e.g. *virš miško/ aukščiau miško. Aplink/aplinkui; virš/ viršuj/ viršum* are called morphological variants having the same or slightly different, stylistically marked meaning. Thus, they can also be considered as synonymous. It should be mentioned that prepositional constructions of the same functional meanings (*eina per mišką/mišku*– meaning of place) and different functional meanings (*peršoko griovį* – meaning of object; *peršoko per griovį*– meaning of path) are considered as synonymous. Undoubtedly, the context, i.e. word- groups containing nouns and verbs with their lexical meaning, also contributes to realization of the meaning of spatial relations. For instance, the meanings of preposition *per* in the following examples differ because of the context: *upė teka per Vilnių* (movement through the middle of the place) whereas *gausi per dantis* (object).

The problems of synonymy of prepositions of place have been addressed in works of a number of Lithuanian linguists. Especially those working in the realm of stylistics – Pikčilingis (1975), Župerka (1983; 1995), standardization of language – (Jablonskis (1957), Pupkis (1980), Mikulėnienė (1995). The importance of microsyntax is stressed in almost every research. Ambrazas (1983) writes about the negative influence of foreign languages on the syntactic structure of the Lithuanian language. Labutis (1992) and Šukys (1998) urge to pay attention not only to the recognized language norms, but to the semantic subtleties carried by synonymous lexical and grammatical language elements.

The importance of this problem is proved by the fact that from the time of Jablonskis up to the present day a huge number of recommendations on the use of various grammatical phenomena, including the use of synonymous prepositions of place, have been issued in various publications devoted to language practice. As an example illustrating a long process of debates might be the case of spatial preposition *ant* described by Miliūnaitė (2003). The discussion concerning the relevance of grammatical variants *ant žemės* and *žemėje*, which started in 1918, received different treatment through years. In 1924 the prepositional phrase was restored. In 1960

linguists considered *ant žemės* and *žemėje* as synonymous and acceptable for using in psalms on equal terms. In 1965 Dambriūnas proposed *ant žemės* as the only correct variant. Finally, Valiulytė (1998) views these spatial locatives as synonyms having slight differences. Namely, she suggests to use prepositional construction when the object (*orientyras*) is 3D. When the object is 2D, the Instrumental case (Lith. *vietininkas*) is more suitable.

Thus, the phenomenon of synonymy, which is not devoid standardization problems, is tackled by different linguists differently. Even though the main criteria of standardization have been established, the number of these is not still fixed. Correctness (conformity to the grammatical system and rules) and purity or systematic consistency (Lith. *taisyklingumas, kalbos sistemingumas, grynumas*) are considered as the essential ones. The following, namely language etiquette, language feeling (Lith. *tradiciškumo*), lucidity (Lith. *tikslumo, aiškumo*), conciseness (Lith. *ekonomiškumo*), functional – stylistic (Lith. *stilistinės diferenciacijos*), can be considered either as auxiliary or basic depending on the author, the aims of the text, etc. As Miliūnaitė (2003) admits, various authors apply different criteria and methods to grammatical variants or synonyms. She also stresses, that despite the fact that criteria of correctness and purity are applied most frequently, there is no universal criterion by which all grammatical variants or synonymous combinations should be evaluated. In the similar vein, Šukys (1998) notes that the choice of the word combination is conditioned by additional, auxiliary criteria, i.e. logical (Lith. *logiškumo*), sonority (Lith. *skambumo*), aesthetical (Lith. *estetiškumo*). In particular these principles should be applied in the so called *free functional styles*, namely *belles –letters* and *everyday* or *popular* (Lith. *meninis, buitinis*).

Because of the natural developmental processes and the influence of foreign tongues, the Lithuanian language, including its synonymous system, is changing. According to Lithuanian linguists, e.g. Vilkončius (2001), such tendencies observed in language as the decay of purely Lithuanian structure of sentences, disappearance of synonymous words, etc. are of negative nature. To illustrate with examples taken from Miliūnaitė (2003) and Vilkončius (2001), the usage of analytic forms of degrees alongside or instead of the synthetic ones are becoming more and more frequent (*mažiau gražus* instead of *ne toks gražus*). Preference of abstract, stencil (Lith. *trafaretinis*) word - for - word translations to precise and more picturesque Lithuanian ones in the sphere of lexis seems to be transmitting into Lithuanian syntax, including the realm of prepositions (Cf.: *šaligatvis lygiagrečiai gatvės* (= *prie, palei, išilgai gatvės*)). According to Šukys (1998), combating numerous negative tendencies caused by the influence of foreign languages requires to pay attention to requirements of Standard Language and the periphery of language, including usage of cases and prepositions. We could add, that the translator's mission in this case is to find

out the most appropriate way to both conveying the meaning and disclosing the potential of expressiveness of the Target language .

Moreover, the number of prepositions of place the Lithuanian language employs in order to express spatial relations, mainly static and dynamic, is impressive. Šukys (1998) enumerates 30 polysemous prepositions of space. Roikienė (2005) mentions 46 spatial prepositions and postpositions. To compare, Bennet (1975) identifies 38 English prepositions of space. Under such circumstances attention to the subtleties in the realm of synonymous Lithuanian prepositions of place in the process of translation from English into Lithuanian seems reasonable.

The closer look at the spatial prepositions reveals that problems of polysemy of English spatial prepositions, described in the above presented section of our investigation, to some extent are similar to those Lithuanian linguists face. For instance, Šeškauskienė (1995) speaks about three meanings of *apie* and two semantic variants of *aplink*. Similarly, Šukys (1998) notices the controversial situation of *aplink*, *ties* and *virš*, which are polysemous in everyday use, however, are considered as monosemous in Standard Language. Valiulytė (1998), speaking about different senses of e.g. *ties*, stresses the possibilities of the latter to be replaced by *virš*, *prie*, *prieš*.

The reasons allowing synonymous usage of prepositions of place and their variants are grounded on the detailed analysis of spatial scenes they express. For this, relationships between such spatial universals as Figure and Ground (Valiulytė calls them *lokalizuojamas daiktas* and *orientyras* respectively) should be analysed in detail. Accordingly, Kilius (1972) analyses aspects of meanings of mobility and orientation expressed by different spatial prepositions. In order to distinguish senses carried by prepositions such differential features as coincidence of space (Lith. *sutapanti vieta*), incoincidence (Lith. *nesutapanti vieta*), path (Lith. *kelias*), goal or end point (Lith. *galinis taškas*), increasing and nonincreasing distance (Lith. *artėjimas / tolimas*) are used.

When speaking about synonymous prepositions of place, researchers, including Valiulytė (1998), stress that they belong to the syntactic synonyms and can be of different form or grammatical structure, possess close or identical meaning and are interchangeable. However, in many cases their meanings slightly differ. For instance, preposition *ties* is considered more applicable when describing generalized situations, whereas *virš* is more suitable when speaking about concrete situations (Cf.: *Ties ta šalim* and *Virš kalvos*). If to compare three prepositions of place *ties*, *virš* and *aukščiau*, the latter expresses slightly different meaning, i.e. arrangement of objects in parallel verticalities (Lith. *gretimose vertikalėse*). *Virš* and *ties* are used when describing objects placed in one verticality. What is more, according to Valiulytė (1998), constructions with preposition *ties* are more stylistically marked.

It is of importance to mention that, as Roikienė (2005) reminds, ways of spatial expressions used in different languages include a number of different means, i.e. morphological,

morphologico-syntactic, lexical. In synthetic languages, including Lithuanian, cases are one of the most common means of expressing spatial relation. However, tendencies of the decay of the system of cases observed by Lithuanian linguists should be taken into consideration by the translators as well. Thus, application of at least some traditional norms of usage of locatives (synonymous cases and spatial prepositions) in translations could be considered as a contribution to fostering the mother tongue.

Bearing in mind all the above mentioned facts concerning the subtleties of rendering spatial relations and the importance of preserving rich synonymous system of Lithuanian spatial locatives, it seems reasonable to take a closer look at the tendencies of using synonymous spatial prepositions in translations from English into Lithuanian.

3. SYNONYMOUS TRANSLATION OF ENGLISH SPATIAL PREPOSITIONS *ABOUT, ABOVE, AROUND, OVER* INTO LITHUANIAN

The principles of translation proposed by a French humanist Etienne Dolet in the fifteenth century unquestionably are fully applicable to the contemporary context of life and translations. Nowadays nobody doubts that every translator should avoid word-for-word renderings, and should have a perfect command of both the Source and the Target languages. However, due to the processes of globalization as well as to natural language development, some additional requirements every translator should fulfill might be introduced. Nowadays translation can be viewed not only as one of the ways of international communication. Functions of translation might be expanded, and translation might be considered as one of the ways of presenting the reader with all possible expressive native language means. We came up to such a conclusion after having studied a number of viewpoints on the situation of the Lithuanian language formulated in different periods of time. These ideas served as an encouragement and indication of the relevancy of both the topic and aims of our investigation:

<...> Nations survive not because of the soils fertility, the diversity of their clothing or strength of their cities and fortresses, but primarily by preserving and using their own language (Daukša, 1599).

Nowadays, when everything is in motion: people, languages, thoughts, faceless cosmopolitans are of no use. Only by retaining basic features of national identity – language and traditions, we will manage to remain the Lithuanians (Masaitis, 1994:5).

When analyzing recent translations some negative tendencies can be observed, namely predisposition of translators to using abstract language, disappearance of nuances of the word meaning, fading of differences between synonymous Lithuanian words. Translations even make our native language sound unnatural. The readership is presented with the second-class language lacking of style (Pupkis, 2001:5).

Younger generation is becoming less aware of the specificities pertaining to the sphere of Lithuanian syntax. Regardless of their usefulness and appropriateness in the so called free functional style, a number of Lithuanian cases and prepositions are simply ignored (Šukys, 1998: 584).

3.1. THE RESULTS OF TRANSLATION EXPERIMENT WITH THE ENGLISH-LITHUANIAN SPATIAL PREPOSITIONS

In order to analyse to what extent the above mentioned problems can be noticed and identified in translation, we decided to concentrate on the analysis of the specificities of translating spatial relations expressed by prepositions, to be more precise, prepositions *above, about, around over* into Lithuanian. The reason we decided to concentrate on the synonymous translation of spatial prepositions is that they pertain to the sphere of syntax, mentioned in the quotation by Šukys (1998). The other reason is, that a closer analysis of translation of this grammatical phenomenon, from our point of view, gives a chance to check, whether the problems from lexical level, mentioned by Pupkis (2001) and Vilkončius (2001), have already been transformed to syntax. The idea, that the problem is worth attention, was also encouraged by personal observations. For instance, some evidences of misuse of prepositions or preference of new to old ones might be found in almost every newspaper or TV program. To illustrate, „*Jeį paklaustumėte manęs, aš atsakyčiau, jog netikiu, kad kas nors ėjo vandenių. Galbūt kas nors ėjo ant ledo* .“ (taken from „Šiaulių kraštas“, 2006 April 7th, p.13); „*Belgijos vyriausybė pareiškė, kad ji niekada neskaitins alkoholio vartojimo tarp vaikų* („ Šiaulių kraštas“, 2006 April 19th, p.17); „*hobis – eiti po parduotuves*“ (TV program „Ideali pora“, 2006, March, 10th); „*Greta Vėtrungės gatvės esanti Sembos gatvė yra išasfaltuota, o lygiagrečiai jos įrengtas šaligatvis.*“ (Šiaulių kraštas, 2006, March, 2nd, p.2).

Seeking to examine whether Lithuanian users really lack overall understanding of the ways spatial relations can be rendered into Lithuanian and to evaluate their awareness of Lithuanian synonymous system of spatial locatives, we carried out an experiment. The latter served as a means of achieving objectivity of our research as well as justifying its relevance.

For this purpose, in the initial stage, analysis of the items under study, i.e. spatial prepositions, in scientific literature, dictionaries, grammars, and fiction was made, the most appropriate material for the empirical part of the research was elicited.

Respondents. The survey was carried out among Šiauliai University English Philology first, fourth and fifth year students. The total number of participants – 54 students.

1. The 1st group comprised 32 first year students, studying for Bachelor Degree in English Philology.

2. The second group consisted of 19 the fourth year part time students and 3 students of Year 5, who study for the Bachelor Degree in English Philology.

The above mentioned groups of young philologists have been chosen purposefully, as we were seeking to investigate whether students of presumably different level of English and received academic knowledge tackle problems concerning rendering spatial relations differently.

Procedure. The respondents were presented with two tasks.

The first task was aimed to analyse the ways students of different academic knowledge and, seemingly of the same level of the Lithuanian language knowledge, translate English sentences containing spatial prepositions under investigation into Lithuanian. What is more, the participants were asked to translate into *picturesque, expressive* Lithuanian. The examples for translation were taken from *Dandelion Wine* by Bradbury. The participants were to translate 6 sentences:

1. *He flashed his gaze like a beacon from this lighthouse in all directions **over** swarming seas of elm and oak.*
2. *Bees hang **around** grapes like boys around kitchens.*
3. *Think of it. Shadows running **around** us in the air.*
4. *The darkness filled the town like black water being poured **over** the houses.*
5. *A loon flew **over** the sky, crying.*
6. *Yelling, Douglas and John sprinted off **over** meadows, **around** barns.*

The respondents were not allowed to use dictionaries, as the list with potentially difficult English words and their Lithuanian equivalents was provided in the handouts.

The second task was aimed to evaluate the native language awareness of the students. The participants were given 6 short Lithuanian sentences containing spatial prepositions:

1. *Susėdome **apie** stalą.*
2. *Žemė sukasi **apie** savo ašį.*
3. ***Ties** bažnyčia žąsys apsuko paskutinį ratą ir nulėkė.*
4. *Neris teka **pro** Vilnių.*
5. *Varnėnai lėkė **viršuj** namų.*
6. *Lėktuvas skrido **aukščiau** debesų.*

The examples were taken from Valiulytė's (1995) book on syntactic spatial synonyms. Only one example (4) violated Lithuanian Standard Language norms, whereas all the rest were correct. The students were asked to tick correct spatial prepositions. They were also asked to correct inappropriately used spatial prepositions.

In general, both tasks were intended to reveal whether the English Philology students, potential translators or teachers, are aware of the synonymous Lithuanian spatial locatives, whether they consider variants and doublets as appropriate means of rendering spatial relations when translating fiction. In addition, it was assumed that the obtained results would allow to clear out what ways of translating spatial prepositions are preferred by students, whether language students

try to look for and are able to use other expressive and emotive ways of translating English spatial prepositions into Lithuanian, e.g. cases, verbs, adpositions, etc.

Having analysed the collected data, the following **results** were obtained:

Task 1. The group of 4 and 5 year students, further Group II, performed better results in comparison to the 1st year, further Group I, students. Out of 132 sentences (154 prepositions), 44 erroneous cases were found in translations of Group II, whereas students of Group I made various kinds of mistakes in 87 cases out of 192 sentences (224 prepositions). Accordingly, the results showed that 33% of sentences translated by Year 4 and Year 5 students were inadequate. 45% of inadequate translations were performed by 1st year students. In other words, 55% correct cases were found in translations of Group I, 67% in translations of Group II, respectively.

Sentences (1) *He flashed his gaze like a beacon from this lighthouse in all directions **over** swarming seas of elm and oak* and (6) *Yelling, Douglas and John sprinted off **over** meadows, **around** barns* caused difficulties for the greatest number of students, regardless of the year of study. That is, 29 erroneous sentences, or 90% of all cases in the group, were found in translations of sentence (1) in Group I and 15 instances, which makes 68%, in Group II. 62%, or 20 inadequate translations of sentence (6) were observed in Group I, 50% and 11 in Group II respectively. Sentences which caused the least number of problems were: (3) *Think of it. Shadows running **around** us in the air*, (2) *Bees hang **around** grapes like boys around kitchens* and (5) *A loon flew **over** the sky, crying*. Sentence (4) *The darkness filled the town like black water being poured **over** the houses*, similarly to sentences (1) and (6), was equally problematic for both groups of students. 59% (19 sentences out of 32) of translations performed by students of Group I contained mistakes. 54% (12 erroneous sentences out of 22) in Group II, respectively. Students of Group II performed more erroneous translations of sentences (2) *Bees hang **around** grapes like boys around kitchen* and (5) *A loon flew **over** the sky, crying*. Figure 2. illustrates the results of the analysis in proportion.

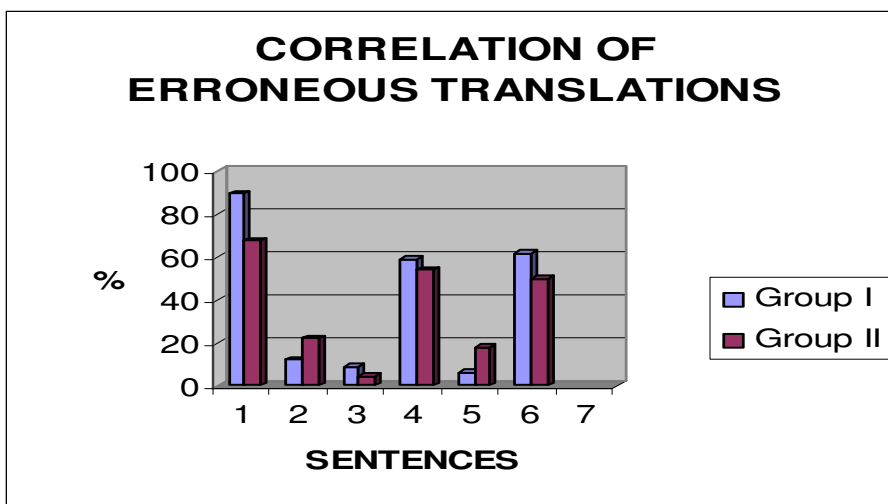


Figure 2. Correlation of erroneous translations.

Having discussed the statistics, which actually supported our presumption that translation of sentences containing spatial prepositions might cause a certain number of difficulties, we proceed to the next part of our research, that of the analysis of the nature of errors. It should be admitted that sorting out the mistakes observed in the translations was complicated, as they were of a complex type. For instance, there were numerous cases, when spatial prepositions were translated adequately, however, the verbs nearby or inappropriate nouns did not allow to consider the translations correct. To illustrate, *Bitės kabojų aplink vynuoges, kaip berniukai virtuvėje* (Group II); *Paukštis nuskrido danguje verkdamas; Bitės pasikabinusios aplink vynuoges kaip berniukai aplink virtuvę* (Group II); *Tamsa užpildė miestą, kaip ir juodas vanduo virš namų*;

The other group of mistakes can be indicated as violating both grammar and logics, for instance, *Šūkaudami jie pralėkė pro pievas; Berniukai bėginėjo per pievas; Naras skraidė aplink dangų; Naras skrido aukščiau dangaus* (Group II); *Naras skrajojo danguje ir klykavo* (Group II); *Jis blykstelėjo žvilgsnį per gausybę ažuolų; Šaukdami berniukai bėgo per pievas ir daržines; Tamsa užpildė miestą lyg juodas vanduo aplink namus; Berniukai išbėgo apie daržines / pralėkė pro pievas aplink daržines; Tamsa užliejo miestą lyg juodas vandens telkinys virš namų / tartum juodas vanduo būtų pilamas po namų; Daglas bėgo virš pievų.*

In addition, a number of word-for-word translations were observed. They also had a negative influence on the quality of translations. For example, in sentence (3) pagalvok apie tai (= tik pamanyk, įsivaizduok.), in (5) paukštis verkdamas (= krykšdamas, krykaudamas), in (1) okeanai (= vandenynai, marios); žvalgėsi visomis kryptimis (= į visas puses), in (6) bėgo labai greitai (= skriejo, lėkė, skuodė).

Having analyzed the translations, we suppose that errors were caused by a complex of reasons, including poor command of native language, lack of logical thinking as well as inability to visualize and understand the spatial situation. The latter might occur, when the respondent does not know the meaning(s) of the preposition he/she deals with or is unable to render correctly perceived situation by the means of native language. The other possible reasons might be a lack of experience, absence of a broader context, etc. To illustrate, when perceiving the spatial situation described in sentence (6), one can consider preposition *over* as indicating Path and translate it as *per*. If *over* is understood as an indicator of Location, it might be translated as *po* or *pievose*. What is more, if during the process of translation more attention is paid to selecting expressive verbs, their compatibility with the preposition is often left out of consideration. Choice of frame of reference (FoR) is of importance in logical rendering spatial relations as well. For instance, if the translator imagines the viewer standing on the ground, and darkness rising up, then verb *užtvindė* is appropriate. In the case the viewer is somewhere higher and sees darkness as pouring down translation *plūstelėjo virš miesto* seems logical. Errors occur, when the translator lacks consistency in rendering different fragments of spatial situations and harmonizing them. Thus, we have a collection of different factors influencing results of translation of spatial relations. Regrettably, for the essential part of students these factors were crucial.

Nonetheless, it has to be emphasized that successful examples of translations were proposed as well. 55% (Group I) and 67% (Group II) of students demonstrated good results in finding equivalents to many expressions. These are presented in Table 1.

