TRANSLATION OF METAPHORIC LOCATIVES FROM ENGLISH INTO LITHUANIAN

DALĖ ROIKIENĖ
Šiauliai University
dale.roikiene@hu.su.lt

In *Metaphors We Live By* Lakoff and Johnson (1980) suggested that people structure their conceptual system around a small set of concepts that emerge directly out of experience and define them in their own terms. Since the appearance of Lakoff and Johnson's book in 1980, metaphor has received a lot of attention in cognitive and functional linguistics. In 1985, Halliday introduced the notion of grammatical metaphor relying on the fact that there are different choices of grammatical structures, congruent and incongruent ones. *Grammatical metaphor* is conceived as an incongruent realization of a given semantic configuration in the lexicogrammar (1985, 321). Lakoff and Kovecses (1987) formulated the idea that people often use metaphors when they talk about abstract domains and the great part of such metaphors use language from a concrete domain. The aim of the present article is to provide metaphoric cases of locatives in English and to analyse how they are rendered in Lithuanian.

According to Swan (1984) abstract nouns refer to something which we experience as an idea, not by direct physical contact or perception. Abstract nouns refer to abstract concepts, processes, events, states, feelings and qualities. When processes, events, states, feelings and qualities are realized as entities we have grammatical metaphor; that is why location expressed by abstract nouns can be called metaphorical location. For example, *He ran the school. His running was not very successful. He made some mistakes in running the school.*

The article deals with three types of metaphoric locatives: *the Inessive*, *the Illative*, and the *Elative*. The terms used in the article are the *Trajector*, the *Landmark*, the *Goal*, and the *Source*. The *Trajector* is an entity whose location is being specified, the *Landmark* is a space which contains the *Trajector*, the *Goal* is a space into the interior of which the *Trajector* moves and the *Source* is a space from which the *Trajector* starts its movement. The previous research (Roikienė 2005) showed that the *Landmark*, the *Goal*, and the *Source* are spaces expressed by concrete nouns de-

noting three-dimensional and two-dimensional entities or containers and areas. The present article focuses attention on metaphorical space relations, i.e. the cases when the *Landmark*, the *Goal*, and the *Source* are expressed by abstract nouns perceived as locations and how such cases are rendered into Lithuanian or, to be more exact, to find out if their metaphorical status is preserved while translating them into Lithuanian.

The research is carried out within the framework of the contrastive method. The working methods used were the method of componential analysis and the method of statiscital analysis. The evidence for the analysis was drawn from Jack London's novel "White Fang" and its translation into the Lithuanian language "Baltoji iltis" performed by Stasys Navickas.

The Inessive is generally understood as being or happening inside a particular entity, i.e. it expresses the idea of interiority, which means that the entity denoted by the *Landmark* is a space which contains the *Trajector*. The semantic structure of Inessive sentences includes the following components: *Trajector – Process – Landmark.* Depending on the semantic features of the abstract nouns, we could distinguish the following types of the *Abstract Inessive*:

1. The *Landmark* was expressed by abstract nouns referring to processes: *in thinking, in running, in sleeping, in pursuit, in chopping, in chase, in talks, in wrestling, in battle, etc.* Cf.:

(1) *<...> the way of life for one lay **in the eating** of the other, and the way of life of the other lay **in being** not eaten <...>* [p.137]. – *Išsaugoti tą gyvybę – tokia jau to žaidimo keistenybė – pirmoji galėjo **suėdusi** antrąją, o antroji, – **likusi nesuėsta*** [p. 39].

(2) *This was his one trouble **in the running of the pack**; but she had other troubles* [p.124]. – *Tai buvo vieninteliai jo nemalonumai, **valdant gaują**, bet vilkė turėjo dar ir kitų rūpesčių* [p. 28].

As can be seen from the examples the processes did not preserve the locative status in the translation. In Lithuanian the *Landmark* was transformed into the process (*in the eating – suėdusi, in the chase – vijosi*), time (*in the running – valdant, in the battle – besigrumiant*), instrumental (*in a heartbroken cry – širdį veriančiu balsu*).

