A CONTRASTIVE ANALYSIS OF ELATIVE CONSTRUCTIONS IN ENGLISH AND LITHUANIAN

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The article focuses on the semantic structure and the linguistic means to realize the semantic functions of the Elative constructions in English and Lithuanian. The Elative can be defined as a starting point (Source), from which an entity (Trajector) moves or has its origin. Besides, the construction includes the route taken (Path) and the end point (Goal, Landmark).In both languages Source may denote closed and open containers, a certain environment. In addition, abstract entities can also serve as a starting point. In this case, the initial point of movement is from a place of activity. In English the semantic components are realized syntactically, in Lithuanian syntactically and morphologically.

1. Introduction

The present paper presents an attempt to examine Elative constructions from both a semantic and syntactic point of views. Our description is contrastive and based on English and Lithuanian. As pointed out by Akhmanova (1972, 17), "modern linguistics is increasingly concerned with contrastive and typological studies of languages" and that "concentration of research on systematic comparison of non-cognate languages is not only a very important branch of linguistics but also one which is of great practical importance". Unsimilar to comparative historical philology, contrastive linguistics bases its analysis on meaning; meaning is the basis for contrastive analysis. Adopting the method of contrastive analysis, the scholar can not only gain an insight into the specificity of the languages being contrasted but also reveal the differences and similarities between them. From the practical point of view, of paramount importance is the discovery of differential features. It is differential features that are the most important in translation and teaching foreign languages.

The paper consists of two parts. In the first part, attention is concentrated on the semantic structure of Elative constructions, the basis for the contrastive study of the two languages. In the second part, attention is concentrated on the linguistic means used by the two languages to realize the semantic functions (components) of the Elative construction.

2. Semantic structure of Elative constructions

Every living creature as well as every inanimate object exists in some spatial environment. "Spatial" existence is a really striking feature of human perception: three-dimensional images reach every sane person's eyes almost all the time; everyone can permanently feel motions in space and changing one's coordinates; finally, sounds reaching our ears often betray themselves to have come from some

faraway place. Spatial environment is a basis for every existence, as nothing could be imagined without a room where it is "placed" by the reality. To human understanding, the non-existence of space is impossible; nor is that of time or information.

Objects existing in space are "spread" in certain points of the Universe. Yet the objective definition of their coordinates cannot exist without naming their relations with other objects. In other words, the spatial disposition of a focal object is characterized in terms of another object. Linguists working on space relations use different terms for objects which are in some spatial relationship. For example, Talmy (1983, 232) uses the terms *Figure* and *Ground* taken from Gestalt psychology. Gruber's (1976, 38) *Theme* and Langacker's (1979, 51) *Trajector* are used for a focal object and Langacker's *Landmark* compares with the *Goal*. In Lithuanian philology Valiulytė uses the terms *lokalizuotas daiktas* (L) and *orientyras* (O) (1998, 23). In this article the reference point or area is called the *Goal* (G) and the item whose location or movement is specified the *Trajector* (T) .

According to Valeika (1998, 77-90), the following kinds of space relations can be distinguished in English and Lithuanian:

The Inessive – being inside the entity.

The Illative – moving into the entity.

The Elative – moving out of inside the entity.

The Adessive – being at the entity.

The Allative – moving closer to the entity.

The Ablative – moving further from the entity.

The Superessive – being on the surface of the entity.

The Sublative – moving onto the surface of the entity.

The Delative – moving from the surface of the entity.

In inflected languages Elative is a case which basically indicates movement *out of*, e.g. *išbėgo iš kambario 'ran out of the room'*. More specifically, in an Elative situation the entity changes its location – from an initial location it moves to a final location: we will refer to the locations as the *Source* (S) and the *Goal* (G), respectively. Thus the Elative can be defined as a directed movement whose starting point is a certain area within an entity (the *Source*), and the destination point (the *Goal*), outside. The semantic structure of Elative constructions includes not only the process denoting the *Trajector's* movement out of the *Source*, but also the *Goal* and the *Path*, which are optional elements.

The *Source* can express the origin of the process. The *Source* is understood as a place of origin from which something arises, issues, or is fetched. In such cases there is no focus on motion proceeding from the *Source*; the *Source* is just stated to be the point or centre where something takes its origin, rises, has its beginning, springs or is derived. At times the *Source* is indicated in a general way, for example, as when something is said to derive from miles around or from the east, west, north, south, i.e. distance and direction may also act as a source. The *Trajector* is sometimes a non-physical phenomenon, e.g. a bodily sensation originating from a given source. The verb may not express movement, e.g. a dynamic process; it often expresses a stative process. This phenomenon may be observed, for example, in the case of the verb *come*, which may denote the following types of meaning:

1. The meaning of originate, arise, as in: *The river comes from a lake in the mountains.*

2. Be an inhabitant, or be born, as in: *He comes from London.*

3. Appear, become noticeable, as in: *A cough came from her throat.*

4. Be the place of origin of a material or product, as in: *Coffee comes from Brazil.*

5. Pass into somebody's possession, as in: *Her fortune came to her from her uncle.*

In cases, when the origin is expressed, the *Trajector*, which has formed an integral part of the *Source*, becomes separated from the latter and does not longer belong to it. Cf.