No.	Source text	Proposed correct variants
1.	<i>He flashed his gaze like a beacon from this lighthouse in all directions over swarming seas of elm and oak.</i>	<p>Group I: įdėmiai žvelgė tolyn į ažuolų jūrą; į guobų ir ažuolų gausybę.</p> <p>Group II: klaidžiojo bekraštėje ažuolų jūroje; blizgino žvilgsniu virš guobų ir ažuolų vainikų jūros; žvelgė kiaurai per ažuolų begalybę; apžvelgė medžių jūrą; žiūrėjo į ažuolų ir guobų platybę.</p>

2.	<i>Bees hang around grapes like boys around kitchens.</i>	<p>Group I: bitės dūzgė, suko, susirinko, sukiojosi, sklandė, sukosi, skraidė, zvimbė, suko ratus, spietėsi, susispietė aplink / apie; laikėsi spiečiumi aplinkui; sukinėjosi aplink; buvo apspitę vynuoges; zujo apie; rinkosi ties; sukiojosi vynuogėse.</p> <p>Group II: buvo prilipę prie; būrėsi aplink; sukosi aplink / apie virtuvę.</p>
3.	<i>Think of it. Shadows running around us in the air.</i>	<p>Group I: šešėliai sklando ore, skrieja, sukasi ore, bėgioja, laksto, išnyksta, sukasi ratu, laksto aplink, sukasi aplinkui, sukiojasi, draikosi.</p> <p>Group II: šešėliai blaškosi, plevena ore, lakioja, nardo, sklaidosi, juda.</p>
4.	<i>The darkness filled the town like black water being poured over the houses.</i>	<p>Group I: lyg / tarsi juodas vanduo būtų užliejęs namus; juodo vandens srovė užliejo namus; juodas vanduo užtvindo visus namus; plūsta virš namų; lyg vanduo užlietas ant namų, išpiltas ant namų; tamsa lyg vanduo apsupa namus; tamsa užliejo miestą lyg tamsus vanduo.</p> <p>Group II: tamsa tarsi besiveržiantys į namus juodi vandenys apklojo miestą; tamsa tarsi vanduo plūstelėjęs virš miesto; tamsa it juodas vanduo.</p>

5.	<i>A loon flew over the sky, crying.</i>	<p>Group I: skrido dangumi; nuskriejo dangumi; sklandė danguje; skrodė dangų; sklandė padangėje; skrido per visą dangų; skrido virš debesų; nuskriejo dangumi; skraido danguje.</p> <p>Group II: praskriejo aukštai danguje; orą perskrodė vienišo naro klyksmas; nardė danguje; nuskrido dangumi; skrido debesimis; perskriejo dangų; sklandė debesyse.</p>
6.	<i>Yelling, Douglas and John sprinted off over meadows, around barns.</i>	<p>Group I: bėgo pievomis; bėgiojo po pievas; bėgo per pievas; nubėgo per pievas.</p> <p>Group II: nudūmė link pievos; lakstė pievomis; nulėkė per pievas; riksmo buvo pilna pievose; lėkė pieva; pasileido bėgti per pievas.</p>

Table 1. Variants of translations suggested by the respondents.

In general, when translating students basically tried to look for a more expressive verb and in some cases noun. What concerns prepositions, the idea of using variants and doublets or use of the Locative or Instrumental Cases seemed attractive to a smaller part of students. Namely, *apie* was used by students in Group I in 15 cases, in Group II in 1 case, *aplinkui* in 5 and 1 cases respectively. Cases were used mainly in translations of sentences (3) and (5). In other sentences, e.g. (2) and (6), just a few students used case to render spatial relations. To put it other way, preference was given to expressive verbs and nouns, whereas synonymous variants, doublets and cases were neglected by almost 48% of respondents. Thus, in order to find out reasons why the respondents were not intended to use these expressive means in rendering spatial relations, the second part of the experiment was performed.

Task II. The following results were obtained. 92% of respondents considered prepositional phrase *apie stalą* as erroneous while expression *sukasi apie savo ašį* was considered as correct by

almost 85% of respondents. *Ties bažnyčia* seemed correct for 47% of respondents. 61% of all participants correctly identified sentence (4) as containing grammatical error. The correct sentence should be *Neris teka per Vilnių*, as preposition *pro* indicates the river flowing outside the borders of the city. Spatial prepositional phrase *lėkė viršuj namų* was recognized as inappropriate by 98% of participants of the experiment. *Lėktuvas skrido aukščiau namų* was indicated as erroneous by 58% of students. Hence, we could state that the majority of respondents do not consider *viršuj*, *aukščiau*, *ties*, *apie* as correct, not to speak about their expressiveness. Consequently, this might be the reason why these synonymous prepositions were not used when translating. The results of this part of our experiment is presented in figure 3.

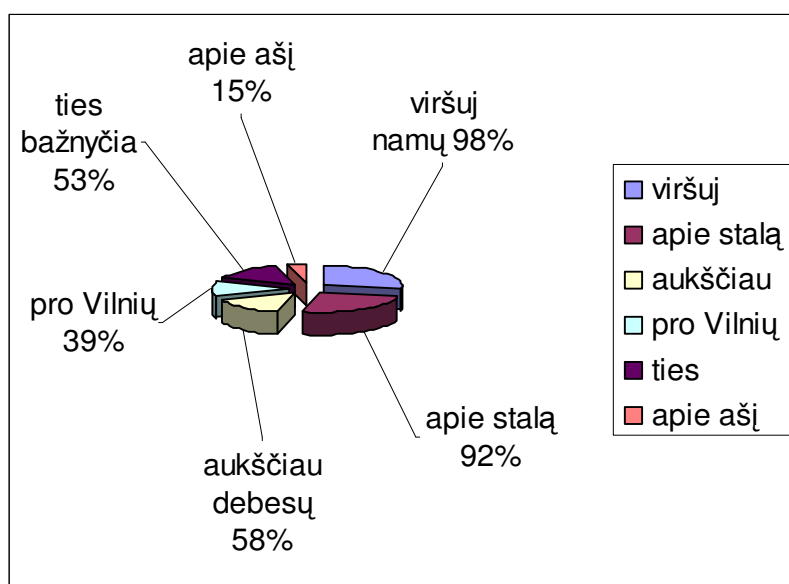


Figure 3. Percentage of students considering prepositions as erroneous.

To recapitulate, translation of such at first sight insignificant language elements as prepositions of place, appears to be rather problematic. Thus, we assume that the experimental data on translation of spatial prepositions might be of some help for those, who are interested in translating, teaching translating, teaching English and Lithuanian grammar. Accordingly, for those who are concerned about fostering and cherishing expressiveness of native language such material might be of practical value as well. It might serve as an example of effective implementation of native language resources. Or the other way round, might be a stimulus for discussion on the appropriateness / inappropriateness of synonymous locatives in translation. In any case, the obtained data might find a number of practical applications.

As the results of the empirical investigation certified the existence of translating difficulties, our next step would be the analysis of the material on translation spatial prepositions *over*, *above*, *around*, *about* collected from different sources of fiction.

3.2. TRANSLATION OF SPATIAL PREPOSITIONS *ABOUT, ABOVE, AROUND, OVER* IN FICTION

Sherba (1974) used to stress the necessity of using fiction as a resource for investigation numerous linguistic problems. He also considered writers as experts in operating with native language resources. We are inclined to think, that translators and translations might be viewed in a similar way. That is, could successfully serve as a means of research.

A detailed analysis of fiction translations could provide with a number of useful indications concerning not only the object of a particular research, but might shed light on the ways potential transformational difficulties are approached and tackled. In addition, it might be of real practical value, in terms that such kind of research provides with vast illustrative material of both successful and irrelevant cases of translation. Finally, a detailed analysis of fiction translation gives the opportunity to find illustrations of practical realization of the theoretical background. In other words, the analysis of fiction translation can be undoubtedly considered as multifunctional.

What concerns the specificities of translation of spatial prepositions, the results of our experiment has already proved, that this grammatical phenomenon certainly deserves attention. What is more, spatial prepositions in fiction as a rule are quite frequent, especially when it comes to establishing the setting or description of protagonists. Consequently, spatial prepositions are of paramount importance in rendering, understanding, and conveying author's ideas and aims. In connection to this, the role of translator is twofold. Namely, adequate rendering of the expressed ideas and creative employment of the Target language resources in the process of rendition. Here we stick to the point that the more plentiful the translation in synonymous locatives is the better it discloses the richness of the Target language to the reader. Hence, the more valuable the translation is in terms of its contribution to cherishing and fostering the Target language. Of course, creative application of synonymous spatial prepositions allows to reconstruct the spatial situation suggestively.

Thus, bearing in mind the above listed factors and the aims of our research, we intended to analyze fiction translations from English to Lithuanian in several aspects. Namely, in the aspect of application of variants and doublets of Lithuanian spatial prepositions and of employment of

Cases (the Locative, the Instrumental) instead of prepositions. In addition, we intended to collect the examples of other alternative ways of expressing spatial relations by means of the Lithuanian language, to evaluate the degree of competitiveness of the applied ways of translation. The obtained, segmented and analysed data is going to be presented in the following paragraphs:

3.2.1. Statistic analysis of the employment of synonymous Lithuanian locatives – variants, doublets and the Locative and Instrumental Cases – in translation English spatial prepositions *around*, *over*, *above*, *about*. Comments on the obtained data.

3.2.2. Detailed analysis of the alternative ways of translation English spatial prepositions into Lithuanian with retrospection to the theoretical framework presented in the 1st and 2nd parts of the research. Namely, the role of spatial primitives in translation and polysemous nature of spatial prepositions.

3.2.3. Presentation of structured illustrative material, which is intended for practical application in the process of teaching and self-studying, with some accompanying comments.

3.2.1. Statistic analysis of the employment of variants, doublets and cases in translation. The number of the English spatial prepositions *around*, *over*, *above*, *about* obtained when reading four sources of fiction (1624 pages in total) and their translations is 351. The proportion of these spatial prepositions in the collected illustrative material is showed in figure 4.

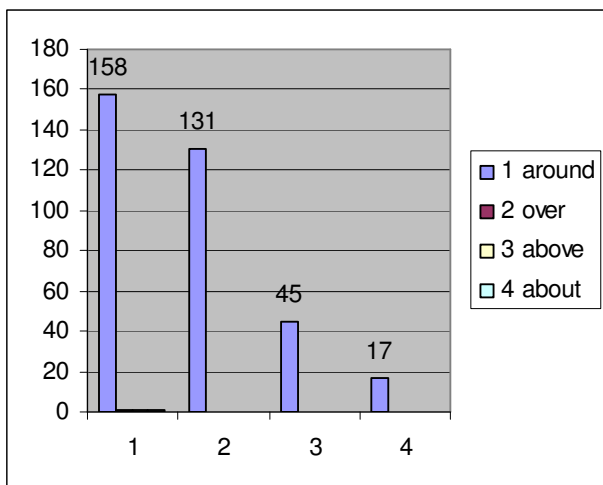


Figure 4. Prepositions in proportion.

If expressed in percents, these proportions would be as follows: *around* covered 45% of all 351 prepositions used, *over* – 37%, *above* – 13%, *about* – 5% respectively.

Analysis of the employment of synonymous Lithuanian locatives (including variants, cases and doublets) allowed to reveal the following results: out of 351 cases of preposition translations 15%, or 52 cases, were translated as *aplink*, 14%, or 51 cases as *virš*. Thus, 29% of 351 cases were translated as prepositions proper (103), whereas their variants and doublets were used in 29 positions, which makes only 8%. For instance, *ties* which contained 0.3 % of all cases of translation, was used once; *apie* – 9 cases and 3% respectively. The proportion would slightly change if the Locative and the Instrumental Cases were added. Then the correlation would be 29:17. Figure 5 and Table 2 are aimed to present the above discussed numbers in a more apprehensible manner.

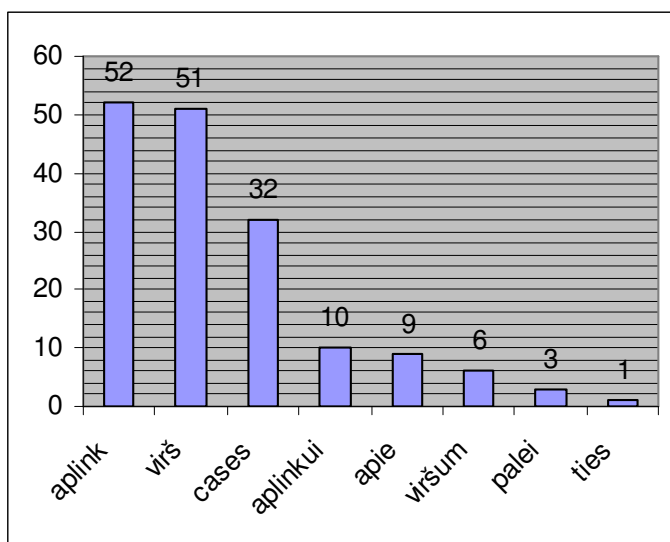


Figure 5. Synonymous Lithuanian locatives used in translation (out of 351 cases).

Expressed in percents the correlation of synonymous locatives would be as it is presented in Table 2 :

Synonymous locatives	Percents
<i>Aplink</i>	15%
<i>Virš</i>	14%
<i>Cases (Instrumental, Locative)</i>	9%

Synonymous locatives	Percents
<i>Aplinkui</i>	3%
<i>Apie</i>	3%
<i>Viršum</i>	2%
<i>Ties</i>	0.3%

Table 2. Percentage of synonymous locatives observed in fiction translations.

The analysed data also revealed the fact that preference of synonymous locatives is a peculiarity of style of the translator. In translations of Ray Bradbury by Kirvaitis (1996) and Būgienė (1999) the number of synonymous locatives is higher in comparison to translations of Margaret Atwood by Petrauskas (2003) and of Monica Ali by Mažonienė (2004). Kirvaitis used 6 synonymous prepositions, Būgienė – 18. The number of synonymous prepositions used by Petrauskas and Mažonienė is really low – 3 and 2 synonymous prepositions respectively.

To those, who are extremely sceptical about the importance and value of synonymous spatial prepositions in translation and do not agree with the views of Lithuanian linguists Valiulytė (1998) and Šukys (1998), cited in sections 2.3. and 3. of our research, the following illustrative sentences taken from Būgienė's and Kirvaitis' translations might serve as a vivid example of the necessity to pay attention to these „minor“ elements of language:

(1) *In the same instant lights came on **around** them, in a window here , another there (Br 44).*

*Tą pačią akimirką **aplinkui** sužibo šviesos: užsidegė vienas langas, paskui kitas (45).*

(2) *A night wind stirred the leaves and grass **around** the stairs (Br 45).*

*Papūtes vėjelis tamoje sušiureno lapus ir žolę **palei** laiptus (47).*

(3) *Damn. Rain. Sir Robert's pale face stared up, his gray mustache quivering **over** his thin mouth (Br 69).*

*Velniai rautų, rodos, bus lietaus! – seras Robertas užvertė į dangų savo išblyškusį veidą, pilki ūsai nervingai virpčiojo **viršum** plonyčių jo lūpų (65).*

(4) *The wind stirred her hair in the night and moved it **about** her face and on her uplifted hands (Br 87).*

*Nakties vėjelis kedeno jai plaukus ir blaškė **aplinkui** veidą bei pakeltas rankas (81).*

(5) *And **above** the wild turbulence of flesh in a far wall was a great window, forty feet wide and ten feet tall <...> (Br131).*

***Viršum** tos klaikios kūnų maišalynės, kitoje salės pusėje, pamačiau didžiulį langą – keturiasdešimties pėdų pločio ir dešimties aukščio <...> (121).*

(6) *The winter night lay through the house with a falling-snow silence, silence snowing into every room, drifting **over** tables and floors, and banking up the stairwell (Br 151).*

*Žiemos naktis krintančio sniego tyla apgobė visą namą: atrodė, kad tylios snaiгės krinta kambarin, šoka **viršum** stalų ir grindų, pusnimi užverčia laiptus (140).*

(7) *<...> his eyes flicking **over** the gorgeous sun- bright titles (Br 235).*

*<...> jo žvilgsnis blykčiojo **ties** puošniais, saulės geltonumo pavadinimais (212).*

(8) *<...> he looked at the cinders **around** the porch of the general store (Br 251).*

*<...> jis apžiūrinėjo **palei** krautuvėlės duris kėpsančias gargždes (227).*

(9) *Bees hang **around** grapes like boys around the kitchens (Br.DW.5).*

*Bitės visada zuja **apie** vynuoges kaip berniūkščiai apie virtuvę (10).*

(10) *The kitchen, without doubt, was the center of creation, all things revolved **about** it (Br.DW 223).*

*Aišku, virtuvė yra pasaulio centras, nes viskas sukasi **apie** ją (254).*

(11) *Now she let the old dream touch and lift her from the snow and drift her **above** the scarce-remembered bed (Br. DW 184).*

*Ir va senasis sapnas apglėbė ją, pakėlė nuo sniego pusnies ir neša **viršum** jau užmirštos lovos (210).*

In all these sentences the translators employed synonymous prepositions of space, which made the language of translation more expressive. If these synonymous prepositions were replaced by *aplink* and *virš* the overall quality of translation would be poorer.

To generalize, application of synonymous spatial prepositions is not very popular, at least in the translations under study. Thus, the results of the present research confirmed our hypothesis that the Target language translations lack attention to the employment of synonymous spatial prepositions, namely variants, doublets, the Instrumental and the Locative Cases.

The following section deals with further examination of specificities of rendering spatial relations from English to Lithuanian.

3.2.2. Analysis of the alternative ways of translation English spatial prepositions into Lithuanian. Retrospection to the theoretical framework. Before proceeding to the next part of our analysis, we consider it being necessary to remind of some ideas provided in the first and second theoretical parts of our research. Namely, the wide spectrum of items considered as synonyms (Župerka, 1995) and Taylor's (2003) idea of impossibility to create a universal dictionary.

For the translator these mean the only thing – the inevitability of individual searching for expressive means in the treasury of the Target language and creating individual patterns of perceiving and then rendering meanings and ideas. When it comes to translation of spatial prepositions, apart from the implementation of synonymous variants and doublets, there are many other ways spatial relations could be expressed in the language of translation. These ways, e.g. employment of the Locative and the Instrumental Cases, verb groups with other cases, e.g. the Accusative, verb and preposition groups, paraphrasing, etc. can also be considered as synonymous to spatial prepositions. In other words, they are in a position of competitiveness (Lith. konkurencija).

As the choice of expressive means is closely related to the way the spatial situation is perceived, it seems to us necessary to pay attention once again to the phenomena, which were in detail described in section 1 of our research, that of Frame of Reference and other spatial primitives. These spatial universals are of paramount importance (at least for an unexperienced translator) when deciding what language means to choose in order to render the spatial situation. We suppose, that some extra linguistic knowledge and awareness of that different nations structure space and then express spatial relations by the means of their language differently, might to some extent free the young translator from the desire to translate the spatial situation verbatim. Being aware of the differences languages demonstrate in expressing spatial relations and situations allows the translator to translate and to create at the same time. We consider this being as the most enjoyable part in the process of translation. However, for the beginners it might seem as the most difficult part. The results of the experiment proved that many young translators are inclined to translate verbatim, thus making lots of logical mistakes. Hence, in the initial stage it is useful to analyse the ways and means various spatial situations might be perceived and later rendered when

translating spatial prepositions. The following examples, we hope, might help to prove the necessity of creative interpretation of spatial situations and flexible applying native language resources in the process of translation:

(12) *For the winter breath was **exhaled** again and again **about them** as they stood in the glary day (Br.DW 156).*

*<...> **į juos dvelkė** žiemos alsavimas <...> (180).*

The above presented English sentence contains preposition *about*, which describes the manner of *Path* as circular or semicircular and partly enclosing. The Lithuanian preposition *į* presupposes more linear trajectory, however the verb *dvelkė* helps to render the sense of many directions. The following example is of a similar kind. Composition of *į* and *plūsta* helps to render the original spatial situation created by the English spatial preposition *over*. Cf.:

(13) *The town resembled a vast hearth **over** which the shudderings of heat moved again and again from the west (Br.DW 217).*

*Miestas tarsi didžiulis židinys, **į** kurį vis dar **plūsta** kaitrios bangos iš vakarų (245).*

The following sentences and their translations might be indicated as the examples of slightly different perceiving and description of either the very situation or its details, e.g. the manner of motion, trajectory or direction of movement, position of the viewer of the situation or a complex of the factors enumerated above. Careful study of the examples of translation provided below allows to notice, that differences in perceiving the spatial scene provokes the translator to employ different language means, for example to replace preposition by case (see examples 24; 25; 26; 20), choose the most appropriate verb or verb and preposition combination (examples 17; 19; 23; 21), to omit (example 18), to paraphrase (15; 16; 22;) Cf.:

(14) *Grandma floated like an apparition, amidst bangings and claterings, half blind once more, her fingers groping instinctively in the dimness, shaking out spice clouds **over** bubbling **pots and simmering kettles** (Br. DW 233).*

*<...> senelė it šmėkla plaukiojo patamsyje, vėl pusaklė, apgrai bomis ieškodama, ko reikia, kratydama prieskonių debesis **į kunkuliuojančius puodus ir garuojančius katilus.***

Over in the sentence above presupposes that the *Path* of the *Trajector*, i.e. spice, is not directed straightforward to the *Landmark*, i.e. pots or kettles, whereas *į* indicates of no possibility for the *Trajector* (substance) to float. Thus, there is a slight difference in the picture created by Bradbury and by Kirvaitis.