2. The *Landmark* was expressed by abstract nouns denoting states: *in anger, in ferocity, in hatred, in plight, in sleep, in wistfulness, in sadness, in excitement,* etc. Cf.:

(3) *It looked at them in a strangely wistful way, after the manner of a dog; but **in its wistfulness** there was none of the dog affection* [p.112]. – *Jis žiūrėjo į juos kažkokiu keistu ilgesingu žvilgsniu visai kaip šuo, bet **tame ilgesy** nebuvo jokio šuns prieraišumo* [p. 17].

(4) *The three-year-old grew too ambitious **in his fierceness*** [p.127]. – *Treigys pasidarė tiesiog neįmanomai **įžūlus*** [p. 31].

Some states preserved the locative status in Lithuanian (*in its wistfulness – tame ilgesy*) but in the majority of Lithuanian sentences the *Landmarks* denoting states

were turned into attributes (*in his fierceness – įžūlus, in the objectness of his abasement and submission – nusižeminęs ir įsiteikdamas*).

3. The *Landmark* was expressed by abstract nouns (derived and non-derived) denoting non-material parts of human (or animal) body such as *mind* and *soul* and abstract functions of the mind like *imagination* and *instinct* to show actions of thinking, volition, emotional activity: *in his mind, in his soul, in his consciousness, in imagination, in her thoughts, in the memory,* etc. Cf.:

(5) *<…> as his eyelids fluttered down and he dozed off, the thought **in his mind** was: "There's no mistakin' it, Bill's almighty blue"* [p.114]. – *<…> o kai vokai ėmė merktis, jis jau snausdamas **mintyse** nutarė: – Nėra abejonės, kad Bilis nukabino nosį* [p. 19].

(6) *Of her own experience she had no memory of the thing happening; but **in her instinct**, which was the experience of all the mothers of wolves, there lurked a memory of fathers that had eaten their new-born and helpless progeny* [p.135]. – *Ji neprisiminė, kad tėvas vilkas kada būtų ėdęs savo ką tik gimusius beginklius įpėdinius, bet jos **instinktas**, kuris visoms vilkėms motinoms pavaduoja patyrimą, sakė, kad tokių dalykų esama* [p. 37].

Non-material parts of human (or animal) body are easily conceived as containers in both languages (*in his mind – mintyse, in imagination – vaizduotėje, in my remembrance – mano atsiminimuose*) except *instinct* (*in her instinct – instinktas*) which was turned into a participant.

4. The *Landmark* was expressed by abstract nouns denoting qualities: *obedience, height, beauty, equality, kindness.* Cf.:

(7) *Gray Beaver clouted White Fang alongside the head, so that he cowered down close to earth **in respectful obedience*** [p. 211]. – *Pilkasis Bebras tvojo Baltajai Ilčiai į galvą, ir jis, **nuolankiai paklusęs**, prigludo prie pat žemės* [p. 207].

(8) *Time and again White Fang had attempted to knock Cherokee off his feet; but the difference **in their height** was too great* [p. 222]. – *Kelis kartus Baltoji Iltis bandė parmušti Čerokį, tačiau trukdė pernelyg didelis **ūgių skirtumas*** [p.117].

The data drawn from the Lithuanian corpus did not present examples where qualities were perceived as *Landmarks.* They were turned either into circumstances of manner (*in respectful obedience – nuolankiai*) or into attributes (*the difference in their height – ūgių skirtumas*).

5. The *Landmark* was expressed by abstract nouns denoting the atmospheric, weather, acoustic, luminous environment where something takes place. Cf.:

(9) *Hitherto they had been denied access to the fire, and now settled down in a close-drawn circle, like so many dogs, blinking and yawning and stretching their lean bodies **in the unaccustomed warmth*** [p.122]. – *Iki šiol jie negalėjo prieiti prie laužo, ir dabar, lyg šunys glaudžiu ratu jį apspitę, mirkčiojo, žiovavo ir rąžėsi sulysusiais kūnais **toje neįprastoje šilumoje*** [p. 26].