(1)   *The devious old road* (T), *hewn out of the mountainside*(S), *was full of it* (AB).

Here also belong cases of removal of something written, printed etc. from a sheet of paper, a document, a book or other publication, list, register etc. Cf.

(2)   *The inscription* (T) *was scratched out of the book* (S).

The *Trajector*, usually a person, in taking food or drink, uses the *Source* as a receptacle or similar device from which it can be obtained. Cf.

(3)   *He drank beer out of a bottle* (S).

The *Trajector* denoting liquid or gaseous matter is caused to run or stream out of a receptacle or container because there is not enough room for the liquid or gas in it, or because pressure is applied to squeeze it out. Cf.

(4)   *The liquid* (T) *will spout out of the container* (S) *once it reaches a given level in it.*

Generally speaking, the *Source* is the starting point, i.e. a point or place from which motion starts or is directed. This kind of relation varies considerably in kind due to different relations between the *Trajector* and the *Source*. The nature of locative relation existing between the *Trajector* and the *Source* is determined by the peculiarities of the *Source*.

The *Source* may denote a three-dimensional body or a closed container. To be more specific, the *Trajector* moves or is removed out of a container seen as a simple locality which may be a building, part of a building supplying some kind of exit out of. The *Source* may also denote a means of transport from which the *Trajector* moves or is removed. Cf.

(5)   *About nine o'clock of the same night human beings* (T) *came out of a cheap restaurant (S) in Sixth avenue* (FF).

(6)   *She was still quite angry when she* (T) *came out of the dressing-room (S)<...>* (FF).

(7)   *One of your sobers* (T) *got shoved out of the back window (S) and killed himself* (FF).

(8)   *He's walking up and down like a wild-man trying to find out who (S) let all the gasoline out of his car (S)* (FF).

(9)   *A devil* (T) *thrown out of a woman* (T) *by the Archbishop of Rheims ran through the trees. <...>* (AB). Cf. Lith.

(10)   *O brolis su broliene (T) jau ginė iš tvarto (S) karvę* (BR).

(11)   *Kai lovą apstojo vaikai, kai, iš kamaraitės (S) atlėkęs, pripuolė prie jos anūkėlis (T), ji gulėjo vos vos pravėrusi lūpas, <...>* (BR).

(12)   *<...> iš tarpdurio (S) per nusmukusių ant nosies akinių viršų į juos žvelgė Vaitasiaus tėvas (T), apykurtis, tačiau kažkokiu būdu visuomet nugirstantis tokius žodžius* (BR).

(13)   *Iš pajuodusios burnos (S) veržėsi melsva liepsnelė (T)* (BR).

Very often the *Source* is an open container. Here belong such open spaces or areas as *yard, court, stadium;* some pieces of furniture in contexts when reference is to resting-places such as *a chair, seat, bed,* from which the *Trajector* moves or is removed. A dish can also be understood as an open container. Clothing occurs in instances in which it is implied either that clothes are removed wholly or partially from a person's body; or that the person has grown too big or stout to wear a specific article, or set, of clothing. Cf.

(14)   *They* (T) *were soon gone again, rising from their seats (S) with an activity which took their brother by surprise, and hurrying off as if eager to escape from Mrs* (JA).

(15) *The Greeks before Troy were so harried by Apollo that they (T) jumped **out of the frying-pan** (S) of the wrath of Cryses into the fire of wrath of Achilles, though Agamemnon, the sole offender, was neither fried nor roasted* (AB).

(16) *Into the dressing-room she (T) sped, kicked **out of one dress** (S) and into another, and caught a taxi outside* (FF). Cf. Lith.

(17) *Vos iškiša galvą **iš kiemo** (S), lekia į jį visa kruša sudužusių kiauliašūdžių* (VK).

(18) *Jis (T) dar prisimena, kad skambėjo visą laiką, - ko laukė, ko iš karto nešoko **iš lovos?** (S)* (BR).

(19) *Vienas (T) kaulą, nespėjusį išvirti, **iš puodo** (S) išgriebė, kitas duonos riekę ir vėl į lauką – gaudyk kaip vėją* (BR).

(20) *Raišas, žiemą vasarą neišlendąs **iš vatinių kelnių** (S), rausvais išpurtusiais skruostais, suaižytais plonyčių kapiliarų, mažomis pilkšvomis, keistai žvilgančiomis akutėmis* (BR).