(15) *With an oil lamp lit, they sat on the edge of the bed as if dangling their legs **over a precipice** (Br 152).*

*Užsižiebė aliejinę lempelę ir nukorę kojas susėdo ant lovos krašto – tartum **po ja** būtų žiojėjusi praraja (141).*

(16) *Suddenly it was 1929 and she was very small, in a theater with dark and light pictures looming **above the first row** where she sat .(Br 40).*

*Staiga vėl sugrįžo 1929-ieji, ji vėl buvo maža mergytė, kuri lyg pakerėta sėdėjo didelėje salėje, **pirmoje eilėje, o priešais ją šmėkščiojo** balti juodi vaizdai (41).*

(17) *The cold wind blew a mizzle of rain **over us** (Br 72).*

*Šaltas vėjas **bloškė į** mus lietaus skraistę (67).*

(18) *In the rich darkness **above** him he sensed but could not see his wife 's frail, skelatinous weight (Br 97).*

*Aklinoje **tamsoje** jis negalėjo nieko išžiūrėti, bet jautė ant krūtinės įsitaisiusią lyg skeletas savo žmoną (90).*

(19) *And I went out and walked until I was fifty again and the sun was going down and the low June fog was coming in early **over** old Los Angeles (Br 191).*

*Tad išėjau pro duris ir žingsniavau tol, kol vėl tapau penkiasdešimtmetis. Saulė leidosi, ir **į** senąjį Los Andželą **pamažu slinko** šiltas birželio rūkas (175).*

(20) *There was a glass fan **over the front door** (Br 222).*

*Lauko **duryse** buvo įtaisyta spalvoto stiklo vėduoklė (200).*

(21) *Humidity drifts **over** them in an invisible mist (Atw 21).*

*Drėgmė **supa** juos lyg neregima migla (24).*

(22) *These sounds would wake me up: the floor of the turret was **above** my room.(Atw 97)*

*Aš pabusdavau nuo tų garsų: mano miegamasis buvo **po** bokštelio **grindimis**.(92)*

(23) *He liked to **stride around the town**, and he did stride, despite his limp (Atw 123).*

*Jam patikdavo ilgais žingsniais **pereiti miestą**, ir jis, kad ir raišas, dabar žygiavo ilgais žingsniais (115).*

(24) *A meagreness settled **over Avilion** (Atw 186).*

***Avilione** stoji vargo dienos (186).*

(25) *The skin showing **above the neckline** was freckled and puckered, as were her arms (Atw 297).*

*Oda **iškirptėje** – kaip ir rankos – buvo nuberta strazdanomis ir raukšlėta (272).*

(26) ***Above the lakeshore** there was an invisible but almost palpable fog, composed of stale perfume and the oil from tanned bare shoulders (Atw 398).*

***Ežero pakraštyje** tvyrojo neregimas, tačiau kone apčiuopiamas ūkas nuo išsivadėjusių kvėpalų ir aliejų nuo įdegimo (367).*

As it has already been mentioned, such language means as cases, prepositions grouped with verbs, verbs itself, etc. in a very broad sense can be considered as synonyms when translating prepositions under investigation. Thus, a more detailed analysis of those language means seems appropriate. Therefore, we proceed to the overview of the other ways prepositions *around*, *over*, *above*, *about* were translated from English into Lithuanian in fiction.

To remind, synonymous variants of spatial prepositions made only 8% of all language means applied in translation. Employment of prepositions *aplink* and *virš* –29%, cases (the Instrumental, the Locative) contained 9%. Hence, the other means of expression, namely, verbs, verbs with preceding or following prepositions, cases of omission of preposition, various prepositions but *virš*, *aplink* and their variants, cases of addition or omission of words or word groups, covered 54% of all cases of translation. The following figure allows to visualize the described results :

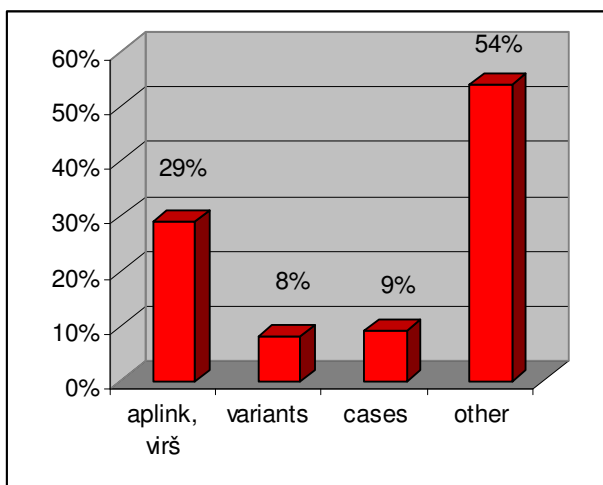


Figure 6. Ways of translation of *around, over, above, about* in percents.

The claim by Šukys (1998) that under the influence of foreign languages Lithuanian tongue inclines to show preference to prepositions rather than cases, urged us to pay attention to this way of rendering of spatial relations. Having analysed the illustrative material, we have to admit that the tendency the Lithuanian linguists name as *kalbos prielinksnėjimas* to some extent finds justification in our research. Cases were used in 32 positions, which makes 9%. Some examples of how cases were used in translating prepositions *around, over, about, above* from English into Lithuanian are given in the following table (Table 3).

No.	The Locative Case	The Instrumental Case	The Accusative Case
27-29.	<p><i>The machines, the dustbusters and can openers around the apartment, had names (Br 29).</i></p> <p><i>Visi jų buitiniai prietaisai, visos šluotelės ir konservų atidarikliai jų bute turėjo vardus (32).</i></p>	<p><i>Clouds raced over head, perturbed by the invisible (Br 229).</i></p> <p><i>Kažkieno nematomos rankos genami, dangumi lėkė debesys (207).</i></p>	<p><i>At ten o'clock a light rain tapped on the windows and sifted over the dark garden (Br 229).</i></p> <p><i>Dešimtą valandą vakaro į langus subarbeno nesmarkus lietutis, jis truputį sudrėkino žemę (208).</i></p>

30-31.	<p><i>She put her hand over Nazneen's chest, her twisted fingers like the roots of an old tree that had worked their way above ground (Ali 7).</i></p> <p><i>Ji uždėjo ranką Naznyn ant krutinės, suvijusi pirštus lyg seno medžio šaknis, išsivertusias žemės paviršiuon (7).</i></p>	<p><i>The sick man's eyes lingered over the covers, the titles, the dates <...> (Br 239).</i></p> <p><i>Ligonio akys, ilgokai klajojusios knygų viršeliais, pavadinimais ir jų leidimo metais <...> (216).</i></p>	
32-33.	<p><i>The baby she could not forget because he was scrambling around her belly <...> (Ali 69).</i></p> <p><i>Vaiko ji negalėjo pamiršti, nes jis krutėjo pilve <....> (54).</i></p>	<p><i>I could go and walk around the streets and ask for her (Ali 62).</i></p> <p><i>Galėčiau nuvažiuoti, eiti gatvėmis ir klausinėti jos (48).</i></p>	
34-35.	<p><i>The world slipped bright over the glassy round of his eyeballs like images sparked in a crystal sphere (Br. DW 10).</i></p> <p><i>Įvairiaspalvis pasaulis raibuliavo jo vyzdžiuose lyg mirgantys paveikslėliai křištoliniame rutulyje.(15)</i></p>	<p><i>The car went over and suddenly a noise licked around Brick Lane like a flame, crackling from every corner (Ali 470).</i></p> <p><i>Automobilis apvirto, ir staiga Plytų gatve lyg liepsna siūbtelėjo triukšmas, griaudžiantis iš kiekvieno kampo (410).</i></p>	

36-37.	<p><i>Her large hand squeezed around his small one (Br.DW 40).</i></p> <p><i>Ji suspaudė savo didelėje rankoje mažą Tomo kumščiuoką (48).</i></p>	<p><i>The silver spigots, the gleaming mirrors, the hushed wirl-around ceiling fans, the green shades over the small windows passed over their moving gaze (Br.DW 140).</i></p> <p><i>Jų žvilgsniai slydo sidabriniais čiaupais, žėrinčiais veidrodžiais, žaliomis langų užuolaidomis (162).</i></p>	
38-39.	<p><i>A loon flew over the sky, crying (Br.DW 99).</i></p> <p><i>Danguje krykdamas pralėkė naras (118).</i></p>	<p><i>They walked about the garden on the paths (Br.DW149).</i></p> <p><i>Jie vaikštinėjo sodo takeliais (172).</i></p>	
40-41.	<p><i>Around the outskirts of towns and cities, bulldozers rampaged and trees were toppled (Atw 619).</i></p> <p><i>Miestų ir miestelių pakraščiuose siautėjo buldozeriai ir virto medžiai (561).</i></p>	<p><i><...> she was skating lightly over a pond of white moon ice (Br.DW153).</i></p> <p><i><...> ji skraido su pačiūžomis mėnesienoje išblyškusiu tvenkinio ledu 176).</i></p>	

<p>42- 43.</p>	<p><i>Young people and their parents were rippling over the sidewalk and the lawn and in through the front doors, their clothes in every summer colour (Atw 45).</i></p> <p><i>Apsirengę visų vasaros spalvų drabužiais, ant šaligatvio ir vejoje, prie paradinių durų margavo jaunuoliai ir jų tėvai (44).</i></p>	<p><i>Strange to think that ladies in ruffles and bustles once strolled over this bridge and leaned on this filigreed railing (Atw 365).</i></p> <p><i>Keisčiausia, jog kitados tuo tiltu vaikščiodavo damos su turniūrais ir klostėtais apsiuvais, rymodavo ant dailių metalinių tureklų (336).</i></p>	
<p>44- 45.</p>	<p><i>Sometimes he would go out to have a cigarette or take a turn around the deck, or that's what he'd say he was doing (Atw 463).</i></p> <p><i>Kartais dingdavo parūkyti ar pasivaikščioti denyje, bent taip man pasisakydavo (423).</i></p>	<p><i>My feet were swollen, as if I'd been walking long distances over hard ground (Atw 473).</i></p> <p><i>Kojos buvo patinusios, lyg būčiau ėjusi kilometrų kilometrus kieta žeme (432).</i></p>	

46.	<p><i>Tristan and Iseult were still there, presiding over the empty dining room, though Iseult had suffered an injury to the harp, and a barn swallow or two had built over the middle window (Atw 616).</i></p> <p><i>Tristanas ir Izolda vis dar buvo ten pat, garbingiausioje tuščio valgomojo vietoje, nors Izoldos arfa įskilo, o virš vidurinio lango susilipdė lizdą kregždės (559).</i></p>		
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Table 3. Illustrations with the Locative, Instrumental, Accusative Cases .

As it might be seen from the examples above, the translator needs to apply several ways of rendering , i.e apply combinations of them, as in the examples 28; 29. Creative interpretation of the meaning of the preposition he/she intends to translate and application of the Target language means could give quite positive results. On the contrary, if the translator lacks experience or attentiveness to the complex of factors discussed earlier, the results might be unsatisfactory. The data obtained from the fiction sources provides with the opportunity to prove this statement. From our point of view, the following examples of translation are doubtful. Cf.:

(47) *It (hair) puffed up **around their heads**, pumped up like a snake's hood (Ali57)*
*Jie pūpsojo **aplink galvas**, iškelti **lyg** gyvatės **galva** (44).*

(48) *The sun on the needle surround **flashed iridescent prisms over her fingernails**.(Ali 212)*
*Saulė nuo **adatos metė** vaivorykštines **prizmes** ant jos nagų (180).*

(49) *She sank in upon herself, the sweat **running around** her **nose** and her sagging mouth (Br55).*

Jai apie nosį ir atvėpusią burną riedėjo prakaito lašai (54).

(50) *She stands, hoping she looks bored, keeping her face still, eyes **above** the glum **desk clerk**, watching the clock (Atw.560).*

*Ji stypso akmeniniu veidu tikėdamasi sudaryti įspūdį, jog nuobodžiauja, **virš** paniurusio **budinčio galvos žiūri į laikrodį** (508).*

(51) *Razia was wearing a woolen hat that came down over her ears and **sat in a line with her eyebrows** (Ali 69).*

*Razija buvo su vilnone kepure, užsmukusia ant ausų ir **susilyginusia su antakių linija** (54).*

Apart from these, from our point of view not very successful variants of translation, the analysed works abound in different ways of rendering spatial prepositions. All these cases in a broad sense might be considered as synonymous. The information obtained might be represented in the following structured form, that is of figures 7 and 8.

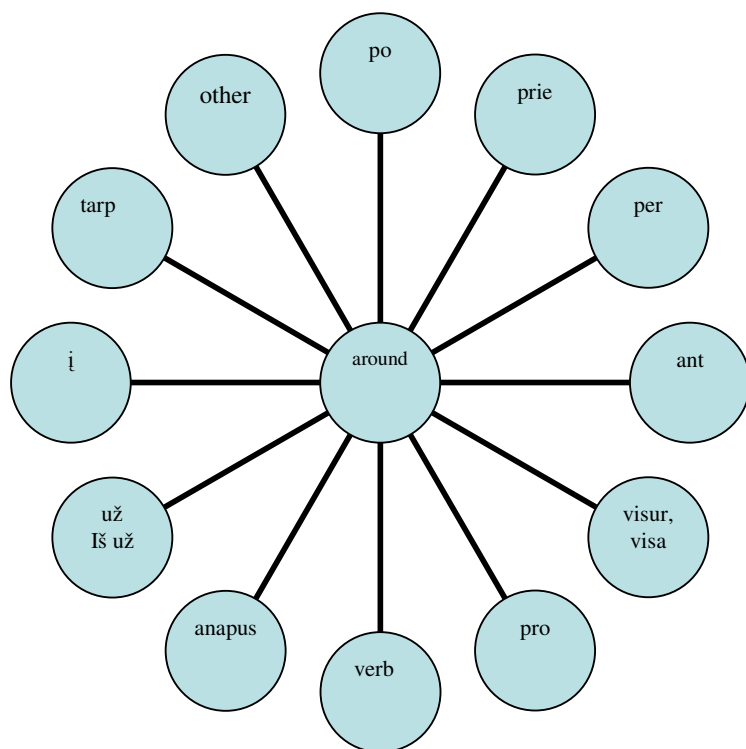


Figure 7. Ways of translation of *around*.

To illustrate the figure numerous examples might be provided, however, because of lack of space we would limit ourselves to several illustrations of employment of verb and preposition groups, paying more attention to the examples, which were meant under *others*, i.e. omissions, additions, paraphrasing, etc. Cf.:

Preposition Group (Verb + Preposition + Noun; Preposition + Noun + Verb)

(52) *She pulled some more feathers and watched them, float around her toes* (Ali 11).

Ji nupešė dar kelias plunksnas ir žiūrėjo, kaip tos leidžiasi prie kojų (Al 5).

(53) *She ran her hand over her hair and pulled a piece around her face* (Ali 73).

Ji perbraukė ranka plaukus ir užsimetė kuokštą ant veido (57).

(54) *Heat spread around her skull and into her cheeks* (Ali 199).

Karštis pasklido į pakaušį ir skruostus (168).

(55) *Nazneen chased the soggy mess around her plate* (Ali 109).

Naznyn pastumdė po lėkštę suzmekusį valgį (88).

(56) *Her gaze slid around the room* (Ali129).

Jos žvilgsnis nuslydo per kambarį. (106).

(57) *A young woman in a white satin dress cut on bias, the fabric sleek, with a train fanned around the feet like spilled molasses* (Atw 292).

Jauna moteris balta blizgančio atlaso suknele su įžambia iškirpte, prie kojų lyg palieta melasa guli ilgas vėduokle išskleistas valktis (268).

(58) *She was in and out of the house constantly; I never knew when she might appear, popping her head around the door with a brisk smile* (Atw 391).

Kur buvus nebuvus staiga atsirasdavo pas mus namuose; niekada nenuspėdavau, kada ji gali pasirodyti, žvaliai šypsodamasi kyštelėti pro duris galvą (359).

(59) *There was a trail of footsteps across the lawn to the middle where someone had stood turning, and another trail **going** off toward the garden **around the house** (Br 81).*

*Per ją iki vidurio bėgo pėdsakų virtinė– ten kažkas pastovėjo apsigrėžęs, o paskui kita virtinė vinguriavo į sodą **anapus namo** (76).*

Verbs

(60) *Already the blue scilla are beginning to flower, the daffodils **have their snouts above ground**, the self-seeded forget-me-nots are creeping up, getting ready to hog the light (Atw 577).*

*Jau pradeda žydėti mėlynosios scilės, **kalasi** gelsvieji narcizai, dygsta daugiametės neužmirštuolės, pasirengusios sutraukti visą saulės šviesą.(522)*

Other (paraphrasing, omissions, additions)

(61) *I could go to Calcutta, to scour the bookstalls **around the university** (Ali 75).*

*Galėčiau nukakti į Kalkutą, naršyti **universiteto** knygų lentynas.(59)*

(62) *<...> in the old days when they **made films around L.A.**, they used lots of places (Br 40).*

*<....> tais senais laikais režisieriai, statydami filmus, filmuodavo **daugelyje Los Andželo vietų** (42).*

(63) *She would create around him an atmosphere of calm, she would indulge him (Atw 96).*

Jai reikėjo sukurti ramią aplinką, jam nuolaidžiauti (91).

(64) *She comes past the front window with its painted coffee cup, white **with a green stripe around it** (Atw 129).*

*Pro vitriną, kurioje nupieštas kavos puodelis, baltas **su žaliu apvadėliu** praeina moteris (120).*

(65) *They did not look like my idea of a Mountie, **being too old, too thick around the waist** (Atw 255).*

*Jie neatitiko to įvaizdžio, kurį buvau susikūrusi apie žandarą, nes buvo pagyvenę, **pernelyg įsiganę** (234).*

(66) *A balcony **ran around** it halfway up, with wrought-iron railings (Atw 281).*
*Per aukšto vidurį **ratu ėjo** balkonas kaltinės geležies turėklais (258).*

(67) *I felt a choking pressure **around the heart** (Atw 485).*
*Kažkas taip **suspaudė širdį**, kad pritrūko kvapo (443).*

(68) *His eyes were getting smaller, or the **flesh around them** was moving in, which gave him a cunning expression (Atw 538).*
*Jo **akys** sumažėjo ar veikiau **užplaukė lašiniais**, tad žvilgsnis atrodė suktas (491).*

(69) *The fuzzy **light around Laura** may have been simply an optical flaw (Atw 590).*
*Miglotos **šviesos aureolė, gaubianti Lorą**, galėjo būti tik optinė apgaulė (535).*

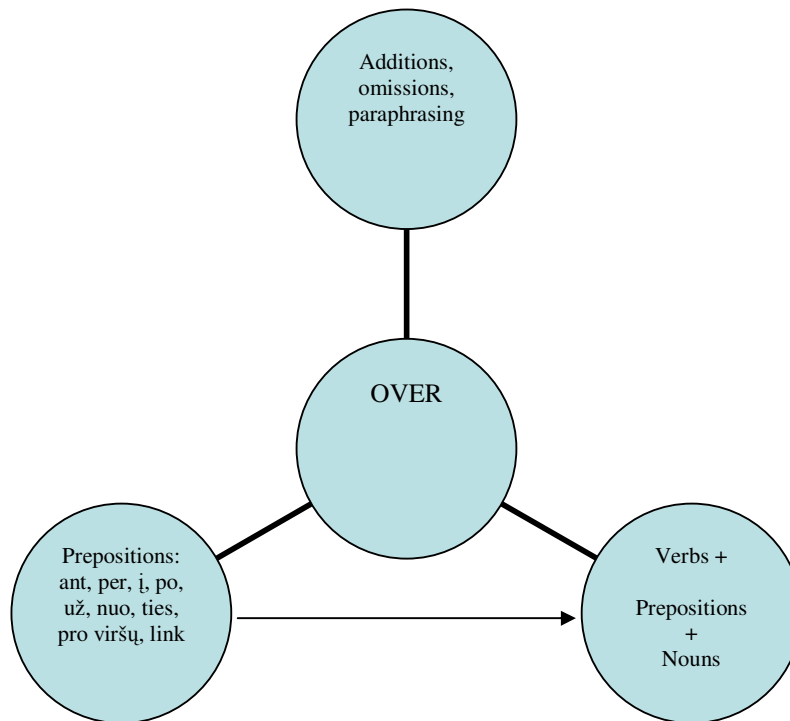


Figure 8. Ways of translation of *over*.