(10) *Henry did not reply, but munched on **in silence**, until, the meal finished, he topped it with a final cup of coffee* [JL, p. 102]. – *Henris nieko neatsakė, **tylėdamas** baigė valgyti, paskui išgėrė puodelį kavos* [p. 8].
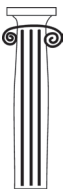
(11) *The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean toward each other, black and ominous, **in the fading light*** [p. 99]. – *Neseniai praūžęs vėjas nudraskė nuo medžių baltą šerkšno apdarą, ir jie tarsi glaustėsi vienas prie kito, juodi ir grėsmingi **blėstančioje dienos šviesoje*** [p. 5].

Only the acoustic environment was not conceived as the *Landmark* in the Lithuanian language: it was turned into circumstances of manner (*in silence – tylėdamas*).

6) The *Trajector* was situated in the *Landmark* expressed by common nouns in abstract or rather specialized use:

a) certain geographical divisions, such as *town, city, country, countryside, world* are understood as abstract when they refer to their population or living customs and conditions within them. The *Trajector* was situated in an area referred to by nouns such as *country, countryside, province,* when these nouns denote mainly an agricultural district and are contrasted to the towns or the capital of the country. Cf.:

(12) *Without any antecedent knowledge, without any warning whatever that such existed, he found himself an explorer **in a totally new world*** [p.147]. – *Nieko apie jį nežinodamas, neįspėtas apie jo buvimą, jis pasijuto tyrinėtojas **visiškai naujame pasaulyje*** [p. 48].

b) the *Trajector* was in a certain institution such as *school, class, university, college, church, prison, hospital* not simply in the building, but for its intended purpose: medical treatment in hospital, studying in university, school, college, confinement in prison, attending a service in church. *Bed, work, sea* are treated in the same way (cf. *to go to bed* – to go to sleep, *I left my stocking in the bed* – what is meant here by *bed* is a piece of furniture, not its intended purpose). Cf.:

(13) *It was during Jim Hall's third term **in prison** that he encountered a guard that was almost as great a beast as he* [p. 271]. – ***Atlikdamas trečiąją bausmę**, Džimas Holas susidūrė su prižiūrėtoju, kuris buvo beveik toks pat žvėris, kaip ir jis* [p. 163].

Though in sentence (13) the *Landmark in prison* is turned into time circumstance *Atlikdamas trečiąją bausmę* the structure of the Lithuanian sentence *būdamas kalėjime trečiąjį kartą* would not be ungrammatical as well.

The Illative is generally understood as moving into the interior of an entity, i.e. it expresses the idea that the motion of the *Trajector* is directed into the interior of an entity or the *Goal*. The semantic structure of Illative sentences includes the following components: *Trajector – Process – Goal*. According to the semantic features the following abstract nouns were found to express the *Goal* of the directed movement:

1. The *Goal* was expressed by abstract nouns referring to processes. Cf.:

(14) *The cub knew only that the sniff was strange, a something unclassified, therefore unknown and terrible – for the unknown was one of the chief elements that **went into the making of fear*** [p. 144]. – *Vilkiukas jautė, kad tas šnarpštimas yra nepažįstamas, kad jo negalima priskirti prie tokių dalykų, kuriuos jis pažįsta, ir jam buvo baisu; juk tai, kas nepažįstama, **yra viena baimės priežasčių*** [p. 46].
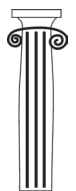
(15) *But One Ear **broke into a run** across the snow, his traces trailing behind him* [p. 114]. – *Bet Vienaausis, vilkdamas paskui save pakinktus, **lėkė** tolyn* [p. 19].

The examples clearly show that while translating the sentences with the *Goal* expressed by processes the translator changes their stucture: the processes in Lithuanian are used in their congruent function, i.e. the function of the predicate.