Very often the *Trajector* moves or is removed out of the position where it is fully or partially surrounded by the *Source* (usually some substance) and has close contacts with it. To put it another way, the *Trajector* moves or is moved from the depth of the *Source*. Cf.

(21) *A moment later a man's head (T) appeared to rise **out of the ground** (S) a short distance away* AB. Cf. Lith.

(22) *<...> ir liepsna (T), kuri plazda krosnyje, išsunkdama **iš malkų** (S) drėgmę, iki raudonumo įkaitindama plytas, ta liepsna jau greitai užges, <...>* (BR).

The *Trajector* can move or be removed out of a certain environment. The *Source* may denote the space which surrounds the earth; weather phenomena, phenomena of light or darkness (e.g. *out of the rain*). The *Source* can have larger dimensions in terms of size, length, height, etc. What is meant here is losing physical support. The limits of the *Source* may not be clearly distinguished (e.g. *ouf of the sky*). The *Trajector* can move or be removed out of an area (e.g. *out of the road, out of the field*). Cf.

(23) *There came to them **out of the fog** (S) – seemingly from a great distance – the sound of laugh, a low, deliberate, soulless laugh (T) <...>* (AB).

(24) *It was quite dark when they (T) swerved **out of the road** (S) and up a long dusky driveway to the Whitney place, <...>* (FF).

(25) *He (T) is at all times a vague figure, never clearly drawn, frequently altogether **out of the picture** (S)* (AB). Cf. Lith.

(26) *Bet jis (T) išnėrė **iš miglų** (S) ir, sucypęs stabdžiais, sustojo pasiimti jaunos keleivė* (MK).

(27) *Noreika (T) neramiai apsidairė; paskui, išėmęs **iš dantų pypkę** (S), vėl nusispjovė ir lūpas nusišluostė marškinių rankove* (VK).

(28) *Nuožmumo ir mirties lavina (T), išsiveržusi **iš Vidurio Europos** (S), čia išmetė savo atskalas, paliko stabus bei kraupias, apsinuoginusias bejėgiško pykčio grimasas* (BR).

Abstract nouns can also serve as *the Source*. They usually denote the initial point of movement from a place of activity. In this case the *Source* denotes an action or a process (*from work, meeting, lecture*). The initial state can be denoted by the *Source* with verbs denoting a change of state. The *Source* can express the cause of (usually negative) emotions (*out of pity, out of fear*) and the manner of action. Cf.

(29) *Possibly she (T) would come **out of bondage** (S) into freedom (G) – who knows* (TD).

(30) *One of the barmen (T), **out of pity** (S), loaned in a heavy cap and a pair of sheepskin gloves, and for once he was extremely thankful* (TD). Cf. Lith.

(31) *Vakar ji liepė sūnui (T) parjoti **iš naktigonės** (S) ir įleisti arklį sodelin, kad geriau pasiganytų* (VK).

(32) *Mėnuo (T) dar neišėjęs iš **pilnaties** (T), patekės netrukus po sutemų* (MK).

(33) *Viskas (T) ėjo iš **prievartos**, iš **amžino trūkumo**, iš **vargo** (S), - nuolankiai prisipažino Krivickas Vargdienis* (MK).

3.The realization of the semantic structure of Elative constructions in the surface structure

On the whole, the ways of realization include quite a number of different grammatical and lexical devices. In synthetic languages a crucial role should be played by morphology. However, in expressing spatial relations, synthetic languages generally use both inflexions and prepositions.

In analytic languages space relations are, as a rule, realized syntactically, i.e. by noun and prepositional combinations: what is expressed by inflexions in synthetic languages is expressed by prepositions in analytic languages. David C. Bennett (1975, 1) enumerates 38 prepositions to express space relations in the English language .

Referring to Elative relations, the *Source* in English is generally marked by *out of* and *from*. The *Source* these prepositions mark denote an entity from which motion issues or is directed. The said prepositions are used with three-dimensional entities: *He was in the room; he came out of the room. He was in the field; he walked out of/from the field.* In these examples the previous position of the *Trajector* was in the *Source*. The verbal phrase may be intransitive, e.g., as in the case of verbs such as *depart, leave, start, go, come, disappear* etc.; or transitive, e.g., as in the case of verbs such as *transport, send, dispatch, remove*. Among transitive verbs there are also verbs such as *ask, help, order, direct*, used in cases in which it is implied either that a person or thing is induced to move; or that somebody or something is started in a given direction.