The following examples are to illustrate the schema:

Preposition Group (Verb + Preposition + Noun)

(70) He **ran** across the vegetable plot, past the towers of rice stalk taller than the tallest building, **over the dirt track** that bounded the village, back to the compound (Ali 12).

Jis **perlėkė** per daržą, pro ryžių stiebelių bokštus, aukštesnius už aukščiausius pastatus, **per** purvo **kelį**, sukanti aplink kaimą, atgal į sodybą (6).

(71) The eye **sped over a snow field** where lay fricassees, salmagundis, gumbos, freshly invented succotashes chowders, ragouts (Br.DW 226).

Visų akys **bėgiojo po** sniego **lauką**, kuri margino įvairiausi patiekalai: kepsniai, troškinta mėsa, kažkokie negirdėti virtų pupų, kiaušienos ir kukurūzų mišiniai, troškinta žuvis su padažu, įvairiausi ragu (255).

(72) Papers and books **strewn** liberally – lewdly! – **over windowsils, tables, floor.**(Ali139)

Popieriai ir knygos, nepadoriai – visa šio žodžio prasme – **išbarstytos ant palangių, stalų, grindų.**(115).

(73) Butterflies in great tosses of confetti leaped from the deeps of the forest to ramble drunkenly on the air, their thousand **torn shadows following over grass and water** (Br 248).

Lyg didžiulės konfeti saujos išlėkė iš miško glūdumos ore apsvaigę sukosi drugeliai, o jų smulkūs **šėšėliai mirgėjo ant žolės ir vandens paviršiaus** (223).

(74) The cold wind **blew a mizzle of rain over us** (Br 72).

Šaltas vėjas **bloškė į mus lietaus skraistę** (67).

Verb + Noun

(75) <..>the sky blue blown-glass reaching high, the creeks bright with mirror waters **fanning over** white stones (Br.DW 102).

<...> dangus aukštai virš galvų tarsi apverstas žydras dubuo, skaidrūs upokšnių vandenys **svidina** baltus **akmenukus** (121).

(76) *And sitting there in the electric chair, trapped by the leather straps, with a **wind** from the tent flaps **playing over her face**, evaporating the wetness, staring at him and seeing the dark in his eyes (Br 55).*

*Ji sėdėjo elektros kėdėje, suveržta odiniais diržais, pro palapinės apačią dvelkiantis vėjelis **laižė jai veidą**, džiovino prakaitą. Ji žiūrėjo į jį, matė jo akių juodumą (54).*

(77) *Swaying up, I fired the pistol six times here into the unanswering earth, dumb thing gone stupid as I finished and **staggered over his instant graveyard**, his locked-in –tomb (Br78).*

*Svirduliuodamas aš šešis kartus šoviau iš pistoleto į kurčiai tylinčią žemę, paskui tas kvailas daiktas užsikirto, o aš likau stovėti, **apžergęs** uždarą sero Roberto **kapą** (73).*

(78) *<....> the old highway **looped over gentle hills** (Br 247).*

*<.....> senasis plentas **peršokdavo** vieną kitą **kalvelę** (223).*

(79) *The rain **swarmed over us** (Br 73).*

*Lietus **čaižė mus** lyg padūkęs (69).*

Omissions, Additions, Paraphrasing

(80) *Where are you going, girls?“ cried Miss Fern and Miss Roberta from their porch **over the way** (Br.DW 159).*

-Merginos, kur jūs?–šūktelėjo ponia Ferna ir ponia Roberta iš savo verandos (182).

(81) *There were bits of sudden snow all **over her flesh** (Br.DW 161).*

*<...> .ją krėtė šaltis, sakytum, kas staiga būtų užkišęs **už apykaklės** sniego (184).*

(82) *They sat on the carved stone lion, **dangling** their feet **over its** back, frowning (Br.DW194).*

*<...> jie sėdėjo lauke ant akmeninio liūto, suraukę kaktas, **maskatuodami** **kojomis** (220).*

(83) *They stood with her and saw distant headlights **flourished over a low hill** and gone into a valley (Br 159).*

<...> *jie pamatė, kaip **pro** kalvos **viršų** švystelėjo automobilio šviesos ir vėl nuniro į slėnį (147).*

(84) *The shadow of a man **stood over him** and now learned down (Br 244).*

*Skersai jo lovos **gulė** nepažįstamojo šešėlis. Lankytojas pasilenkė..(220)*

The principles of translating *above* and *about* are in general the same as of *around* and *over*. To illustrate:

Preposition group (Verb+ Preposition + Noun ; Preposition + Verb +Noun)

(85) ***Above the static** he heard a strange, a far, a final sound (Br.DW 135).*

***Pro laidų gaudimą** išgirdo keistą, tolimą, paskutinį garsą (157).*

(86) *And they walked out of town as the **sun rose above the hills** and the grass burned greener on the lawns (Br 60).*

*Ir juodu patraukė už miesto. Saulė kaip tik **patekėjo iš už kalvų**, ir pievelės suliepsnojo ryškiai žalia liepsna (57).*

(87) *Nazneen **moved about the room** inventing chores and making brisk, everyday noises.(Ali 180).*

*Naznyn **ėjo per kambarį** su ruoša, keldama smarkų kasdieninį triukšmą (151).*

(88) *He found Mrs. Singer moving ponderously **about her store** (Br.DW 38).*

*Ponia Singers oriai **vaikštinėjo po** savo **krautuvėlę** (45).*

(89) *For the winter **breath was exhaled** again and again **about them** as they stood in the glary day, smelling (Br.DW 156).*

<....> ***į juos dvelkė** žiemos **alsavimas** (180).*

Omissions

(90) *Above the uproar, their tried to make themselves heard (Br.DW 90).*

Senutės prakalbo, norėdamos perrėkti tą bildesį (106).

Additions and Paraphrasing

(91) *It was as if the illuminated dome of the Royal York Hotel had been wrenched off and I was being stared at by a malign presence located somewhere above the black spangled empty surface of the sky (Atw 279).*

Man buvo toks įspūdis, jog kokia pikta galia būtų nukėlusi švytintį Karališkojo Jorko viešbučio skliautą ir stebeilijusi į mane iš juodos žiburiuojančio dangaus tuštumos (256).

(92) *The Jogues on the other hand is deep and slow, navigable for thirty miles above Lake Erie (Atw 61).*

Žogas, priešingai, gilus ir lėtas, tinka laivybai per trisdešimt mylių nuo tos vietos, kur įteka į Erio ežerą (59).

(93) *There's a whiff of brimstone about such creatures (Atw 636).*

Tokie žmonės trenkia siera.(576)

3.2.3. Presentation of the illustrative material. To acquire proficiency one needs a lot of practice. For training and studying purposes some reference material is always of great help. Bearing in mind the results of the translation experiment and some cases of inaccurate translations in fiction, we consider compiling a list of translation examples as a handy reference resource. What is more, this set of illustrative material might serve not only as a source of information, but as a stimulus for discussion and encouraging to look for as many alternative ways of translation of spatial prepositions *around, over, about, above* as possible. And in particular those, which were in minority in the examples from fiction under investigation. Namely, variants and doublets of spatial prepositions, the Locative and Instrumental Cases.

In order to improve the learners' awareness of the possibilities their native language provide, we suggest the following ways of practical use of the compiled material :

- a) replacing prepositions by their variants and doublets;
- b) finding sentences, where cases (Instrumental and Locative) would be appropriate instead of prepositions;
- c) proposing as many variants of translation of one sentence as possible, etc.

As there is no possibility to overview all the collected material in the aspect of their practical application, we are going to present only several examples. Cf.:

(1) *Standing at sunset on the graceful new Jubilee Bridge which curves like a rainbow of wrought-iron lace **over the gushing cascades of the Louveteau** (Atw 63).*

*Saulėlydžiu stovėdami ant žavaus naujitelaičio Jubiliejaus tilto, nelyginant kaltinės geležies nėrinių laumės juosta kabančio **virš sraunios Luvto upės** (61). (= **ties sraunia Luvto upe**; = **viršum sraunios Luvto upės**)*

(2) *The sound of the rapids pours up and **over the cliff** – pours like a wind, but unmoving, like wave marks left on the sand. (Atw 635).*

***Virš skardžio** kyla ir sklaidosi vandens šniokštimas per slenksčius – kyla kaip vėjas, bet lieka toje pačioje vietoje, kaip bangų pėdsakai smėlyje (575). (= **ties skardžiu**; = **viršum skardžio**)*

(3) *There was a library with a marble Medusa **over the fireplace** (Atw 73).*

*Būta bibliotekos su marmurine Medūza **ant židinio** (70). (= **ties židiniu puikavosi**)*

(4) *A dandelion of light burst **above us** (Atw 232).*

***Virš galvų** išsiskleidė šviesų pienė (213). (= **Viršum galvų**; = **ties galvomis**)*

(5) *The scent of fried cumin and cardamon drifted **over the compound** (Ali 12).*

***Virš sodybos** tvyrojo kepamų kmynų ir kardamonų kvapas (5). (= **sodyboje**; = **viršum sodybos**)*

(6) *He ran across the vegetable plot, past the towers of rice stalk taller than the tallest building, **over the dirt track** that bounded the village, back to the compound (Ali 12).*
*Jis perlėkė per daržą, pro ryžių stiebelių bokštus, aukštesnius už aukščiausių pastatus, **per purvo kelią**, sukantį aplink kaimą, atgal į sodybą (6). (=perlėkė keliuką)*

(7) *It was a picture of England. Roses **around the door** (Ali 438).*

*Tai Anglijos vaizdelis. **Aplink duris** rožės (381). (=palei duris;= prie durų;= apie duris)*

The collected material is presented in the annex of the research. The illustrative material is divided into four sections: 1) *around*; 2) *over*; 3) *above*; 4) *about*. We suppose, that the suggested ways of application of the material might be expanded depending on the aims and objectives of the educational process.

CONCLUSIONS

1. The phenomenon of translating spatial prepositions *around, over, above, about* causes some difficulties for upper-intermediate and advanced level language users.
2. When translating spatial prepositions under investigation translators (respondents and professional translators) lack attention to employing synonymous locatives, i.e. variants and cases (the Instrumental and the Locative). Transformations where these means were employed cover only 8% and 9% respectively.
3. The ignorance or preference of variants and cases is partly caused by the individual style of a translator.
4. The principles of selection synonymous spatial locatives in the process of translation is closely related with the interpretation of the constituent parts of the very spatial scene, i.e. interpretation of spatial primitives involved.
5. Employment of preposition groups, verbs and cases, omissions, additions and paraphrasing contain 54% of ways employed in translating prepositions *around, over, above, about* in fiction texts under investigation.
6. The accumulated material is useful in finding out to what extent the possibilities of the Lithuanian language are applied in rendering spatial relations in translation.
7. The research might serve practical purposes, e.g. to encourage teachers of English to pay more attention to developing translating skills of students. To encourage using expressive native language resources in translations.
8. The language material collected in the research might be considered as the source of reference for both teachers and students in the process of education and self - studying.
9. Detailed analysis of the ways spatial relations are rendered in translations from English into Lithuanian provided with some insights on the problems the Lithuanian linguists and the general public are concerned about, i.e. weakening of the system of synonyms. Thus, the research helps to prove that the process of translation might parallelly contribute to retaining the rich system of the Target language. Also, to convince potential translators that even the smallest elements of language deserve attention in the process of translation, as being potential helpers in retaining richness, individuality and specificity of the Lithuanian language. Skillful usage of synonymous locatives not only makes translation more expressive, but demonstrates the potentials of the Target, i.e. Lithuanian, language.

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SANTRAUKA

Erdvės ir vietos konceptai bei jų raiškos būdai kalbose skiriasi. Prielinksniai – viena iš populiariausių vietos ir erdvės raiškos priemonių, tačiau kalbose jie turi savo skirtumų ir ypatybių. Reikia pripažinti, jog bendrybių esama nemažai, tačiau vertėjams ypač turėtų rūpėti tai, ką Regier (1996) pavadino subtilybėmis. Jos ypač svarbios nepatyrusiems ir pradedantiems vertėjams, kurie, kaip patvirtino atliktas eksperimentas, patiria sunkumų versdami sakinius su vietos prielinksniais.

Etjeno Dole, XV a. humanisto, suformuluoti vertimo principai taikytini ir šiuolaikiniuose vertimuose. Puikus gimtosios kalbos mokėjimas bei sugebėjimas išsiversti be pažodinio vertimo – tai tik keli iš gausybės šiuolaikiniams vertėjams taikomų reikalavimų. Globalizacijos sąlygota svetimų kalbų įtaka gimtajai bei natūralios kalbos vystymosi tendencijos skatina vertėjus atkreipti dėmesį ne vien tik į kalbų gramatinės sandaros skirtumų perteikimo būdus. Nauja šiuolaikinio vertėjo darbo misija – tausoti kalbą, į kurią verčiamas tekstas. Dažniausiai tai vertėjo gimtoji kalba. Gebėjimas pasinaudoti gimtosios kalbos potencialu, jos gausia leksinių ir gramatinių sinonimų sistema verčiant – vienas iš būdų apsaugoti gimtąją kalbą nuo abstraktybių ir trafaretų, kurie braunasi į visas gyvenimo sferas, griaua leksinę ir sintaksinę lietuvių kalbos sistemą.

Darbo objektas – vietos prielinksnių vertimas iš anglų į lietuvių kalbą. Darbo tikslas – išnagrinėti sinonimiškų lietuvių kalbos prielinksnių vartojimo tendencijas verčiant angliškus vietos prielinksnius *about, above, around, over*. Siekiant užsibrėžto tikslo ir įgyvendinant numatytus uždavinius, darbe pirmiausia pateikiama mokslinės literatūros masyvo apžvalga. Joje bandoma apibendrinti vietos prielinksnių reikšmės (daugiareikšmiškumo ir sinonimiškumo) problemas, sieti jas su vertimo procesu. Trumpai nagrinėjama kognityvistinėje literatūroje pateikiamos erdvės semantikos analizės principų reikšmė verčiant. Apžvelgiamos lietuvių kalbos vietos prielinksnių sinonimijos ir vertimo sąsajos. Empirinėje darbo dalyje pateikiami ir komentuojami pavyzdžių su vietos prielinksnių vertimu rezultatai. Atliktas tyrimas patvirtino hipotezę, jog vietos prielinksnių vertimas iš anglų į lietuvių kalbą gali būti sudėtingas tiek suvokiant erdvinę situaciją, tiek ieškant būdų lokalizacijai perteikti, tiek ir panaudojant gimtosios kalbos sinonimijos galimybes. Negebėjimas išlaikyti vertimo ekvivalentiškumo iš dalies galėtų būti sietinas ir su nepakankamu dėmesiu gimtosios kalbos sintaksės ir leksikos dalykams, nagrinėjamu atveju, sinonimiškiems vietos prielinksniams. Iš grožinės literatūros surinkta iliustracinė medžiaga leidžia teigti, jog vertimuose atsispindi daugelio lietuvių kalbininkų pastebėtos tendencijos, t.y. linkstama verstis prielinksniais, vengiama linksnių (vietininko ir įnagininko), labai mažai vertėjų vartoja vietos prielinksnių variantų ir dubletų. Suvokiant, jog kalbos priemonių pasirinkimą lemia individualus vertėjo stilius ir maniera, galima teigti, jog surinkta medžiaga galėtų būti jaunųjų vertėjų ir jų

pedagogų diskusijų objektas ir šaltinis, atspirties taškas ieškant savito vertimo stiliaus. Drauge tai būtų padrašinimas pradedantiems ir profesionaliems vertėjams verčiant net pačius mažiausius kalbos vienetus, gramatikos ir sintaksės elementus naudotis gimtosios kalbos sinonimijos turtais.

ANNEX

SPATIAL PREPOSITION AROUND

1. *She pulled some more feathers and watched them, float **around her toes** (Ali 11).*

*Ji nupešė dar kelias plunksnas ir žiūrėjo, kaip tos leidžiasi **prie kojų** (Al 5).*

2. *He rolled a ball rice and meat in his fingers and tersed it **around his plate** (Ali34).*

*Jis pirštais sugniaužė ryžių ir mėsos gumulėlį ir sukiojo jį sau **po lėkštę** (25).*

3. *Life made its pattern **around** and beneath and through **her** (Ali 40).*

*Gyvenimas tekėjo savo vaga **aplink**, po ir per **ją** (30).*

4. *The kohl **around her eyes** made them smoke with passion (Ali55).*

***Nuo** dažytų **vokų** jos akys buvo aptrauktos aistros migla (4).*

5. *It (hair) puffed up **around their heads**, pumped up like a snake's hood (Ali57).*

*Jie pūpsėjo **aplink galvas**, išskelti lyg gyvatės galva.(44)*

6. *I could go and walk **around the streets** and ask for her (Ali 62).*

*Galėčiau nuvažiuoti, eiti **gatvėmis** ir klausinėti jos (48).*

7. *I walk mile upon mile, probably **around the whole of London**, although I did not see the edge of it (Ali 62).*

*Ėjau mylią po mylios, turbūt **aplink visą Londoną**, nors nemačiau jo krašto (48).*

8. *The flesh **around his eyes** looked puffed and grey (Ali 67).*

*Oda **aplink** akis pabrinkusi ir pilka (53).*

9. *The baby she could not forget because he was scrambling **around her belly** (Ali 69).*

*Vaiko ji negalėjo pamiršti, nes jis krutėjo **pilve** (54).*

10. *She ran her hand **over her hair** and pulled a piece **around her face** (Ali 73).*

*Ji **perbraukė** ranka **plaukus** ir užsimetė kuokštą **ant veido** (57).*

11. *I could go to Calcutta, to scour the bookstalls **around the university** (Ali 75).*

*Galėčiau nukakti į Kalkutą, naršyti **universiteto** knygų lentynas (59).*

12. Nazneen curled **around him** on the bed (Ali 81).

Nazneen susirangė **aplink jį** lovoje (64)

13. The bristles **around her wart** were long today (Ali 860).

Šeriai **aplink** jos karpą šiandien buvo ilgi (69).

14. They would go out for a walk soon, **around Brick Lane**, and Chanu would push the pram (Ali 90).

Greitai jie eis pasivaikščioti **po Plytų gatvę**, Čanu stums vežimėlį (72).

15. She was always cutting bits off him. The dead skin **around his corns** (Ali 91).

Ji nuolat apkarpydavo jį. Negyvą odą **aplink nuospaudas** (73).

16. Nazneen was no tired. She walked **round the pond** and stepped **over the silvered back of a snake** (Ali 104).

Nazneen nesijautė pavargusi. Ji ėjo **aplink** tvenkinį ir užlipo gyvatei **ant** sidabrinės nugaros (Ali 84).

17. Nazneen chased the soggy mess **around her plate** (Ali 109).

Naznyn pastumdė **po lėkštę** suzmekusį valgį (88).

18. His arms were wrongly arranged, the skin **around his mouth** puckered (Ali 117).

Jo rankutės buvo atmestos, oda **aplink burnytę** susuraukšlėjusi (95).

19. Nazneen sat and watched her son, and watched her husband rattling **around the place** (Ali 121).

Naznyn sėdėjo ir stebėjo sūnų, stebėjo vyrą, besisukiojantį **aplink** (98).

20. Her gaze slid **around the room** (Ali 129).

Jos žvilgsnis nuslydo **per kambarį** (106).

21. Nazneen worked **around the corn** (Ali 182).

Naznyn darbavisi **aplink nuospaudą** (153).

22. Nazneen watched him stride **around the sofa** and knew he was rehearsing for his evening's lesson with the girls Ali 185).

Naznyn stebėjo, kaip jis strikinėja **aplink sofą** (156).

23. She wore glasses with wide black rims that shortened her nose but amplified the deep **lines around her eyes** (Ali 188).

Ji nešiojo akinius plačiais juodais rėmeliais, kurie patrumpindavo nįsį, bet padidindavo galias raukšles **aplink akis** (158).

24. Heat spread **around her skull** and into her cheeks (Ali 199).

Karštis pasklido **į pakaušį** ir skruostus (168).

25. The next day, Saturday, he made a kind of fortress of **books around him** on the sitting room floor (Ali 208).

Kitą dieną, šeštadienį, ant svetainės grindų jis **apsistatė tvirtovę** iš knygų (176).

26. He wore white trainers and a thin gold chain **around his neck** (Ali 210).

Jis avėdavo baltus sportbačius ir nešiojo ploną auksinę grandinėle **ant kaklo** (178).

27. The bird lying on its back in Mumtaz's palm while she stroked its shining chest, the collar of white **around its throat** (Ali 217).

Paukštis gulėjo Mumtaz delne, o ji glostė blizgančią juodą jo krūtinėlę, baltus karolius **aplink gūžį** (184).

28. She came with her sons and Chanu jumped **around the room** as though it were scattered with nails (Ali 231).

Atėjo su sūnumis, ir Čanu šokinėjo **po kambarį** kaip ant adatų (197).

29. <....> and the puffy skin **around his eyes** was fit to burst (Ali 245).

<....> o papurtusi oda **aplink akis**, rodėsi, plyš (211).