2. The *Goal* was expressed by abstract nouns denoting states. Cf.:

(16) *Henry acknowledged receipt of the information with a grunt that slid into a snore as he drifted back **into sleep*** [p. 104}. – *Henris tik suniurnėjo, parodydamas, kad girdėjo, ir tuoj pat **ėmė knarkti*** [p. 10].

(17) *As darkness came on, the hunting-cries to right and left and rear drew closer – so close that more than once they sent surges of fear through the toiling dogs, throwing them **into short-lived panics*** [p. 106]. – *Sutemus ir kairėj, ir dešinėj, ir užpakaly juos sekantis staugimas ėmė artėti, ir kartais tiek priartėdavo, jog bėgantys šunys imdavo blaškytis, **panikos apimti*** [p 11].

The states functioning as the *Goal* in the English sentences were turned either into the process (*into sleep – ėmė knarkti*) or into the sate (*into short-lived panics – panikos apimti*).

3. The *Goal* was expressed by abstract nouns denoting feelings and emotions. Cf.:

(18) *He had begun to romp with them in a feeble, awkward way, and even to squabble, his little throat vibrating with a queer rasping noise, as he worked himself **into passion*** [p. 140]. – *Jis jau ne kartą, nors silpnai ir nerangiai, išdykavo ir netgi riejosi su jais, ir **kai įniršdavo**, jo mažytė gerklė imdavo virpėti keistu gurgždesiu, kuris vėliau turės tapti urzgesiu* [p. 41].

(19) *For a time each blow brought a yelp from him; but fear passed **into terror**, until finally his yelps were voiced in unbroken succession, unconnected with the rhythm of the punishment* [p. 173]. – *Kurį laiką po kiekvieno smūgio pasigirsdavo jo cyptelėjimas; tačiau baimė **virto siaubu**, ir jo kauksmas susiliejo į vieną nenutrūkstamą jokio ryšio su smūgiu neturintį garsą* [p. 72].

Here the situation is the same as with the states: the *Goal* expressed by abstract nouns denoting feelings and emotions in translating are turned either into the process (*into passion – kai įniršdavo*) or into the attribute (*passed into terror – virto siaubu*).

5. The *Goal* was expressed by abstract nouns denoting qualities. Cf.:

(20) *But even as he reached, and before his fingers had closed on the missile, she sprang back **into safety**; and he knew that she was used to having things thrown at her* [p. 119]. – *Bet vos jam sukrutėjus, ji atšoko atgal **į saugią vietą**, ir jis suprato, kad ji įgudusi saugotis į ją mėtomų daiktų* [p. 24].

(21) *Henry made no reply, and plodded on alone, though often he cast anxious glances back **into the gray solitude** where his partner had disappeared* [p. 111]. – *Henris, nieko nesakydamas, nusivarė pirmyn, bet vis dirsčiojo atgal **į pilką tuštumą**, kurioje dingo iš akių jo draugas* [p. 16].

The *Goal safety* in example (20) is turned into the attribute *saugią* 'safe' which is the congruent function of qualities. The semantic structure of the following sentence is the same in both languages.

6. The *Goal* was expressed by abstract nouns denoting non material parts of human (or animal) body such as *mind* and *soul* and abstract functions of the mind like *imagination* and *instinct*. Cf.:

(22) *He fired rapidly, six times, and six of the pack lay dead or dying – another manifestation of power that sank deep **into White Fang's consciousness*** [p. 206]. – *Jis greitai iššovė šešis kartus, ir šešetas iš gaujos negyvi arba merdėdami krito ant žemės, – tai buvo dar viene baltųjų galios apraiška, kuri giliai įsmigo **į Baltosios Ilties sąmonę*** [p. 102].

Non material parts of human (animal) body in translating preserved their spatial status (*into White Fang's consciousness – į Baltosios Ilties sąmonę)* .