Very often, instead of *out of*, the preposition *from*, or *away from*, *out from* is found. *She walked out of the place* or *She walked /away/ from the place. He came out of the basement* or *He came from the basement*. *Out of* adds a more specific sense (stressing the idea of a three-dimensional space) to the phrase than *from* does. *From* may often be regarded as a weakened substitute for *out of* . It will be noted that *out of, from* require the expression of the Source, while *out/outside* and *away* do not. Cf. 1. *Mary went out of the room*. vs. *Mary went out*. 2. *The table was moved outside/ out of the house; She was not allowed to go outside/out of the grounds*. These examples illustrate the fact that the opposites *inside – outside* may be used with verbs denoting motion, as well. Cf. *The table was moved outside. vs. The table was outside*. With *outside*, attention is drawn to the limits or periphery of the *Source*. *Outside* thus refers to the outer parts or the external surface of the *Source*. With *out of*, attention is focused on the locality as a whole. To be more specific, *out of*- phrases make the motion or direction begin at the interior of the *Source*, while *outside* marks only the act of coming through the periphery.

The *Path*, which is an optional component, is marked in English by the prepositions *across, along, through, via, round, up*: *We walked through the park to the church. We walked up the hill to the church*.

Sometimes the local meaning of the preposition may be incorporated into the meaning of the verb (Gruber 1976, 32). In such cases we witness the objectivization of the *Source*. Cf.

(34) *John left the house – John went away from the house.(or John went out of the house)*.

The verb *escape* also implies motion from the *Source*, which may be objectivized:

(35) *John escaped (from) the room*.

(36) *John escaped (from) Bill*.

The process of objectivization may also extend to the *Path* and the *Goal*:

(37) *We walked the streets. Cf. We walked along the streets.*

(38) *John entered the room. Cf. John went into the room.*

In Lithuanian the most common way of marking the *Source* is the preposition *iš: Jis išbėgo iš klasės.* According to Valiulytė (1998, 40), the *Path* can also be marked by the preposition *po: Jis turės ištisus metus vaikščioti po leidėjus. Nenuobodu: vaikštau po koncertus, teatrus.* Such constructions could be easily paraphrased as: *Jis turės vaikščioti iš leidėjo pas leidėją. Vaikštau iš koncerto į koncertą, iš teatro į teatrą.* Constructions with nouns referring to persons may be interchangeable with the constructions *per+ accusative: dar ilgai Katinas vaikštinėjo per žmones/po žmones.*

Similar to English, the *Source* can be objectivized in Lithuanian. The sentence *Jis išėjo iš kambario* can be paraphrased as *Jis paliko kambarį. Cf. He left the house.* The same holds good for the *Path* and the *Source*:

(39) *Jis pervažiavo tiltą. Cf. Jis važiavo tiltu.*

(40) *Jis pasiekė miestą temstant. Cf. Jis atvyko į miestą temstant.*

It should be observed that both in English and Lithuanian the *Source* and the *Goal* are often omitted in the context: *He has gone. Mary is coming. Jis išėjo. Marytė žada ateiti. He has gone* can be interpreted as *He has gone from here* (the *Source* is determined by the stored information based on the situation). In Lithuanian *Jis išėjo iš čia.*

To sum it up, the analysis of Elative constructions in English and Lithuanian has demonstrated identical syntactic processes – the same semantic component can be subject to objectivization. Differences mostly concern the realization of the semantic components: English marks the components by prepositions accompanied by common case nouns, whereas Lithuanian marks them by prepositions accompanied by nouns used in appropriate cases. In both English and Lithuanian the Elative constructions occur in two patterns: 1) with all the components realized; 2) with the *Source*, the *Goal* or the *Path* elided.

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Vincas Krėvė *Bedievis, Dvainiai, Išsibarė, Žmoną pamokė, Silkės, Bobulės vargai, Kūčių vakaras, Antanuko rytas, Galvažudys, Vis toji Amerika, kad ji prasmegtų..., Perkūnas, Vaiva ir straublys, Skerdžius*

ELATYVO KONSTRUKCIJOS ANGLŲ IR LIETUVIŲ KALBOSE

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Santrauka

Straipsnio tikslas – aprašyti vadinamąsias konkrečiąsias elatyvo konstrukcijas anglų ir lietuvių kalbose. Elatyvas apibūdinamas kaip šaltinis (Source), iš kurio objektas (Trajector) juda ar yra kilęs. Be elatyvo, kalbamąją konstrukciją sudaro kelias (Path), tikslas (Goal, Landmark). Kontekste šaltinis, tikslas ir kelias gali būti nerealizuojami. Gretinamosios kalbos pasižymi identiškais sintaksiniais procesais (abiejose kalbose semantiniai komponentai gali būti objektyvizuojami). Skirtumai daugiausia matomi raiškos plane: anglų kalboje minėti semantiniai komponentai reiškiami sintaksiškai, o lietuvių kalboje sintaksiškai ir morfologiškai, t.y. prielinksniu su atitinkamo linksnio forma arba tik atitinkamo linksnio forma. Abiejose kalbose šios konstrukcijos gali būti pilnos ir eliptinės.