30. When the girls gone he appeared exhausted but relieved, as if tornado had spun him once or twice **around the city** and deposited him by some miracle in his chair (Ali 247).

Kai mergaitės išėjo, jis atrodė išsekęs, bet ir atsipūtęs, tarytum koks viesulas būtų jį kartą ar du apsukęs **aplink miestą** ir kažkoku stebuklu nuleidęs į kėdę (212).

31. *Small crowds began to gather **around the leafleteers** (Ali 259)*

***Aplink lapelių mėtytojus** imdavo rinktis kone minios (223).*

32. *If she wore a skirt and a jacket and a pair of high heels then what else would she do but walk **around the glass palace of Bishopsgate**, and talk into a slim phone (Ali 277).*

*Jeį dėvėtu sijoną, švarkelį ir aukštakulnius, ką gi daugiau veiktų, jei ne vaikštinėtų sau **aplink stiklinius Bišopsgeito rūmus**, kalbėdama mažutėliu telefonu (Ali 239).*

33. *It was a picture of England. Roses **around the door** (Ali 438).*

*Tai Anglijos vaizdelis. **Aplink duris** rožės (381).*

34. *Nazneen walked **around the courtyard** and into the centre of Dogwood (Ali 455).*

*Naznyn **apėjo kiemą** ir nužingsniavo į Dogvudo centrą (397).*

35. *A boy with a red and green scarf knotted **around his forehead** carried what looked like a bundle-up old sheet (Ali 460).*

*Vaikinas raudonai žaliu šaliku, apmazgytu **aplink kaktą**, atsinešė kažką panašų į susuktą seną paklodę (401).*

36. *They buzzed **around the older men** (Ali 461).*

*Jie sukiojosi **apie vyresniusius** (402).*

37. *The car went over and suddenly a noise licked **around Brick Lane** like a flame, cracling from every corner (Ali 470).*

*Automobilis apvirto, ir staiga **Plytų gatve** lyg liepsna siūbtelėjo triukšmas, griaudžiantis iš kiekvieno kampo (410).*

38. *She laughed and her laugh clattered **around the room** like a couple of saucepans dropped from a great height (Ali 481).*

*Ji juokėsi, ir jos juokas žvangėjo **po kambarį** lyg pora prikaistuvių, paleistų iš didelio aukščio (Ali 419).*

39. *Bees hang **around grapes** like boys **around the kitchen** (Br.DW.5).*

*Bitės visada zuja **apie vynuoges** kaip berniūkščiai **apie virtuvę** (10).*

40. Well, as anyone knew, **the hills around town** were wild with friends (Br.DW 21).

Kalvose už miesto pilna draugų.

(Br.DW 27).

41. You stay in the nice cool store while I'm jumping **all round town**.

(Br.DW 24).

<...> o aš skraidau už jus **po visą miestą** (30).

42. Think of it.Shadows running **around us** in the air (Br.DW 27).

Įsivaizduoji? Šešėliai **visur išlaksto** (35).

43. <...> giving Tom and Douglas a ride **around the block** (Br.DW31).

<...>pavėžins Tomą ir Daglą **per visą kvartalą** (38).

44. His mother and himself and the night all **around their small house** on the small street (Br.DW38).

Mama ir jis, o aplink juos, **aplink jų mažą namelį**, jų gatvelę–naktis (46).

45. Her large hand squeezed **around his small one** (Br.DW 40).

Ji suspaudė **savo didelėje rankoje** mažą Tomo kumščiuoką (48).

46.The only answer was the dust sifting down and **around the spiral stair** well from above (Br.DW81).

Tik **įvijų laiptų šulinyje iš viršaus sūkuriuodamos krito** dulkės (94).

47. And then, far off, **around a curve of silver track**, comes the trolley (Br.DW 97).

Ir štai kažkur toli, **iš už posūkio, ant sidabrinių bėgių** pasirodo tramvajus (115).

48. And **around the bend of the morning street**, up the avenue, ...he would hear the familiar sounds (Br.DW101).

Ir **rytmečio gatvės vingyje**, ir plačioje alėjoje, jis išgirs pažįstamus garsus (119).

49.<...> the sun made large trembling shadows **around them** (Br.DW103).

Nuo saulės **aplink juos** virpėjo platūs šešėliai (122).

50. Douglas walked **around the statue** one way, walked **around the statue** the other way (Br.DW109).

Daglas **apėjo statulą** iš vieno šono, paskui iš kito (129).

51. It was like that time years ago in Chicago and his walking **around them** (marble figures) in the silence (Br.DW109).

Daglas prisiminė, kaip prieš keletą metų Čikagoje jie klaidžiojo **tarp marmurinių figūrų** visiškoje tyloje (129).

52. Douglas felt John walking **around him** even as he had walked **around John** a moment ago (Br.DW110).

Daglas jautė, kaip Džonas eina **aplink jį**, lygiai kai jis pats neseniai ėjo **apie Džoną** (130).

53. The ladies ran **around the hall** like a girl's basketball team, colliding with each other (Br.DW25).

Visos damos ėmė lakstyti **po salę**, stumdydamos viena kitą (148).

54. Now upstairs, run three times **around the block** (Br.DW139).

Dabar į viršų, triskart **apibėk** kvartalą (161).

55. When you meet a dragon that eaten a swan, do you guess by the few feathers left **around the mouth** (Br.DW143).

Kai sutinki slibiną, prarijusį gulbę, ar iš keleto plunksnelių prilipusių jam **prie nasrų**, galėtumei atspėti, kokia buvo toji gulbė? (165)

56. It's nice seeing you standing **around my bed** (Br.DW 183).

Man malonu jus visus matyti **aplink savo lovą** (208).

57. Tom burst **around the corner** and pulled up beside him (BrDW 199).

Iš už kampo išnėrė Tomas ..(226)

58. *And looking at one single label on a jar, he felt himself gone **round the calendar** to that private day this summer when he had looked at the circling world and found himself at its center (Br.DW 224).*

*Žiūrėdamas į vieną užrašą ant stiklainio, Daglas nuskrido atgal **per visą kalendorių** į tą jam tokią svarbią vasaros dieną, kai jis pasijuto esąs besisukančio pasaulio centre (253).*

59. *Grandma looked as if she had been chased **around town** (Br.DW 230).*

*Ji atrodė taip, tarsi ją kas būtų vaikęs **po visą miestą** (260).*

60. *Let's take a walk **around the block** and work up an appetite (Br.DW 230).*

***Apeisime kvartalą**, pasivaikščiiosime prieš vakarienę, kad apetitas geresnis būtų (260).*

61. *He lay in his bed and the town slept **around him** and the ravine was dark (Br.DW 239).*

*Jis gulėjo lovoje, o **aplink** miegojo miestas, ir dauba skendėjo tamsoje (270).*

62. *He rose and came **around the card table** and took her head in his hands and pressed her brow against his side (Br 28).*

*Jis pakilo, **apėjo aplink kortų stalėlį** ir suėmęs rankomis jos galvą prispaudė prie savęs (31).*

63. *The machines, the dustbusters and can openers **around the apartment**, had names (Br 29).*

*Visi jų buitiniai prietaisai, visos šluotelės ir konservų atidarikliai jų **bute** turėjo vardus (32).*

64. *<...> in the old days when they made films **around L.A.**, they used lots of places (Br 40).*

*<...> tais senais laikais režisieriai, statydami filmus, filmuodavo **daugelyje Los Andželo vietų** (42).*

65. *<...> suddenly as they moved they felt time take a half turn **around them** (Br 42).*

<...> ir staiga beeidamos pajuto, kad laikas tarsi apsisuko pusračiu (43).

66. *In the same instant lights came on **around them**, in a window here , another there (Br 44).*

*Tą pačią akimirką **aplinkui** sužibo šviesos: užsidegė vienas langas, paskui kitas (45).*

67. *A night wind stirred the leaves and grass **around the stairs** (Br 45).*

*Papūtęs vėjelis tamoje sušiureno lapus ir žolę **palei laiptus** (47).*

68. *Johnny **walked around the Skeleton Man**, all stiffness (Br 53).*

Džonis visas pastiręs, žirgliojo apie Skeletą (52).

*69. She sank in upon herself, the sweat running **around her nose** and her sagging **mouth** (Br 55).*

*Jai **apie nosį ir atvėpusią burną** riedėjo prakaito lašai (54).*

*70. There was a trail of footsteps across the lawn to the middle where someone had stood turning, and another trail going off toward the garden **around the house** (Br 81).*

*Per ją iki vidurio bėgo pėdsakų virtinė– ten kažkas pastovėjo apsigrėžęs, o paskui kita virtinė vinguriavo į sodą **anapus namo** (76).*

*71. She waited a long while, staring at him until her shoulders relaxed and the lines **around her mouth** vanished (Br 88).*

*Ji ilgokai žiūrėjo į jį nejudėdama, kol galiausiai jos pečiai atsipalaidavo, rūsčios linijos **aplink burną** išnyko (82).*

*72. I glanced at him and saw what I saw **around me** (Br 129).*

*Pažvelgęs į jį pamačiau tą patį, ką ir **aplinkui** (119).*

*73. Instinctively, they made a ring **around Dog**, kneeling to the floor (Br 142).*

*Jie nesąmoningai sutūpė ratu **aplinkui Šunį** (131).*

*74. They all carried their breakfast out on the patio to sit **around Dog** (Br 143).*

*Jie visi išsinešė pusryčius į kiemą ir susėdo **aplinkui Šunį** (131).*

*75. He freeloaded **all around town** (Br 46).*

*Jis reketavo **visą miestą** (135).*

*76. From the candles **around the coffin** (Br 147).*

*Taip, užsiplieskė nuo žvakių **aplink** karstą (136).*

*77. The whole family, drawn out into the sunlight, gathered **around the stranger** with the wicker basket (Br 150).*

*Visa šeima, išpuolusi pro duris į saulėkaitą, susispietė **aplink nepažįstamąjį** su pintine (139).*

*78. The cars honking, whipped **around the last bend** and down the hill stopped (Br 160).*

Automobiliai pypsėdami išniro iš už posūkio, nusileido nuo kalvos ir sustojo (149).

79. *I wished that in the morning when Bug woke up he would find the floor **around his bed** covered with trophies (Br191).*

*Dar pagalvojau, kad būtų puiku, jei rytą pabudęs Bagis rastų visas grindis **aplink savo lovą** nustatytas prizais (175).*

80. *They walked **around the rooms** together (Br 212).*

*Jie drauge **apėjo bibliotekos sales** (193.)*

81. *But I walk **around the town** and nobody knows me (Br 212).*

*Bet aš vaikščiojau **po miestą** – niekas manęs nepažįsta (193).*

82. *<...> he got up and moved **around the small monuments** (Br 218).*

*<...> jis atsistojo, paskui vieną po kito **apėjo visus surikiuotus mažus paminklus** (198).*

83. *<...> the wind rose, and the trees **around his cottage** bent and beckoned (Br 229).*

*<...> pakilo vėjas, o medžiai **aplink jo namus** ėmė smarkiai linguoti ir šniokšti (207).*

84. *Harrison Cooper stood aside and let the boy wander in a great circle **around his Machine**, his eyes dancing up, over, and **around the immense circling figure eight of shining copper** (Br 234).*

*Harisonas Kuperis pasitraukė į šalį, leisdamas berniukščiui užėiti į vidų ir didžiuliu ratu **apeiti jo Mašiną**. Berniukščio akys šokčiojo aukštyn, žemyn, į šoną ir lakstė **aplink tą didžiulį iš spindinčio vario susuktą aštuonetuką** (211).*

85. *<...> he looked at the cinders **around the porch** of the general store (Br 251).*

*<...> jis apžiūrinėjo **palei** krautuvėlės **duris** kėpsančias gargždes (227).*

86. *A hot wind was blowing **around my head**, the strands of my hair lifting and awirling in it, like ink spilled in water (Atw 3).*

***Į galvą** pūtė karštas vėjas, šiaušdamas plaukus, ir tie sukosi lyg vandenin išlietas rašalas (9).*

87. *She's wearing a white blouse with the sleeves rolled to the elbow and a wide skirt tucked **around her knees**.(Atw 7)*

*Ji vilki balta palaidinuke ligi alkūnių paraitotomis rankovėmis ir plačiu, **apie kelius** suklostytu sijonu (12)*

88. *Nevertheless she feels, that the two of them are alone; as if the apple tree they're sitting under is not a tree but a tent; as if there's a line drawn **around them** with chalk (Atw12).*

*Šiaip ar taip, jai toks įspūdis, kad jiedu vieni; kad obelis, kurios paunksnėje jiedu sėdi, – anaip tol ne medis, bet palapinė; kad **aplink juos** kreida apibrėžtas ratas (17).*

89. *She smoothes her skirt down, wraps her arms **around herself**, turns away, the small green apples watching her like eyes (Atw16).*

*Ji išlygina susiglamžiusį sijoną, **apsikabina save kryžmai susidėjusi rankas**, nususuka – žali obuoliukai žiūri į ją kaip daugybė akių (20).*

90. *The dry ravines were rivers then; canals leading from them irrigated the fields **around the city**, and the soil was so rich the heads of grain were said to have measured three inches across (Atw 20).*

*Nūnai išdžiūvusiomis raguvomis tekėjo upės; kanalai, iškasti nuo tų vandens telkinių, drėkino laukus **aplink miestą**, ir žemė buvo tokia derli, jog grūdas, anot kalbų, būdavo septynių centimetrų storumo (23).*

91. *The hot breeze stirs the leaves, light falls through, there's pollen all **around her**, a golden cloud(Atw 22).*

*Karštas vėjelis šiurena lapus, pro juos smelkiasi šviesa: **ją supa** dulkelytės, auksinis debesėlis (25).*

92. *He puts his jacket **around her shoulders** (Atw25).*

*Savo švarku jis **apgaubia** moters **pečius** (28).*

93. *The leaves **around them** stir fitfully (Atw 29).*

***Aplink juos** gūisiais šnara lapai (30).*

94. *The lights **around the dressing- room mirror** were small round bulbs, as in the theatres (Atw 46).*

*Persirengimo kambaryje kaip teatre **aplink veidrodį** spingsėjo mažytės apskritos lemputės (45).*

95. *Fossil-hunters poke **around there**, looking for extinct fish, ancient fronds (Atw 61).*

Aplink naršo suakmenėjusių iškasenų medžiotojai ieškodami kokios išnykusios žuvies, senovinio paparčio lapo..(59)

96. <...> dark wings of soot are visible **around the lower window**, from the fire over sixty years ago (Atw 62).

<...> **aplink apatinius langus** vis dar juoduoja suodžių dėmės, atlikusios nuo daugiau kaip prieš šešiasdešimt metų kilusio gaisro (60).

97. The various **boutiques** are arranged **around it**: a mall effect (Atw 63).

Parduotuvės aplink sudaro prekybos centro įspūdį (61).

98. They'd drive around in one of his two new motor cars, even though the roads **around town** were so bad half the year (Atw 79).

Duodavosi po apylinkes vienu iš dviejų jų naujų automobilių, nors puse metų keliai **aplink miestą** būdavo neišvažiuojami (75).

99. This must have been the reproachful undertone of more than one discussion, **around the dinner table**, over the port (Atw 81).

Tikriausiai, begurkšnojant portveiną **prie pietų stalo**, ne sykį buvo šnekama apie tai priekaištingu tonu (77).

100. After they had skated **around the pond** several times, my father asked my mother to marry him (Atw 86).

Kelis kartus jiems **apskriejus pačiūžomis tvenknį**, mano tėvas pasipiršo mano mamai (81).

101. **All around them** were the snow-covered rocks and the white icicles – everything white (Atw 86).

Aplink viskas buvo balta – sniego nuklotos uolos ir balti varvekliai (82).

102. < ...> this efficient, careworn woman, with a pince-nez like some maiden aunt's glinting on a silver chain **around her neck** (Atw 95).

<...> rūpesčių nukamuota moteris su senmergės pensnė, ant sidabrinės grandinėlės žėrinčia **pakaklėje** (90).

103. *Of course he'd had other women, the kind who hung **around battlefields**, taking advantage (Atw 95).*

*Svaime aišku, jis turėjo kitų moterų, tų, kurios vaikiojasi **netoli mūšių laukų** (90).*

104. *She would create **around him** an atmosphere of calm, she would indulge him (Atw 96).*

Jai reikėjo sukurti ramią aplinką, jam nuolaidžiauti (91).

105. *She sat with her arms wrapped **around her knees** and her chin on them (Atw 115).*

*Tupėjo rankomis apsikabinusi kojas **per kelius** ir įsirėmusi į juos smakru (107).*

106. *She seemed puzzled by the grief of those **around her** (Atw 120).*

*Jai tarytum protas pasimaišė nuo gedulingos **aplinkos** (112).*

107. *We sat on the ledge **around the lily pond** (Atw 120).*

*Mudvi sėdėjome **prie lelijų tvenkinio** (112).*

108. *He liked to stride **around the town**, and he did stride, despite his limp (Atw 123).*

*Jam patikdavo ilgais žingsniais **pereiti miestą**, ir jis, kad ir raišas, dabar žygiavo ilgais žingsniais (115).*

109. *<...> a picture of a chicken pot pie in the window that looked like an infant's hat made of pastry dough, with **a frill around the edge** (Atw 123).*

*<...> o vitrinoje puikavosi nuotrauka – vištienos paštetas, veikiau primenantis iš tešlos nulipdytą vaikišką kepuraitę **su apsiuvu** (115).*

110. *A talisman of sorts, this love, but a heavy one; a heavy thing for me to carry round with me, slung on its iron chain **around my neck** (Atw 118).*

*Ta meilė – tai savotiškas talismanas, tik sunkus talismanas: pernelyg sunkus, kad ešiočiau geležine grandine pasikabinusi **ant kaklo** (126).*

111. *She comes past the front window with its painted coffee cup, white with a green **stripe around it** (Atw 129).*

*Pro vitriną, kurioje nupieštas kavos puodelis, baltas **su žaliu apvadėliu**praeina moteris (120).*

112. <.... > women with azure hair, curvaceous figures, ruby-red lips and eyes like snake-filled pits, who hang **around the ancient ruined tombs** in the desolate mountains to the West (Atw 142).

<....> žydraplaukės gražuolės, kurių akys kaip gyvačių knibždančios duobės, o kūnai gundančių formų, klaidžiojančių nykiuose Vakarų kalnuose **aplink apleistus senovinius kapus** (132).

113. The men crouch **around their small fires**, wrapped in their leather cloaks, eating their supper (Atw154).

Vyrai apsisiautę kailiniais, tupi **prie savo nedidelių laužų**, valgo vakarienę (143).

114. Instead he roamed **around the house** at night, spying on people (Atw 168).

Priešingai, sekdamas žmones, nakčia Jis klajoja **po namus** (153).

115. I lay awake for hours that night, arms **around myself** (Atw184).

Tą naktį ilgai gulėjau nesumerkdama akių, susigūžusi, **apsikabinusi save rankomis** (168).

116. He was sitting under the tree with a glass of lemonade and two women fussing **around him** with dampened handkerchiefs (Atw 212).

Jis sėdi po medžiu krauju pasrūvusia nosimi su limonado stikline rankoje, o **apie jį** tūpčioja dvi moteriškės su drėgnomis nosinėmis (195).

117. Her picture hat was green, as were her high- heeled slingbacks and a wispy scarf affair she'd draped **around her neck** (Atw 214).

Jos skrybėlaitė buvo žalia – kaip ir basutės aukštais kulnais ir lengvutė kaklaskarė **ant kaklo** (197).

118. A blue shirt, a little frayed **around the edges** (Atw 215)

Melsvi marškiniai **apibrizgusiomis rankovėmis** (197).

119. Winifred Prior was pushing things **around her plate** as if playing dominoes (Atw 227).

Vinifredė Prajor stumdė maistą **savo lėkštėje**, lyg žaisdama domino (209).

120. Miss Laura Chase had been seen **around town** in the company of a young man (Atw 242).

Panelė Lora Čeis dažnai rodosi **mieste** drauge su jaunuoliu (222).

121. She said they were there to protect us, and if we saw anyone out of the ordinary creeping **around the garden** at night – we were to scream (Atw 252).

Ji pareiškė, jog jie čia apsistojo mūsų saugoti, ir jeigu pastebėsime kokį įtartiną tipą nakčia slampinėjantį **po sodą** – turime klykti (232).

122. They did not look like my idea of a Mountie, being too old, too **thick around the waist** (Atw 255).

Jie neatitiko to įvaizdžio, kurį buvau susikūrusi apie žandarus, nes buvo pagyvenę, **pernelyg įsiganę** (234).

123. I wrapped my arms **around her**, and she snuffled against my shoulder (Atw 257).

Aš ją **apsikabinau**, ir ji ėmė šniurkščioti man į petį (236).

124. A balcony ran **around it** halfway up, with wrought-iron railings (Atw 281).

Per aukšto vidurį **ratu ėjo** balkonas kaltinės geležies turėklais (258).

125. Then she stretched her neck and slowly turned her powdered face and **looked around her** with a white glare like a headlight (Atw 282).