7. The Goal was expressed by abstract nouns denoting the atmospheric, acoustic, luminous environment. Cf.:

(23) *They had lost no dogs during the night, and they swung out upon the trail and **into the silence, the darkness, and the cold** with spirits that were fairly light* [p. 114]. – *Naktį nedingo nė vienas šuo, ir vyrai žvaliai iškeliavo **į tylą, tamsą ir šaltį*** [p. 19].

(24) *Bill grunted his disagreement with the diagnosis, and lapsed **into silence*** [p.111]. – *Bilis sumurmėjo, nesutikdamas su diagnose, **ir nutilo*** [p. 16].

(25) *The wolf-dogs, clustered on the far side of the fire, snarled and bickered, among themselves, but evinced no inclination to stray off **into the darkness*** [p. 101]. – *Vilkiniai šunys, susigūžę kitoje laužo pusėje, urzgė ir riejosi tarpusavy, bet neketino bėgti **į tamsą*** [p. 7].

The atmospheric and luminous environment preserved the spatial status (*into the silence, the darkness, and the cold – į tylą, tamsą ir šaltį, into the darkness – į tamsą*); the acoustic environment, i.e. *silence* was incorporated into the process *nutilo*.

8. The *Goal* was expressed by common nouns in abstract or rather specialized meaning. Here we may include geographical divisions such as *world, town, country* understood as abstract because they refer to living conditions and customs within them; certain institutions *school, class, university, college, church, prison, hospital* as the movement is for their intended purpose. The nouns *bed, work* were treated in the same way. Cf.:

(26) *He was behaving as a wolf father should, and manifesting no unholy desire to devour the young lives she had brought **into the world*** [p. 138]. – *Jis elgėsi taip, kaip ir turėjo elgtis vilkiukų tėvas, ir nerodė jokio nusikalstamo noro suryti tuos mažus padarus, kuriuos ji atvedė **į pasaulį*** [p. 41].

Common nouns in abstract or specialized meaning were used as Landmarks in both languages.

The Elative is generally understood as moving out of the interior of the entity. The Elative can be defined as a directed action of movement whose starting point is a certain space within some entity or the *Source*. The semantic structure of Elative
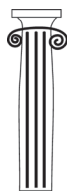
sentences includes the following components: *Trajector – Process – Source*. Keeping to the idea that the Elative is the opposite of the Illative it could be assumed that we will find the same types of abstract Elative but the corpus contained only the following types:

1) The *Source* was expressed by abstract nouns denoting process. Cf.:

(27) *He jerked his shoulder petulantly away **from the grip** of his questioner* [p. 123]. – *Jis piktai trūktelėjo petį **iš klausinėjančio vyro rankos*** [p. 27].

(28) *Eyelashes and cheeks and lips were so coated with the crystals **from their frozen breath** that their faces were not discernible* [p. 100]. – ***Jų alsavimas šalo ore**, vos išsiveržęs iš nasrų garo kamuoliais, kurie čia pat leidosi ant jų nugarų, pavirsdami šerkšno kristalais* [p. 5].

As can be seen from the examples the processes in Lithuanian are not conceived as the source of the directed action of movement. In the translation they were changed by concrete nouns (*from the grip – iš rankos* 'from the hand'). The word 'hand' is used instead of the action made by the hand. In (28) the structure of the sentence is changed and what was the source of the directed action of movement became the Patient (*from their frozen breath – jų alsavimas šalo ore*). Speaking in syntactic terms, the adverbial modifier of place became the subject of the sentence.

2) The *Source* denoted the initial point of movement from the place of activity expressed by common nouns in abstract or rather specialized meaning. The *Source* denoted an action or process (*from work, meeting, school, bed, prison*). Cf.:

(29) *In the morning it was Henry who awoke first and routed his companion **out of bed*** [p. 104]. – *Rytą Henris pirmas pabudo ir **prikėlė draugą*** [p. 10].

Though we could assume that the place of activity can be conceived as the initial point of movement in Lithuanian as well (*iš darbo, iš susirinkimo, iš moklyklo, iš kalėjimo*) the corpus did not contain such examples. The meaning of *routed out of bed* was incorporated in the meaning of the process *prikėlė draugą*.

3) The *Source* was expressed by abstract nouns denoting the initial state. Cf.:

(30) *Henry groaned as he passed **from sleep** to waking, and demanded, "What's wrong now?"* [p. 104]. – *Henris suvaitojo, busdamas **iš miego**, ir paklausė: – Kas dar atsitiko?* [p. 10].

(31) *He came **out of a doze** that was half nightmare, to see the red-hues she-wolf before him* [p. 119]. – *Jis atsikvošėjo **iš košmariško snaudulio** ir pamatė prieš save rusvo plauko vilkę* [p. 23].

(32) *It was his mate who relieved him **from the quandary** in which he found himself* [p. 132]. – *Bet draugė išgelbėjo jį **iš keblios padėties*** [p. 34].

The states are conceived as containers in both languages: *from sleep – iš miego, out of doze – iš snaudulio, from the quandary – iš keblios padėties*.

4) The *Source* was expressed by abstract nouns denoting feelings or emotions. Cf.:

(33) ***Out of his puniness and fright** he challenged and menaced the whole wide world* [p. 146]. – ***Bejėgis ir įsibaiminęs**, jis šaukė dvikovon ir drąsino visam plačiam pasauliui* [p. 47].
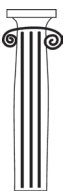
(34) *He fought **from sheer joy**, finding in it an expression of much that he felt and that otherwise was without speech* [p. 244]. – *Jis kovojo **iš džiaugsmo**, reikšdamas tuo būdu visa, ką jautė ir ko negalėjo pasakyti žodžiais* [p. 138].

The Elatives denoting feelings and emotions were translated either preserving their spatial status (*from sheer joy – iš džiaugsmo*) or the sentence structure was changed using attributes (*out of his puniness and fright – bejėgis ir įsibaiminęs*) characterizing the participant.

5) The *Source* was expressed by abstract nouns denoting qualities. Cf.:

(35) *He came **out of a thicket** and found himself face to face with the slow-witted bird* [p. 136]. – *Išniręs **iš tankumyno**, akis į akį susidūrė su tuo neprotingu paukščiu* [p. 38].

(36) *It was the quality that was peculiarly the possession of his kind; the quality that set apart his species from all other species; the quality that had enabled the wolf and the wild dog to come in **from the open** and be the companions of man* [p.213]. – *Tai buvo savybė, kuria pasižymėjo visa jo giminė, savybė, kuri skyrė jo giminę nuo visų kitų giminių, savybė, kuri padėjo vilkui ir laukiniam šuniui, **palikus laukus**, ateiti ir tapti žmogaus draugu* [p. 109].

(37) *Step by step she was luring him away **from the security** of his human companionship* [p. 115]. – *Žingsnis po žingsnio, ji viliojo jį **pavojun**, toliau nuo draugų – žmonių* [p. 21].

Though being translated differently the Elatives denoting qualities preserved the spatial status (*out of a thicket – iš tankumyno, from the open – palikus laukus, from the security – pavojun*). Example (35) exhibits absolute coincidence in both languages. In translation of example (36) the objectivization of the Elative is employed: in the surface structure the Elative *from the open* is turned into Locative Objective Complement *palikus laukus* but the semantic structure of the translated sentence remains the same. The structure of sentence (37) was changed using the abstract noun with opposite meaning and changing the Elative into the Illative: *from the security – pavojun*.

Statistical Results and Concluding Remarks

In the corpus of 73,427 words 713 abstract locatives under consideration were found. Abstract Inessives covered 49% (356 cases), Abstract Illatives – 37% (263 cases), and Abstract Elatives – 14% (94 cases). The analysis of the Lithuanian translation of the novel showed that the metaphoric locatives were more frequently used in English than in Lithuanian: only 17% (60 cases) of the English Inessives, 27% (72 cases) of the Illatives, and 48% (45 cases) of the Elatives were translated using abstract nouns in Lithuanian.