Paskiau kilstelėjo galvą, iš lėto pasuko savo pudruotą veidą, lyg prožektorium **perleisdama viską aplink** nuožmiu neveizdžiu žvilgsniu (259).

126. She gazed **around the bathroom**, then down at the tiled floor (Atw 289).

Ji **apžvelgė vonios kambarį**, paskiau nudūrė akis į plytelėmis grįstą aslą (265).

127. A young woman in a white satin dress cut on bias, the fabric sleek, with a train fanned **around the feet** like spilled molasses (Atw 292).

Jauna moteris balta blizgančio atlaso suknele su įžambia iškirpte, **prie koju** lyg palieta melasa guli ilgas vėduokle išskeistas valktis (268).

128. He ties his own clothes into a bundle. He knots the cloth **around his shoulders**, then **around her wrists** (Atw 328).

Jis pririša mazgą sau **prie pečių**, paskiau merginai **prie riešų** (302)

129. Foreign potentates from Eastern realms and their retinues.... whirled gaily **around a spectacular “Alph, the Sacred River fountain”** (Atw 332).

Atvykę su savo palyda..... Rytų karalysčių valdovai smagiai sukosi **aplink įspūdingą Alfėjaus, šventosios upės, versmę** (305).

130. The space is narrow and cold: there’s a breeze **around the window frame**, the radiator clanks (Atw 334).

Jo pusėje ankšta ir šalta: **prie lango** traukia, radiatorius klerksi (307).

131. <...>. her long dark hair coiled like sleeping serpents **around her head** (Atw 352).

<....> ilgais tamsiais plaukais, lyg snaudžiančios gyvatės susivijusiais **ant galvos** (322).

132. I used to hang **around her school** at day’s end, positioning myself on park benches (Atw 354).

Paprastai slankiodavau pavakariais **aplink jos mokyklą**, sėdinėdavau parke ant suoliukų (329).

133. Walter snuffled **around the locked-up door** like a dog that’s misplaced a bone (Atw 361).

Volteris pašniukštinėjo **palei užrakintas duris** nelyginant šuo, neberandantis savo kaulo (331).

134. Nelson on his column, Prince Albert on his throne with a quartet of exotic women roiling and wallowing **around his feet** (Atw 368).

Nelsonas ant savo kolonos, princas Albertas soste su ketvertu egzotiškų moterų, dūkstančių **prie jo kojų** (339).

135. She was in and out of the house constantly; I never knew when she might appear, popping her head **around the door** with a brisk smile (Atw 391).

Kur buvus nebuvus staiga atsirasdavo pas mus namuose; niekada nenuspėdavau, kada ji gali pasirodyti, žvaliai šypsodamasi kyštelėti **pro duris** galvą (359).

136. She steps fastidiously **around the wet pink puddle** (Atw 418).

Ji atsargiai **apeina raudoną balutę** (383).

137. After a while the objets of this world take shape **around her** once more (Atw 419).

Netrukus **aplink ją** vėl susirikiuoja šio pasaulio daiktai (384).

138. They take turns lurking **around the tombs** and frightening travellers (Atw 422).
Paeiliui klaidžioja po kapines baugindami pakeleivius (386).

139. The dogs go **round and round the deck** on the ends of their leashes (Atw 428).
Šunys ant pavadėlių suka ir suka ratus po denį (392).

140. Sometimes he would go out to have a cigarette or take a turn **around the deck**, or that's what he'd say he was doing (Atw 463).

Kartais dingdavo parūkyti ar pasivaikščioti denyje, bent taip man pasisakydavo (423).

141. There was a smell of rubber overshoes, and of fresh pine resin and cedar from the garlands wreathed **around the front-stair banisters** (Atw 471).

Atsidavė guminiams kaliošais, nuo laiptų, kurių turėklai buvo apvynioti spygliuočių vainikais, dvelkė šviežiais pušų ir kedrų sakais (430).

142. < ...> why add to the unpleasant atmosphere **around the breakfast table** ?(Atw 474)

<....> kam gadinti nuotaiką **prie pusryčių stalo**?(433)

143. She rambled **around the town**, the way we used to do (Atw 477).

Bastėsi po miestą, kaip mudvi anksčiau kad bastydavomės (436).

144. When she wasn't swimming or sunbathing, Winifred wandered **around the house** making notes and sketches (Atw 478).

Kai nesimaudydavo ir nesidegindavo saulėje, Vinifredė klaidžiodavo po namus apmesdama eskizus, užsirašinėdama tai, kas keistina ir taisytina (436).

145. The rest of the time he diddled **around the Water Nixie**, supervising the repairs (Atw 478).

Visą kitą laiką trindavosi aplink Undinę, stebėdamas, kaip vyksta remontas (437).

146. I felt a choking pressure **around the heart** (Atw 485).

Kažkas taip suspaudė širdį, kad pritrūko kvapo (443).

147. **Around him** is a shimmering (Atw 505).

Aplink jį viskas mirguliuoja(461).

148. *It's the simple daily light by which everything **around her** is illuminated (Atw 505).*

*Įprasta kasdieninė šviesa, užliejanti viską **aplink** (461).*

149. *In this daydream, Winifred and her friends, wreaths of money on their heads, are gathered **around Sabrina's frilly white bed** while she sleeps (Atw 536).*

*Tos svajonėse įsivaizduoja Vinifredę ir jos drauges su banknotų vainikais ant galvų **prie puošnios baltutėlės lovos**, kurioje miega Sbrina (489).*

150. *His eyes were getting smaller, or the **flesh around them** was moving in, which gave him a cunning expression (Atw 538).*

*Jo akys sumažėjo ar veikia **užplaukė lašiniais**, tad žvilgsnis atrodė suktas (491).*

151. *<...> she was intrigued by the foxes **around my neck** (Atw 542).*

*< ...> ji spoksojo į mano lapes **ant kaklo** (495).*

152. *People come and go **around them**, footsteps and voices (Atw 559).*

***Aplink** vaikščioja žmonės, žingsniai, balsai (506).*

153. *The fuzzy light **around Laura** may have been simply an optical flaw (Atw 590).*

*Miglotos šviesos **aureolė, gaubianti Lorą**, galėjo būti tik optinė apgaulė (535).*

154. ***Around the outskirts** of towns and cities, bulldozers rampaged and trees were toppled (Atw 619).*

***Miestų ir miestelių pakraščiuose** siautėjo buldozeriai ir virto medžiai (561).*

155. *They're sitting on a park bench, not too close together; a maple tree with exhausted leaves above them, cracked dirt under their feet, sere grass **around them** (Atw 21).*

*Jiedu sėdi parke ant suoliuko ne per daug arti vienas kito: virš galvų – klevo šakos suglebusiais lapais, po kojomis – suskeldėjusi žemė, **aplink** – išdžiūvusi veja (24).*

ADVERB OF PLACE AROUND

1. The conversation went circling **round and round** (Ali 103).

Pokalbis tęsėsi, vis sukdamasis **apie** tą patį (83).

2. Nazneen roll the dead skin **around** in her palm and sat quietly (Ali 183).

Nazneen ritinėjo negyvą odą **po** delną, ramiai sėdėdama (153).

3. <...> it was the colonel, blinking **around** (Br.DW 81).

<...> tai pulkininkas mirkčiodamas apsižvalgė aplinkui (94).

4. <....> the more he talks the more he gets you to peering **around** and noticing things. (Br.DW 89)

<....> tuo daugiau norisi įsižiūrėti į visa, kas **aplinkui** (104).

5. When you weren't looking, the sun got **around** behind you (Br.DW106).

Tik nosisukai-saulė jau **pasislėpė** tau už nugaros (126).

6. He's just ten and goes **around** looking in hats for rabbits (Br.DW116).

Jam dar tik dešimt metų, ir jis kiekvienoje skrybelėje ieško triušio. (137)

7. Everybody standing **around**, blowing their noses (Br.DW128).

Visos stovi **krūvoje** ir šnirpščia (150).

8. And then there is that day when all **around**, all **around** you hear dropping the apples, one by one, from the trees (Br.DW129).

Ir pagaliau ateina ta diena, kai visur **aplink** išgirsti krintant nuo medžių obuolius (151).

9. Those boys up here jumping around (Br.DW131).

Ir tie berniukai čia **landžioja** (154).

10. You'll have to pray **around** a bit to find the add beetle (Br.DW 144).

Norint surasti retesnę vabalą, reikia gerai pašniukštinti **aplinkui** (166).

11. But you're pretty much alive, you spill ashes **around** like he did (Br. DW 149).

Bet jūs gyvas, jūs barstote pypkės pelenus **visur**, kaip jis (172).

12. Douglas looked **around** at this night town..(Br.DW 193)

Daglas **apžvelgė** nakties miestą (219).

13. I know the boy well. Seen him most every day of his life since he was out and **around** (Br. DW217).

Aš gerai pažįstu berniuką. Beveik kasdien jį matydavau nuo to laiko, **kai pradėjo bėgioti gatvėse** (246).

14. The Ferris wheel whirled high and **around**, with its faint screams (Br 51).

Tyliai girgždėdamas sukosi didžiulis apžvalgos ratas (50).

15. <...> and there he was in a chicken-yard he had trampled flat, paths some sixty feet **around** on which he now filed his metal machine (Br 169).

Jis išvažiavo į lygų, geriau sumintą viščiukų aptvarą, **aplink** kurį buvo koks šešiasdešimt pėdų, ir ėmė sukti ratus:...geležinė mašina skrodė orą (157).

16. <...> as you wish, to your heart's content you can ride the wheeled demon **round and round**, past the Rembrants and Turners (Br 171).

<...> jei tik panorėsit, galėsit iki užsimiršimo minti tą ratuotą demoną, sukti ir **sukti ratus** pro Rembranto, Ternerio paveikslus (159).

17. Pick a stranger, any girl, any woman, out of the crowd, lead her out, hold her in your arms and just skim her **around** as if you were on ice and dream her to Paradise (Br 188).

Paimk iš minios bet kurią merginą ar moterį išvesk ją į salės vidurį, apkabink ir **nuskraidink grindimis** tarsi judu būtumėt ant ledo, nunešk ją į Rojų (172).

18. A long while later he sat back, rubbed his eyes, and looked **around** at the fortress (Br 217).

Praėjo gerokai laiko, kol jis patrynė akis, pakėlė galvą, ir **apžvelgė** tą tvirtovę (197).

19. There are other people **around**, sitting on the grass or lying on it (Atw 12).

Aplink pilna žmonių, vieni sėdi žolėje, kiti guli išsitiesę (17).

20. The land **around** is arid, with a few scrubby bushes.(Atw 13)

Kraštas **aplink** išdegintas, kur ne kur šiuurpso skurdūs krūmokšniai (18).

21. *Smoke taste on his mouth, salt in her own; all **around**, the smell of cat, of disregarded corner (Atw 32).*

*Jo burnoje tabako prieskonis, jai sūru; **aplink** atsiduoda sutrypta žole ir katėmis, apleistu užkampiu (34).*

22. ***Around** behind the monument there's some empty space (Atw 57).*

Už paminklo yra laisvas sklypelis (56).

23. *<...> as for the wood, it lay **round about**, clogging up the land, and people were burning it just to get rid of it (Atw 67).*

*<...> medžių buvo **pilna visame krašte**, žmonės degino neišmanydami kaip kitaip jų nusikratyti (64).*

24. *<....> by the mid-afternoon the sky had turned a baleful shade of green and the branches of trees had begun to trash **around** as if some huge, enraged animal was fighting its way through (Atw 165).*

*<...> apie trečią valandą popiet dangus ėmė plaikstytis **aplink**, lyg pro jas būtų bandęs prasiveržti koks pasiutęs didelis gyvulys (150).*

25. *She was the type to panic and trash **around** and drown in six inches of water...(Atw 174)*

*Tokia **bailiukė buvusi**, tikras zuikis, klane prigertų..(159)*

26. *On the way back from the bank I walked **around** by the Town Hall, with its Italianate bell tower (Atw 175).*

*Griždama iš banko, pasivaikščiojau **aplink** rotušę su itališku bokšteliu (161).*

27. *„ Rolling **around** on the lawn in full view of everyone.“ (Atw 217).*

*– Kaip galima **voliotis** vejoje visiems žmonėms po akių (199).*

28. *Reenie was rushing **around** in the kitchen (Atw 221).*

*Rini sukruto **suktis po** virtvę (203).*

29. *Their clothes looked as if they'd covered themselves in glue, then rolled **around** in hundred-dollar bills (Atw 198).*

*Pažvelgus į jų drabužius, atrodė, kad jie išsitemė klijais ir **pasivoliojo ant** glėbio paskleistų šimtinių banknotų (272).*

*30. His eyes were rolling **around** in his head like a steer's stampede (Atw 357).*

*Tuo tarpu jo akys **lipo ant kaktos** lyg jaunam buliukui, pakliuvusiam į paniškai bėgančių bandą (328).*

*31. He pushes the pale-grey peas **around** on his plate (Atw 441).*

Jis stumdo pilkšvai žalius žirnelius savo lėkštėje(404).

*32. I was standing at Avilion, with the broken, greenish ice of the river tinkling all **around** like bells (Atw 466).*

*Stovėjau Aviliono prielaukoje, **apačioje** lyg žvangučiai dzingsėjo suskilęs ledas (426).*

*33. I dabbled **around** in the remains of my chicken pot pie (Atw 517).*

*Aš **atsidėjusi** trupinau pyrago su vištienos įdaru likučius (471).*

34. If you can't go through, go around (Atw 612).

*Jei negali eiti tiesiai, eik **aplink** (555).*

SPATIAL PREPOSITION OVER

*1. Nazneen **crossed over Cable Street** and passed under the railway bridge (Ali 467).*

*Naznyn **perkirto Kabelio gatvę** ir praėjo po geležinkelio tiltu (407).*

*2.The scent of fried cumin and cardamon drifted **over the compound** (Ali 12).*

***Virš** sodybos tvyrojo kepamų kmynų ir kardamonų kvapas (5).*

*3.He ran across the vegetable plot, past the towers of rice stalk taller than the tallest building, **over the dirt track** that bounded the village, back to the compound (Ali 12).*

*Jis perlėkė per daržą, pro ryžių stiebelių bokštus, aukštesnius už aukščiausius pastatus, **per purvo kelią**, sukantį aplink kaimą, atgal į sodybą (6).*

4. *A pair of schoolchildren, pale as rice and loud as peacocks, cut **over the road** and hurtled down a side street (Ali 55).*

*Keli mokinukai, balti kaip ryžiai ir triušmingi kaip povai, **perkirto kelią** ir nuskuodė šonine gatvele (42).*

5. *Nazneen stopped by some film posters pasted in waves **over a metal siding** (Ali 55).*

*Naznyn stabtelėjo prie kažkokių filmų plakatų, susibangavusių **metalo rėmuose** (43).*

6. *Razia was wearing a woolen hat that came down **over her ears** and sat in a line with her eyebrows (Ali 69).*

*Razija buvo su vilnone kepure, užsmukusia **ant ausų** ir susilyginusia su antakių linija (54).*

7. *It was afternoon but the light had crept away and the greyness of the curtains seemed to hang **over everything** (Ali 71).*

*Buvo vidurdienis, bet saulė jau pasitraukusi, ir užuolaidų pilkuma, rodos, kabėjo **viršum visko** (56).*

8. *You can spread your soul **over a paddy field**, you can whisper to a mango tree, you can feel the earth beneath your toes (Ali 87).*

*Siela gali išsiskleisti **virš ryžių lauko**, galima šnabždėtis su mango medžiu, po kojom gali pajusti žemę (69).*

9. *Her sandals made clouds of dust and a haze of mosquitoes blacked the air **over a gully** (Ali 104).*

*Jos sandalai kėlė dulkių debesis, o kelią **per daubą** gaubė moskitų rūkas (84).*

10. *Nazneen put her foot **over the spot** (Ali 108).*

*Naznyn uždėjo koją **ant dėmės** (87).*

11. *Papers and books strewn liberally – lewdly! – **over windowsils, tables, floor** (Ali 139).*

*Popieriai ir knygos, nepadoriai – visa šio žodžio prasme – išbarstytos **ant palangių, stalų, grindų** (115).*

12. *But the sky here was so low, so thin, that it was hard to believe it was the same high heaven that soared **over Hasina** (Ali 187).*

*Bet dangus čia buvo toks žemas, toks plonas, jog sunku patikėti, kad tai tas pats aukštas dangus, kylantis **virš Hasinos** (157).*

13. *He had put shelves **over their beds** to hold schoolbooks (Ali 193).*

*Joms **virš lovų** jis buvo pakabinęs lentynas mokyklinėms knygoms (163).*

14. *Clustered **over the screen** was an array of pink prickly balls.(Ali 200).*

***Ekrane pasirodė** rausvų dygliuotų rutuliukų kekė (169).*

15. *The sun on the needle surround flashed iridescent prisms **over her fingernails** (Ali 212).*

*Saulė nuo adatos metė vaivorykštines prizmes **ant jos nagų** (180).*

16. *Nazneen **crossed over Cable Street** and passed under the railway bridge (Ali 467).*

*Naznyn **perkirto Kabelio gatvę** ir praėjo po geležinkelio tiltu (407).*

17. *He flashed his gaze like a beacon from this lighthouse in all directions **over the swarming seas of elm and oak** (Br.DW 1).*

*Jo žvilgsnis tarsi švyturio spindulys klaidžiojo **aplinkui po vilnijančių guobų, ažuolų marias** (6).*

18. *The wind sighed **over his shelled ears** (Br.DW 9).*

***Ausyse** it jūros kriauklėje dūsavo vėjas (15).*

19. *The world slipped bright **over the glassy round of his eyeballs** like images sparked in a crystal sphere (Br.DW10).*

*Įvairiaspalvis pasaulis raibuliavo jo **vyzdžiuose** lyg mirgantys paveikslėliai krištoliniame rutulyje (15).*

20. *The sounds came and went **over the delicate ferns** that bordered the porch on three sides (Br.DW 30).*

*Jų balsai be perstojo banguoja **virš plonyčių paparčių**, supančių verandą iš visų trijų pusių (37).*

21. *The darkness filled the town like black water being poured **over the houses** (Br.DW30).*

*Miestą palengva užlieja tamsa tarsi juodas vanduo, **papiltas ant namų** (37).*

22. *Voices flow in a stream of murmurings over his body, over his closed eyelids, into his drowsy ears (Br.DW31).*

Balsai ...plauks murmančia srove virš jo kūno, virš užmerktų voku, liesis į mieguistas ausis (38).

23. *Mother was sprinkling water from a corked ketchup bottle over the crackling dry clothes (Br.DW 37).*

Mama laidė baltinius ir per kamštį šlakstė vandenį iš kečupo buteliuko ant traškančio sauso audeklo (44).

24. *He ran barefooted over the warm evening cement sidewalk (Br.DW 38).*

Jis nubėgo basas per šiltą vakaro šaligatvio cementą (45).

25. *Far off in the dim moonlit country, over a viaduct and down the valey a train rushed along whistling (Br.DW 45).*

Kažkur toli, blyškios mėnesienos nušviestais laukais, virš viaduko, o paskui žemyn slėniu nudundėjo traukinys, gūdžiai švilpdamas (52).

26. *They stood over the dusty patterns of old Armenia (Br.DW 84).*

Visi sustoja į ratelį prie apdulkėjusių senosios Armėnijos raštų (75).

27. *An hour, three hours, six, it took for the storm to pass on away over the horizon towards men (Br.DW 84).*

Viena, trys, šešios valandos praėjo, kol audra nuūžė už horizonto link žmonių (97).

28. *<...> on summer afternoons like this when the rain shapes over the lake (Br.DW 84).*

<...> vasaros dienomis, kai virš ežero renkasi audros debesys (98).

29. *Need to run down alleys and over fences, to see the part of Green Town (Br.DW 88).*

Noriu palakstyti takeliais ar peršokti tvorą (103).

30. *A thousand pigeons seemed to have leaped off the roof right over their heads (Br. DW 90).*

Virš jų galvų pakilo į dangų tūkstantis balandžių (106).

31. *Mr.Tridden, the conductor, kept his glove over the mouth of the money box (Br.DW97).*

Vairuotojas ponas Tridenas pirštine uždengė kasos plyšį (116).

32. A loon flew **over the sky**, crying (Br. DW99).

Danguje krykdamas pralėkė naras (118).

33. They soared back **over sun- abandoned, withered flower meadows** (Br.DW 100).

Jie nuskriejo atgal, per pievas su apvytusiomis gėlėmis (118).

34. <...> the sky blue blown –glass reaching high, the creeks bright with mirror waters **fanning over white stones** (Br.DW102).

<...> dangus aukštai virš galvų tarsi apverstas žydras dubuo, skaidrūs upokšnių vandenys svidina baltus akmenukus (121).

35. His face appeared **over steaming smorgasbord** (Br.DW 147).

Jis mato save prie garojančių smogasbords (169).

36.<...> she was skating lightly **over a pond of white moon ice** (Br.DW153).

<...> ji skraido su pačiūžomis mėnesienoje išblyškusi tvenkinio ledu (176).

37. The warm air spread under the sighing fans **over his head** (Br.DW 154).

Virš galvos dūzgiantys ventiliatoriai gainiojo šiltą orą (177).

38. “Where are you going, girls?” cried Miss Fern and Miss Roberta from their porch **over the way** (Br.DW 159).

-Merginos, kur jūs?–šūktelėjo ponija Ferna ir ponija Roberta iš savo verandos (182).

39. It won't be me , it'll be you Lavinia, you down the steps and **over the bridge** (Br.DW 160).

<...> tau, Lavinija, teks lipti laiptais ir per tiltą (183).

40. There were bits of sudden snow all **over her flesh** (Br.DW 161)

Ją krėtė šaltis, sakytum, kas staiga būtų užkišęs už apykaklės sniego (184).

41. They sat on the carved stone lion, dangling their feet **over its back**, frowning (Br.DW194).

Jie sėdėjo lauke ant akmeninio liūto, suraukę kaktas, maskatuodami kojomis (220).

42. The lake was a quantity of steam very still and deep **over valeys** of fish and sand held baking under its serene vapors (Br.DW 211).

Ežeras tarsi storiausias rūko klodas ramiai pakibo **virš slėnių**, kuriuose žuvis ir smėlis kepė po ta skaidria migla (239).

43. The town resembled **a vast hearth over which** the shudderings of heat moved again and again from the west (Br.DW 217).

Miestas tarsi didžiulis **židinys, į kurį** vis dar plūsta kaitrios bangos iš vakarų (245).

44. The eye sped **over a snow field** where lay fricassees, salmagundis, gumbos, freshly invented succotashes chowders, ragouts (Br.DW 226).

Visų akys bėgiojo **po sniego lauką**, kurį margino įvairiausi patiekalai: kepsniai, troškinta mėsa, kažkokie negirdėti virtų pupų, kiaulienos ir kukurūzų mišiniai, troškinta žuvis su padažu, įvairiausi ragu (255).

45. Grandma floated like an apparition, amidst bangings and claterings, half blind once more, her fingers groping instinctively in the dimness, shaking out spice clouds **over bubbling pots and simmering kettles** (Br. DW 233).

Senelė it šmėkla plaukiojo patamsyje, vėl pusaklė, apgraibomis ieškodama, ko reikia, kratydama prieskonių debesis **į kunkuliuojančius puodus ir garuojančius katilus** (264).

46. The leaves outside are beginning to get all red and yellow. Won't be long they'll be all **over the lawn** and we'll jump in piles of them and burn them (Br.DW 237).

Netrukus jie visi nukris **ant vejų**, mes juos sugrėbsime į krūvas, šokinėsime ant jų, o paskiau sudeginsime (268).

47. It was as if he had slipped a devil mask **over his face** (Br 9).

Jo **veidą** iškreipė pragariška grimasa (15).

48. They lived by the loud sea and the warm sand and the rickety **bridges over the almost dead canals of Venice, Clifornia** (Br 27).

Jie gyveno prie pat ūžiančios jūros, šilto paplūdimio ir išklerusių **tiltų per bemaž užžėlusius Venecijos kanalus Kalifornijoje** (30).

49. She let him tie the black silk **over her eyes** (Br 49).

Ji palaukė, kol jis juodu šilkiniu raščiu **užrišo jai akis** (49).

50. *He fitted the black skullcap **over her hair** (Br 53).*

*Džonis užmaukšlino jai **ant galvos** juodą kepurait (53).*

51. *The power still lived in her bones as all **over the carnival grounds** the lights dimmed (Br 55).*

*Elektra dar tekėjo jos kaulais, nors **visoje karnavalo aikštelėje** prigeso šviesos (54).*

52. *She looked shrunken in the chair. Half of her had poured out through the wires, flushed into the copper cable that fled **over the town**, leaping from high pole to pole (Br 55).*

*Sėdėjo kėdėje susmukusi ir susitraukusi, tarytum pusė jos būtų ištekėję ir laidais bei variniais kabeliais pasklidę **po miestą**– nuo vieno stulpo iki kito (54).*

53. *And sitting there in the electric chair, trapped by the leather straps, with a **wind** from the tent flaps **playing over her face**, evaporating the wetness, staring at him and seeing the dark in his eyes (Br 55).*

*Ji sėdėjo elektros kėdėje, suveržta odiniais diržais, pro palapinės apačią dvelkiantis **vėjelis laižė jai veidą**, džiovino prakaitą. Ji žiūrėjo į jį, matė jo akių juodumą (54).*

54. *They passed down into the ravine and **over the bridge** and up the other side to her street (Br 64).*

*Juodu nusileido į lomą, perėjo **per tiltą** ir pasuko į jos gatvę (61).*

55. *Damn. Rain. Sir Robert's pale face stared up, his gray mustache quivering **over his thin mouth** (Br 69).*

*Velniai rautų, rodos, bus lietaus! – seras Robertas užvertė į dangų savo išblyškusį veidą, pilki ūsai nervingai virpčiojo **viršum plonyčių jo lūpų** (65).*

56. *The cold wind blew a mizzle of rain **over us** (Br 72).*

*Šaltas vėjas bloškė **į mus** lietaus skraistę (67).*

57. *The rain **swarmed over us** (Br 73).*

*Lietus **čaižė mus** lyg padūkęs (69).*

58. *Swaying up, I fired the pistol six times here into the unanswering earth, dumb thing gone stupid as I finished and staggered **over his instant graveyard**, his locked-in –tomb (Br 78).*

*Svirduliuodamas aš šešis kartus šoviau iš pistoleto į kurčiai tylinčią žemę, paskui tas kvailas daiktas užsikirto, o aš likau stovėti, **apžergęs uždarą sero Roberto kapą** (73).*

59. *A fresh burst of tears ensued, during which Roger Bentley brought a blanket to **put over Dog** (Br 142).*

*Ji vėl apsipylė ašaromis. Rodžeris Bentlis tuo tarpu atnešė apklotą ir norėjo **pridengti Šunį** (131).*

60. *The winter night lay through the house with a falling-snow silence, silence snowing into every room, drifting **over tables and floors**, and banking up the stairwell (Br 151).*

*Žiemos naktis krintančio sniego tyla apgobė visą namą: atrodė, kad tylios snaigės krinta kambarin, šoka **viršum stalų ir grindų**, pusnimi užverčia laiptus (140).*

61. *With an oil lamp lit, they sat on the edge of the bed as if dangling their **legs over a precipice** (Br 152).*

*Užsižiebė aliejinę lempelę ir nukorę kojas susėdo ant lovos krašto – tartum **po ja būtų žiojėjusi praraja** (141).*

62. *They stood with her and saw distant headlights flourished **over a low hill** and gone into a valley (Br 159).*

*jie pamatė, kaip **pro kalvos viršų** švystelėjo automobilio šviesos ir vėl nuniro į slėnį (147).*

63. *The good doctor came tramping up the hill, stumbling **over cobbles** that were more stones than paving (Br 163).*

*Gerasis daktaras atžygio keliu, vedančiu į kalvos šlaitą, tolydžio klupinėdamas **ant pairusio grindinio akmenų** (151).*

64. *< ...> with a great cry, he wobbled and was flung, a meteor of flesh, **over and down a coop** where the chickens... exploded in shrieks (Br 170).*

*<...> baisingai surikęs, jis susverdėjo, tartum gyvas meteoras perlėkė **per tvorą** ir tškėsi į vištidę...persigandusios vištos kudakuodanmos išlakstė į visas puse (157).*

65. *Her husband, Thomas, glanced **over the rampant of The Wall Street Journal** (Br 175).*

*Jos vyras Tomas žvilgtelėjo **pro The Wall Street Journal viršų** (161).*

66. *And I went out and walked until I was fifty again and the sun was going down and the low June fog was coming in early* **over old Los Angeles** (Br 191).

Tad išėjau pro duris ir žingsniavau tol, kol vėl tapau penkiasdešimtmetis. Saulė leidosi, ir į senąjį Los Andželą pamažu slinko šiltaas birželio rūkas (175).

67. *Black seizes the pages and let his eyes drift over the scales* (Br 195).

Blekas pačiupo bloknotą ir perbėgo akimis penklines (178).

68. *He clapped his hands over his ears* (Br 196).

Jis užsispaudė rankomis ausis (179).

69. *Miss Adams pushed her gray hair back over her lined brow* (Br 207).

Panelė Adams nubraukė nuo raukšlų išvagotos kaktos užkritusius žilus plaukus (188).

70. *There was a glass fan over the front door* (Br 222).

Lauko duryse buvo įtaisyta spalvoto stiklo vėduoklė (200).

71. <...> *it rained just before the cold spell and the earth over her, soaked with rainwarer froze* (Br 225).

<...> *prieš pat atšąlant dar palijo, ir vandens prisigėrusi žemė viršum karsto dabar sustingo į ledą* (204).

72. *Clouds raced over head, perturbed by the invisible* (Br 229).

Kažkieno nematomos rankos genami, dangumi lėkė debesys (207).

73. <...> *.his eyes flicking over the gorgeous sun- bright titles* (Br 235).

<...> *jo žvilgsnis blykčiojo ties puošniais, saulės geltonumo pavadinimais* (212)

74. <...> *the head of a man who... crouched over the volumes as if warming himself at a hearth* (Br 238).

<...> *ir galva žmogaus, kuris susigūžė prie knygų tarsi šildydamasis palei židinį* (215).

75. *The sick man's eyes lingered over the covers, the titles, the dates* (Br 239).

Ligonio akys, ilgokai klajojusios knygų viršeliais, pavadinimais ir jų leidimo metais (216).

76. *The shadow of a man stood over him and now learned down* (Br 244).

Skersai jo lovos gulė nepažįstamojo šešėlis. Lankytojas pasilenkė (220).

77. *They watched as the sky was set free and moved **over them** like a lake they had never known was there, amazingly blue and with white breakers above them as they traveled (Br 245).*

*Bekraštis dangus **jiems virš galvų** vilnijo tarsi koks nežinomas ežeras – neįtikėtinai mėlynas, su baltais bangolaužiais (221).*

78. *Clarence Travers felt the cool wind **move over his face** with the smell of cut grass (Br 245).*

*Vėsus, šienų kvėpiantis vėjelis maloniai **gaivino jam veidą** (221).*

79. *<...> he turned off the freeway and let all the swift cars rush on while he drove, smiling at each bump, down **over a small ditch**, toward the old road (Br 247).*

*<...> jis išsuko iš greitkelio ir, visiems automobiliams švilpiant pro šalį, šypsodamasis sulig kiekvienu trinktelėjimu, **per negilų griovelį** (222).*

80. *<...> the old highway looped **over gentle hills** (Br 247).*

*senasis plentas **peršokdavo vieną kitą kalvelę** (223).*

81. *<...> crystal water that rustled like sheets of cellophane **over small stone falls** (Br 247).*

*<...> kvėpėjo tyru lyg krištolas vandeniui, kuris it šiugždantis celofanas krito **per akmenis nedideliais kriokliukais** (223).*

82. *Butterflies in great tosses of confetti leaped from the deeps of the forest to ramble drunkenly on the air, their thousand torn shadows following **over grass and water** (Br 248).*

*Lyg didžiulės konfeti saujos išlėkė iš miško glūdumos ore apsvaigę sukosi drugeliai, o jų smulkūs šešėliai mirgėjo **ant žolės ir vandens paviršiaus** (223).*

83. *< ...> **over that hill**, the highway turns left (Br 248).*

*<...> **už anos kalvos**, plentas suka į kairę (224).*

84. *Holding her hand **over the picture**, she can still feel the heat coming up from it, like the heat from a sunwarmed stone at midnight (Atw 7).*

*Laikydama ranką **virš nuotraukos**, ji vis dar jaučia kylant karštį tarytum vidurnaktį nuo saulėkaitoje įkaitusio akmens (12).*

85. Humidity drifts **over them** in an invisible mist (Atw 21).

Drėgmė supa juos lyg neregima migla. (24)

86. Young people and their parents were rippling **over the sidewalk and the lawn** and in through the front doors, their clothes in every summer colour (Atw 45).

Apsirengę visų vasaros spalvų drabužiais, ant šaligatvio ir vejoje, prie paradinių durų margavo jaunuoliai ir jų tėvai (44).

87. I scattered the ashes **over the ground** (Atw 58).

Aš išbarsčiau pelenus ant žemės (56).

88. The summer heat has come in earnest, **settling down over the town** like cream soup (Atw 60).

Pagaliau įsivyravo vasaros karščiai, užliedami miestą nelyginant tumia sriuba (58).

89. There is a skylight, **over a central space** floored in ersatz cobblestones (63).

Pačiame centre virš dirbtiniais grindinio akmenimis grįstos aikštelės įtaisytas stiklinis stogas (Atw 61).

90. Standing at sunset on the graceful new Jubilee Bridge which curves like a rainbow of wrought-iron lace **over the gushing cascades of the Louveteau River**, one views an enchanting faeryland as the lights of the Chase button factory wink on, and are reflected in the sparkling waters (Atw 63).

Saulėlydžiu stovėdami ant žavaus naujitelaičio Jubilejaus tilto, nelyginant kaltinės geležies nėrinių laumės juosta kabančio virš sraunios Luvto upės slenksčių, galite grožėtis kerinčiu pasakų šalies vaizdu, išsižiebiant ir atspindint putotuose vandenyse Sagų fabriko žiburiams (61).

91. I looked **over them** with a burglar's eye (Atw 71).

Permečiau juos akimis (68).

92. There was a library with a marble Medusa **over the fireplace** (Atw 73).

Būta bibliotekos su marmurine Medūza ant židinio (70).

93. I would gaze out of my window at night, **over the lawns** and the moon-silvered beds of ornamentals, and see her trailing wistfully through the grounds in a white lace tea gown (Atw 75).

Naktimis žiūrėdavau pro langą į sidabrinės mėnesienos užlietas vejas ir dekoratyvinių gėlių lysves, tarytum matydavau ją ilgesingai vaikščiojant baltais nėriniais padabinta popietine suknia (71).

94. *My father is wearing a black patch **over his right eye** (Atw 94).*

*Dešinę akį mano tėvas **persirišęs** juodu raščiu (89).*

95. ***Over the trenches** God had burst like a balloon, and there was nothing left of him but grubby little scraps of hypocrisy (Atw 96).*

*Dievas sprogo kaip balionas **virš tranšėjų**, ir nieko daugiau iš jo nebeliko, tik niekingos veidmainystės tiškalai (91).*

96. *They'd been killed by a pack of incompetent and criminal old men who might just as well cut their throats and heaved them **over the side of the SS Caledonian** (Atw 96).*

*Juos per žioplumą nusiuntė į skerdynes gauja nusikalstamų neišmanėlių senių, kurie galėjo kuo gražiausiai perrėžti jiems gerkles Kaledonijoje ir išmesti jų kūnus į **vandenyną** (91).*

97. *The odour is of deep-fat-frying oil blended with pine-scented disinfectant, with a wash of tepid coffee **over all** (Atw 104).*

*Trenkia perkaitintu aliejumi, pušų kvapais aromatizuota dezinfekavimo priemone, bet **viską stelbia** drungnos kavos šutas (98).*

98. *Some of the loaves were already shaped and in the pans, with a clean, damp **dishtowel over each one** (Atw 111).*

*Keli kepalai jau gulėjo sudėti į skardas, **uždengti** švariomis drėgnomis **marškomis** (104).*

99. *In the east, lightning flickering **over the underslug sky**, then sudden thunder (Atw 118).*

*Rytuose, **žemai pakibusiame danguje**, blyksi žaibai, paskui staiga sugriaudėja perkūnija (110).*

100. *The sun coming through the stained-glass window threw coloured lights all **over him**, as if he'd been dipped in drawing ink (Atw 122).*

*Saulės spinduliai, smelkdamiesi pro vitražus, **užliedavo jį** spalvotomis šviesos dėmėmis, atrodydavo, lyg jis būtų išsimaudęs rašale (114).*

101. *I studied him **over the rim** of my soda glass (Atw 124).*

*Aš stebėjau jį **per stiklinės kraštą** (116).*

102. *The hord rolls forward, raising a dark dust cloud as it moves: this cloud **flies over it** like a flag (Atw 145).*

Orda dunda tolyn keldama tamsų dulkių debesį, kuris plevena virš galvų kaip vėliava (135).

103. But she looked in the mirror over the sink (Atw 149).

Tačiau ji dirstelėja į veidrodį virš kriauklės (138).

104. Why? She said, putting her hand over his eyes (Atw 153).

Kam to reikia? – tarė ji ranka uždengdama jam akis (141).

105. <> Laura would say, hands clasped eyes closed, bowing over the crusts of her jelly sandwich (Atw 169).

<.....> sakydavo Lora ir susinėrusi rankas, užsimerkusi palinkdavo prie savo sviestainių su vynuogių džemu (154).

106. Laura and I sat hands over our mouths to keep from laughing (Atw 174).

Mudvi su Lora sėdėdavome rankomis užsiėmusios burną, kad nepraplyštume juokais (159).

107. A meagreness settled over Avilion (Atw 186).

Avilione stojo vargo dienos.(186)

108. It was Avilion that was burning, its broken pieces that were scattered over the ground – the good china, the Sevres bowl with rose petals, (Atw 265).

Degdavo Avilionas, aplink ant žemės mėtydavosi jo nuolaužos – porcelianas, rausvomis rožėmis išstapytas Sevro dubuo (243).

109. A veil falling straight down on either side of the head, a width of it over the brow, casting too dark a shadow across the eye (Atw 292).

Iš abiejų galvos pusių lygiai nudrykęs šydas, o jo kraštas virš kaktos pernelyg temdo akis (268).

110. <...> he was now – in company – solicitous of me, placing my coat with tenderness over my shoulder (Atw 296).

<.....> dabar – pašalinių žmonių draugijoje – jis man buvo atidus, švelniai apgaubė pečius paltu (272).

111. This was clear by the way he was always gazing around, past me, past those he was talking with – over their heads (Atw 298).

Tai buvo aišku iš jo laikysenos: jis žvalgėsi aplink, žiūrėjo virš mano galvos, virš žmonių, su kuriais kalbėjo – virš visų.(274)

112. *She ought to have a scarf tied over her head and under her chin* (Atw 316).

Ji turėtų gobėti skarele, parišta po smakru (290).

113. *His hair is a darker green, and lies in thick coils over his skull, which comes to a noticeable point on the top* (Atw 338).

Plaukai tamsiai žali, vešliomis vijomis sugulę ant viršugalvyje smailaus kiaušo (311).

114. *Strange to think that ladies in ruffles and bustles once strolled over this bridge and leaned on this filigreed railing* (Atw 365).

Keisčiausia, jog kitados tuo tiltu vaikščiodavo damos su turniūrais ir klostėtais apsiuvais, rymodavo ant dailių metalinių turėklų (336).

115. *I stood on the bridge and stared over the side, at the water upstream, smooth as taffy.*(Atw 365)

Stovėjau ant tilto, žiūrėdama aukštupio link, kur vanduo atrodė lygus lygutėlis kaip karamelė (337).

116. *<...> it was just a hairline crack that you could hardly see at all, and it (a painted wooden cat) would sure look nice on the wall over my stove* (Atw 378).

<...> įskilimas kaip plaukas, beveik neįžirimas, ir ji labai tiktų ant sienos virš mano viryklės (348).

117. *He was running his eyes over the lush ripe curves on display before him* (Atw 433).

Tik ganė akis po gundančiai apvalias prisirpusias formas, lyg išstatytas prieš jį vitrinoje (396).

118. *My feet were swollen, as if I'd been walking long distances over hard ground* (Atw 473).

Kojos buvo patinusios, lyg būčiauėjusi kilometrų kilometrų kieta žeme (432).

119. *It's as if a breeze blows over the water and he's dispersed, into broken colours, into ripples* (Atw 505).

Sakytum vėjas perlekia vandens paviršiumi, ir štai jis suribuliuoja įvairiaspalviais blyksniais, suvilnija (461).

120. *She's worn her summer-weight raincoat from two seasons before, pulled a scarf **over her head** (Atw 560).*

Ji vilki dviejų metų senumo vasariniu apsiaustu, ryši skarele (508).

121. *The water, black and then white, hurtles down through the limestone chasms and **over the boulders**, effortlessly as ever (Atw 577).*

Vanduo, juodas, paskiau baltas, šniokščia per riedulius klinčių bedugnėn, kaip paprastai be niekur nieko (522).

122. *They have a generic look to them, these wars – the men in camouflage gear with scarves **over their mouths** and noses, the drifts of smoke (Atw 582).*

Karai dabar atrodo vienodi: vyrai dengiamosios spalvos apranga, skarele apsirišę burną ir nosį, dūmų stulpai (527).

123. *A June bug bumped **over the glass** like a blind thumb (Atw 597).*

Naktinis drugys trankėsi į stiklą kaip aklas (541).