While translating metaphoric Inessives, Illatives, and Elatives, the translator was inclined to transform the locatives expressed by abstract nouns referring to **processes** into the predicates, changed them into concrete nouns or they were turned into the patient; the locatives expressed by abstract nouns denoting **states** were turned

into attributes, the process or into the participant; the locatives expressed by abstract nouns denoting **non-material parts of human body** mostly preserved locative status; **qualities** were turned either into circumstances of manner or into attributes which is the congruent function of qualities, only Elatives though being translated differently preserved the spatial status; what concerns **environment,** atmospheric and luminous environment preserved the locative status, only acoustic environment was turned into circumstances of manner, or was incorporated into the process; the locatives expressed by **common nouns in abstract meaning** were translated preserving their locative status.

The relatively low incidence of abstract locatives in Lithuanian does not suggest the translator's failure to express the said spatial relations. Every language accommodates in its grammar distinct ways of expression.

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Dalė Roikienė

METAFORINIŲ LOKATYVŲ VERTIMAS IŠ ANGLŲ KALBOS Į LIETUVIŲ KALBĄ

Santrauka

Pagrindiniai žodžiai: *metaforiniai lokatyvai, abstraktieji daiktavardžiai, inesyvas, iliatyvas, elatyvas, vertimas.*

Šio straipsnio tikslas yra pristatyti metaforinius lokatyvų atvejus anglų kalboje ir išanalizuoti, kaip jie yra perteikiami verčiant į lietuvių kalbą. Straipsnyje nagrinėjami trys metaforinių lokatyvų tipai: *inesyvas, iliatyvas ir elatyvas.* Straipsnyje vartojami terminai – *trajektorius, landmarkas, tikslas, šaltinis. Trajektorius* – tai objektas, apie kurio vietą erdvėje yra kalbama, *landmarkas* – erdvė, talpinanti *trajektorių, tikslas* – erdvė, į kurią juda *trajektorius, šaltinis* – erdvė, iš kurios *trajektorius* pradeda judėjimo veiksmą.
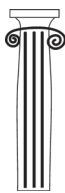
Tai gretinamojo pobūdžio tyrimas. Tikslui pasiekti taikyti du metodai: komponentinė analizė ir statistinė analizė. Medžiaga tyrimui rinkta iš Jacko Londono romano „Baltoji iltis" ir jo vertimo į lietuvių kalbą (vertė Stasys Navickas).

Analizė leidžia teigti, kad procesai, būsenos, jausmai, emocijos, savybės, aplinkos reiškiniai lengviau metaforizuojami anglų nei lietuvių kalboje.

Dalė Roikienė

TRANSLATION OF METAPHORIC LOCATIVES FROM ENGLISH INTO LITHUANIAN

Summary

Keywords: *metaphoric locatives, abstract nouns, the Inessive, the Illative, the Elative, translation.*

The aim of the present article is to provide metaphoric cases of locatives in English and to analyse how they are rendered in Lithuanian. The article deals with three types of metaphoric locatives: *the Inessive*, *the Illative*, and the *Elative*. The terms used in the article are the *Trajector*, the *Landmark*, the *Goal*, and the *Source*. The *Trajector* is an entity whose location is being specified, the *Landmark* is a space which contains the *Trajector*, the *Goal* is a space into the interior of which the *Trajector* moves, and the *Source* is a space from which the *Trajector* starts its movement.

The research is carried out within the framework of the contrastive method. The working methods used were the method of componential analysis and the method of statiscital analysis. The evidence for the analysis was drawn from Jack London's novel "White Fang" and its translation into the Lithuanian language "Baltoji Iltis" translated by Stasys Navickas.

The analysis provides clear evidence that processes, states, feelings, emotions, qualities, environmental phenomena can be translated into the Lithuanian language in various ways.