124. *So now, all misty, her wings yellow as a crocus, trailing a thousand rainbow colours that sparkled in the sunlight, Iris flew down, and hovering **over Dido**, she said (Atw 609).*

Ir štai, apsiautusi ūko skraiste, geltonais it krokai sparnais, žiburiuodama saulės spinduliuose tūkstančiaspalve vaivorykštės uodega, Iridė nusileido Žemėn ir, sukdamą virš Didonės, tarė (552).

125. *Tristan and Iseult were still there, presiding **over the empty dining room**, though Iseult had suffered an injury to the harp, and a barn swallow or two had built **over the middle window** (Atw 616).*

Tristanas ir Izolda vis dar buvo ten pat, garbingiausioje tuščio valgomojo vietoje, nors Izoldos arfa įskilo, o virš vidurinio lango susilipdė lizdą kregždės (559).

126. *The sound of the rapids pours up and **over the cliff** – pours like a wind, but unmoving, like wave marks left on the sand (Atw 635).*

Virš skardžio kyla ir sklaidosi vandens šniokštimas per slenksčius – kyla kaip vėjas, bet lieka toje pačioje vietoje, kaip bangų pėdsakai smėlyje (575).

127. *I'm sitting at the wooden table on my back porch, in the shelter of the overhang, gazing out **over the long straggling garden** (Atw 635).*

Aš sėdžiu prie medinio stalo galinėje verandoje po stogeliu, žvilgsniu klaidžiodama **po apleistą sodą** (575).

128. *The scent of moist dirt and fresh growth washes in over me, watery, slippery, with an accid taste to it like the bark of a tree (Atw 635).*

Mane supa drėgnos žemės ir jaunų želmenų kvapai, lengvučiai, lakūs, aitroki kaip medžio žievė (575).

129. *At ten o'clock a light rain tapped on the windows and sifted over the dark garden (Br 229).*
Dešimtą valandą vakaro į langus subarbeno nesmarkus lietutis, jis truputį sudrėkino **žemę** (208).

130. *This was clear by the way he was always gazing around, past me, past those he was talking with – over their heads (Atw 298).*

Tai buvo aišku iš jo laikysenos: jis žvalgėsi aplink, žiūrėjo virš mano galvos, virš žmonių, su kuriais kalbėjo – **virš visų** (274).

ADVERB OF PLACE OVER

1. <...> house burned, **sparks** from the house **flew over**, burned down the barn (Br 148).

< ...> sudegė namas, kibirkščių **vėjas nunešė** ant daržinės, ji sudegė (136).

2.<...> with a great cry, he wobbled and was flung, a meteor of flesh, **over** and down on a coop where the chickens exploded in shrieks
(Br 170).

...baisingai surikęs, jis susverdėjo, tartum gyvas meteoras perlėkė **per tvorą** ir tėškėsi į vištidę,

persigandusios vištos kudakuodamos išlakstė į visas puses (157).

3. *I noticed that I was cold all over (Atw 4).*

Susivokiau, jog **mane** krečia šiurpas (9).

SPATIAL PREPOSITION ABOVE

1. <...> she looked out at the moon which hung **above the dark flats** chequered with lights (Ali 40).

<...> ji žiūrėjo į mėnulį, kybantį **virš tamsių butų**, pamargintų šviesomis (30).

2. She watched heads **above the railings** (Ali 59).

Ji stebėjo galvas **virš turėklų** (46).

3. She held a ladle full of boiling scummy water **above his head** (Ali 62).

Ji laikė samtį, pilną verdančio vandens su putomis, jam **virš galvos** (48).

4. Can you have a roof **above your head**? (Ali 73)

Ar turėtum stogą **virš galvos**? (57)

5. His wrists were lashed to a branch and his feet dangled a few inches **above the ground** (Ali 104).

Jo riešai buvo pritvirtinti prie šakos, o kojos kybojo kelis colius **virš žemės** (84).

6. The room was quieter than usual, a quietness that rose somehow **above the muted din** of the hospital (Ali 144).

Palata buvo ramesnė nei paprastai, ramybė kažkaip kilo virš prislopinto ligoninės ūžesio (119).

7. *Her hand hovered above her daughter's shoulder (Ali 194).*

Jos ranka pakibo virš dukters peties (163).

8. *A piece of wallpaper had begun to peel away from the wall above Bibi's bed and was turning itself into a scroll (Ali 216).*

Nuo sienos virš Bibi lovos tapetas buvo pradėjęs luptis ir suktis į ritinį (182).

9. *Above the uproar, they tried to make themselves heard (Br.DW 90).*

Senutės prakalbo, norėdamos perrėkti tą bildesį (106).

10. *In the machine, his Panama hat afloat in Vaseline above his ears, the salesman (BrDW 91).*

O mašinoje, užsimaukšlinęs panamą ant išpomaduotos galvos – komivojažierius (107).

11. *Above the static he heard a strange, a far, a final sound (Br.DW 135).*

Pro laidų gaudimą išgirdo keistą, tolimą, paskutinį garsą (157).

12. *He rolled over and gazed at the sky and the trees above him (Br.DW136).*

Jis apsivertė ant nugaros ir įsižiūrėjo į dangų ir medžių viršūnes (154).

13. *And there were two moons; the clock moon with four faces in four night directions above the solemn black courthouse (Br.DW 158)*

Virš miesto du mėnuliai: vienas, keturveidis laikrodys, žiūrėjo keturiomis kryptimis į naktį, iškilęs virš juodo, iškilmingo teismo pastato (181).

14. *And above us the lonely street lights shining down, making a drunken shadow (Br.DW 169).*

Iš viršaus šviečia vieniši gatvių žibintai, nuo kurių šešėliai banguoja tarsi girti (193).

15. *Now she let the old dream touch and lift her from the snow and drift her above the scarce-remembered bed (Br. DW 184).*

Ir va senasis sapnas apglėbė ją, pakėlė nuo sniego pusnies ir neša viršum jau užmirštos lovos (210).

16. *There she sat with her sickle smile and carved , hooked, and waxpored nose hovering **above her** pale pink and wrinkled wax **hands** poised forever **above the** ancient fanned-out **deck of cards** (Br.DW 188).*

*O ji sėdėjo, išsišiepusi iki ausų su kumpa vaškine nosimi, styrančia **virš** blyškiai rausvų raukšlėtų vaškinių **rankų**, amžiams sustingusių **ant** vėduokle išskeistų senoviškų **kortų** (214).*

17. *Douglas, spending a last night in the cupola tower **above Grandma and Grandpa**, wrote in his tablet .*

*Daglas, užlipęs paskutinį kartą pernaktuoti į bokšto kambarį, easantį **virš senelio ir senelės miegamojo**, rašė į savo bloknotą (269).*

18. *Douglas in the high cupola **above the town**, moved his hand (Br.DW 239).*

*Aukštai **virš miesto** iškilusiame bokšte Daglas mostelėjo ranka (270).*

19. *Suddenly it was 1929 and she was very small, in a theater with dark and light pictures looming **above the first row** where she sat (Br 40).*

*Staiga vėl sugrįžo 1929-ieji, ji vėl buvo maža mergytė, kuri lyg pakerėta sėdėjo didelėje salėje, **pirmoje eilėje**, o **priešais ją** šmėkščiojo balti juodi vaizdai (41) .*

20. *And they walked out of town as the sun rose **above the hills** and the grass burned greener on the lawns. (Br 60).*

*Ir juodu patraukė už miesto. Saulė kaip tik patekėjo **iš už kalvų**, ir pievelės suliepsnojo ryškiai žalia liepsna(57).*

21. ***Above and inside the hollow** warm darkness of the tree was constant humming (Br 62)*

***Aukštai virš galvų**, šiltoje tuščiavidurio kamieno tamsoje buvo girdėti tykus, vienodas ūžimas (59).*

22. *In the rich darkness **above him** he sensed but could not see his wife's frail, skelatinous weight (Br 97).*

Aklinoje tamsoje jis negalėjo nieko įžiūrėti, bet jautė ant krūtinės įsitaisiusią lyg skeletas savo žmoną (90).

23. *And **above the wild turbulence of flesh** in a far wall was a great window, forty feet wide and ten feet tall (Br131).*

Viršum tos klaikios kūnų maišalynės, kitoje salės pusėje, pamačiau didžiulį langą – keturiasdešimties pėdų pločio ir dešimties aukščio (121).

24. <....> *there was a veritable fountain of sound in the **air above them** (Br 193).*

<....> *jį domino tik jiems **virš galvų** trykštantis garsų fontanas (176).*

25. „, Yes...“ *murmured Fentriss, eyes shut, nodding to the rhythms that sprang like fresh rain from the tree just **above their heads** (Br 194).*

-O taip... – užsimerkęs ir linguodamas į taktą melodijos, kuri pylėsi jiems **ant galvų** lyg tyras pavasario lietus, murmėjo Fentris (Br 177).

26. *They're sitting on a park bench, not too close together; a maple tree with exhausted leaves **above them**, cracked dirt under their feet, sere grass **around** them (Atw 21).*

Jiedu sėdi parke ant suoliuko ne per daug arti vienas kito: **virš galvų** – klevo šakos suglebusiais lapais, po kojomis – suskeldėjusi žemė, **aplink** – išdžiūvusi veja (24).

27. *The Jogues on the other hand is deep and slow, navigable for thirty miles **above Lake Erie** (Atw 61).*

Žogas, priešingai, gilus ir lėtas, tinka laivybai per trisdešimt mylių nuo **tos vietos, kur įteka į Erio ežerą** (59).

28. <....> *there's a tiny triangular sink in one corner, a foxed mirror hanging **above it** (Atw 137).*

<...> *kampe įsprausta trikampė praustuvė, **virš jos** kabo parudavęs nuo drėgmės veidrodis (127).*

29. *A dadelion of light burst **above us** (Atw 232).*

Virš galvų išsiskleidė šviesų pienė (213).

30. *I would picture him up there in the attic, directly **above me** (Atw 264).*

Aš įsivaizduodavau jį gulintį palėpėje, kaip tik man **virš galvos** (243).

31. *It was as if the illuminated dome of the Royal York Hotel had been wrenched off and I was being stared at by a malign presence located somewhere **above the black** spangled empty surface of the sky (Atw 279).*

*Man buvo toks įspūdis, jog kokia pikta galia būtų nukėlusi švytintį Karališkojo Jorko viešbučio skliautą ir stebeilijusi į mane **iš juodos žiburiuojančio dangaus tuštumos** (256).*

32. *The skin showing **above the neckline** was freckled and puckered, as were her arms (Atw 297).*
*Oda **iškirptėje** – kaip ir rankos – buvo nuberta strazdanomis ir raukšlėta (272).*

33. *He holds her head **above the water**, lying on his back (Atw 329).*
*Gulėdamas aukštelninkas, laiko jos galvą **virš vandens** (302).*

34. *He is in another place, it's **above a hardware** store (Atw 333).*
*Dabar jis kitur, **virš ūkinių prekių parduotuvės** (306).*

35. *Cirrus clouds tinged by a faint sunset, drifting high **above the vulgar intensities of birds and flowers and such.**(Atw 374)*
***Aukštai, virš neskoningai ryškių paukščių,** gėlių ir visa kita, sklaidėsi saulėlydžio nurausvinti plunksniniai debesys (344).*

36. ***Above the lakeshore** there was an invisible but almost palpable fog, composed of stale perfume and the oil from tanned bare shoulders (Atw 398).*
***Ežero pakraštyje** tvyrojo neregimas, tačiau kone apčiuopiamas ūkas nuo išsivadėjusių kvėpalų ir aliejų nuo įdegimo (367).*

37. *His new room is **above a baker's** (Atw 418).*
*Dabar jo kambarys yra **virš duonos parduotuvės** (384).*

38. *Silver of neonlight come in through the window **above them**, red, blue, red (Atw 442).*
*Pro langą **virš jų galvų** blyksi neono atšvaitai – raudoni, mėlyni, raudoni (405).*

39. *<...> she stands, hoping she looks bored, keeping her face still, eyes **above the glum desk clerk**, watching the clock (Atw 560).*
*<...> ji stypso akmeniniu veidu tikėdamasi sudaryti įspūdį, jog nuobodžiauja, **virš paniurusio būdinčiojo galvos** žiūri į laikrodį (508).*

40. Her apartment will be **above a grocery store** (Atw 567).

Jos butukas bus virš daržovių parduotuvės (567).

41. Already the blue scilla are beginning to flower, the daffodils have their snouts **above ground**, the self-seeded forget-me-nots are creeping up, getting ready to hog the light (Atw 577).

Jau pradeda žydėti mėlynosios scilės, kalasi gelsvieji narcizai, dygsta daugiametės neužmirštuolės, pasirengusios sutraukti visą saulės šviesą (522).

42. **Above this** was Lora's photo (Atw 622).

Virš teksto buvo Loros nuotrauka (Atw 564).

43. These sounds would wake me up: the floor of the turret was **above my room** (Atw 97).

Aš pabusdavau nuo tų garsų: mano miegamasis buvo po bokštelio grindimis (92).

44. Laura and I sat in my room, on my bed, holding hands tightly and listening to the fury and grief rampaging around up there, right **above our heads**, like an interior thunderstorm (Atw 249).

Mudvi su Lora sėdėjome mano kambaryje ant lovos ir tvirtai susikibusios už rankų, klausėmės viršuje, kaip tik virš galvų, šėlstant įsiūtį ir liūdesį – tartum naminę perkūniją (229).

ADVERB OF PLACE ABOVE

1. And heaven, which was **above**, was wide and empty and the land stretched out ahead and she could see to the very end of it, where the earth smudged the sky in a dark blue line (Ali 21).

Dangus virš galvos buvo platus ir tuščias, priešaky plytėjo žemė, ir ji galėjo matyti ją iki pabaigos, kur žemė tepė dangų tamsiai mėlyna linija (14).

2. Nazneen craned her head back and saw that the glass **above** became dark as a night pond (Ali 56).

*Naznyn atlošė galvą ir pamatė, kaip **viršuje** stiklas tamsėja lyg tvenkinys naktį (43).*

*3. The building was without end. **Above**, somewhere, it crushed the clouds (Ali 56).*

*Kažkur **viršuje** jis įsirėžė į debesis (43).*

*4. **Above**, quite suddenly, something white was exhaled from Saul's window (Br.DW 57).*

Staiga Solo lange suplazdėjo kažkokia balta pamėklė (67).

*5. **Above** on the roof a tapping sound (Br.DW 214).*

***Viršuje**, ant stogo, kažkas stuksena (242).*

*6. Damn fool Baron made a damn big hole up into the office **above** (Br 14).*

*Tas nelaimingas kvailys baronas buvo išmušęs bjauriai didelę skylę į **viršuj** easantį kabinetą.(20)*

*7. And for a moment, Vinia thought that she and Jim might be caught by a sudden drop of great masses of honey from **above**, sealing them into this tree forever, echanted, in amber (Br 63).*

*Akimirką Vini pamanė, kas būtų, jei staiga **ant galvų** pasipiltų daugybė medaus: juodu su Džimu amžinai įstrigtų šiame medyje, tarytum užkerėti, įklimpę gintare (60).*

*8. Ah, those idiots **above**, freezing (Br 76).*

*A, tie idiotai ten **viršuj** sušalę laksto po mišką (71).*

*9. The talk in the village in the year 1853 was, of course, about the madman **above** (Br 163).*

*Aišku, 1853-aisiais kaimelio žmonės daugiausia šnekėjo apie **viršuje** gyvenantį beprotį (Br 151).*

*10. God deliver you from the lightning bolts that wait for you **above** (Br 164).*

*Tegu Dievas saugo jus nuo žaibų ir perkūnijos ten **viršuje** (152).*

*11. **Above**, leafy branches, thin vines with purple flowers; the tall pillars of the bridge lifting up (Atw 33).*

***Aukščiau** – lapuotos šakos, plonyčiai vijokliai su smulkiais purpuriniais žiedeliais; dangų remiantys tilto taurai (34).*

SPATIAL PREPOSITION ABOUT

1. Nazneen moved **about the room** inventing chores and making brisk, everyday noises (Ali 180).

Naznyn ėjo **per kambarį** su ruoša, keldama smarkų kasdieninį triukšmą (151).

2. The smell, mixed with the mints she kept under her tongue and sweet syrup cough preparation, produced **about her** an aura of the sickbed (Ali 196).

Šildomojo purškiklio kvapas, sumišęs su mėtinėmis pastilėmis, kurias ji laikė po liežuviu, ir saldžiu sirupu nuo kosulio, sukurdavo **aplink ją** ligonio aurą (165).

3. He found Mrs. Singer moving ponderously **about her store** (Br.DW 38).

Ponia Singers oriai vaikštinėjo **po savo krautuvėlę** (45).

4. The dust storm puffed up **about them** (Br.DW 84)

Aplinkui siaučia dulkių audra (75).

5. It was drifting, easy day, nobody rushing, and the forest all **about the town** (Br.DW 99).

*Diena slinko nedrumsčiama, mieguista, niekas niekur neskubėjo, **aplink rymojo tankus miškas...**(118)*

*6.He had been wandering **about the neighbourhood**, seeing how the ants were doing here and there (Br.DW 114).*

*Jis ilgai slankiojo **aplinkui**, žiūrėdamas, kaip krūvose gyvena skruzdėlės (134).*

*7. They walked **about the garden** on the paths (Br.DW149).*

*Jie vaikštinėjo **sodo takeliais** (172).*

*8. For the winter breath was exhaled again and again **about them** as they stood in the glary day, smelling (Br.DW 156).*

*<...> **į juos** dvelkė žiemos alsavimas (180).*

*9.The kitchen , without doubt, was the center of creation, all things revolved **about it** (Br.DW 223).*

*Aišku, virtuvė yra pasaulio centras, nes viskas sukasi **apie ją** (254).*

*10. Gnats fizzed angrily **about vinegar cruets** and his ears (Br.DW 224).*

*Uodai piktai zyzė **aplink acto indelius** ir jo ausis (253).*

*11.<... > as she and Jim began to run, the raindrops fell down all **about them** without touching <...> (Br 61).*

*.. o kai juodu su Džimu leidosi bėgti, **aplinkui** ėmė kristi lietaus lašai: iš pradžių jie dar nelietė jų <...> (59)*

*12.The wind stirred her hair in the night and moved it **about her face** and on her uplifted hands (Br 87).*

*Nakties vėjelis kedenojai plaukus ir blaškė **aplinkui veidą** bei pakeltas rankas (81).*

*13. Dr.Goff swiveled his gaze **about the room** (Br 165).*

*Daktaras Gofas apsidairė **aplinkui** (153).*

*14. And oh, the river runs swifter now, the eddies circle **about my bow** Atw 189).*

*Ak, vis srauniau teka upė putota, verpetai sukasi **aplink mano luotą** (173).*

15. *You couldn't see much. Only the occasional clutch of silvery minnows, flitting **about the water** like a pickpocket's fingers (Atw 478).*

Ne kažin ką galėjai išžiūrėti. Nebent kartais guotą sidabrinių rainių, mikliai judančių lyg kišenvagio pirštai(437).

16. *There's a whiff of brimstone **about such creatures** (Atw 636).*

Tokie žmonės trenkia siera (576).

17. *On the porch, the mosquitoes hummed **about the naked light bulb** (Br 225).*

*Tik uodai tyliai zyzė sukdamiesi **aplinkui lempą** prieangyje (204).*

ADVERB OF PLACE ABOUT

1. *They think there is gold lying **about** in the streets here (Ali 35).*

*Jie mano, kad čia tiesiog gatvėse **pribarstyta** aukso (25).*

2. *In this city, a bit of grass was something to be guarded, fenced **about**, as if there were a sprinkling emeralds sown in among the blades (Ali 58).*

*Šiame mieste kuokštelį žolės reikėjo saugoti, **aptverti**, lyg tai būtų smaragdų kruopelytės, įsodintos tarp ašmenų (45).*

3. *The collision of man and inspiration, the flinging **about** of metal, lumber (Br.DW 54).*

*Žmogaus ir įkvėpimo grumtynės, išstisus dienas **ore** laksto metalo ir medžio gabalai(63).*

4. *The policemen were brushing through the crackling grass, flashlights ducked **about**, voices mingled (Br.DW 161).*

*Policininkai vaikščiojo po išdžiūvusią traškančią žolę, švysčiodami **aplink** žibintuvėliais, skambėjo sumišę balsai (184).*

5. *The sidewalks were hounded by dust ghosts all night as the furnace wind summoned them up, swung them **about**, and gentled them down in a warm spice on the lawns (Br.DW 211).*

*Visą naktį šaligatviuose lyg vaiduokliai siautėjo dulkės, kurias gainiojo, **sukaliojo** deginantys vėjai, o paskui švelniai sugulė ant šiltų kvėpiančių vejų (239).*

6.<....> and when the bottles are empty the summer's gone for good and no regrets and no sentimental trash lying **about** for you to stumble over forty years from now (Br.DW 236).

<...> o kai buteliai ištuštės, ta vasara dings amžinai, ir neliks jokių apgailestavimų, jokio sentimentalaus šlamšto, ant kurio klupinėji paskiau kokius keturiasdešimt metų (267).