

POSTPOSITIONS, "PART-OF-SPEECHNESS", NEGATION, AND OTHER MATTERS

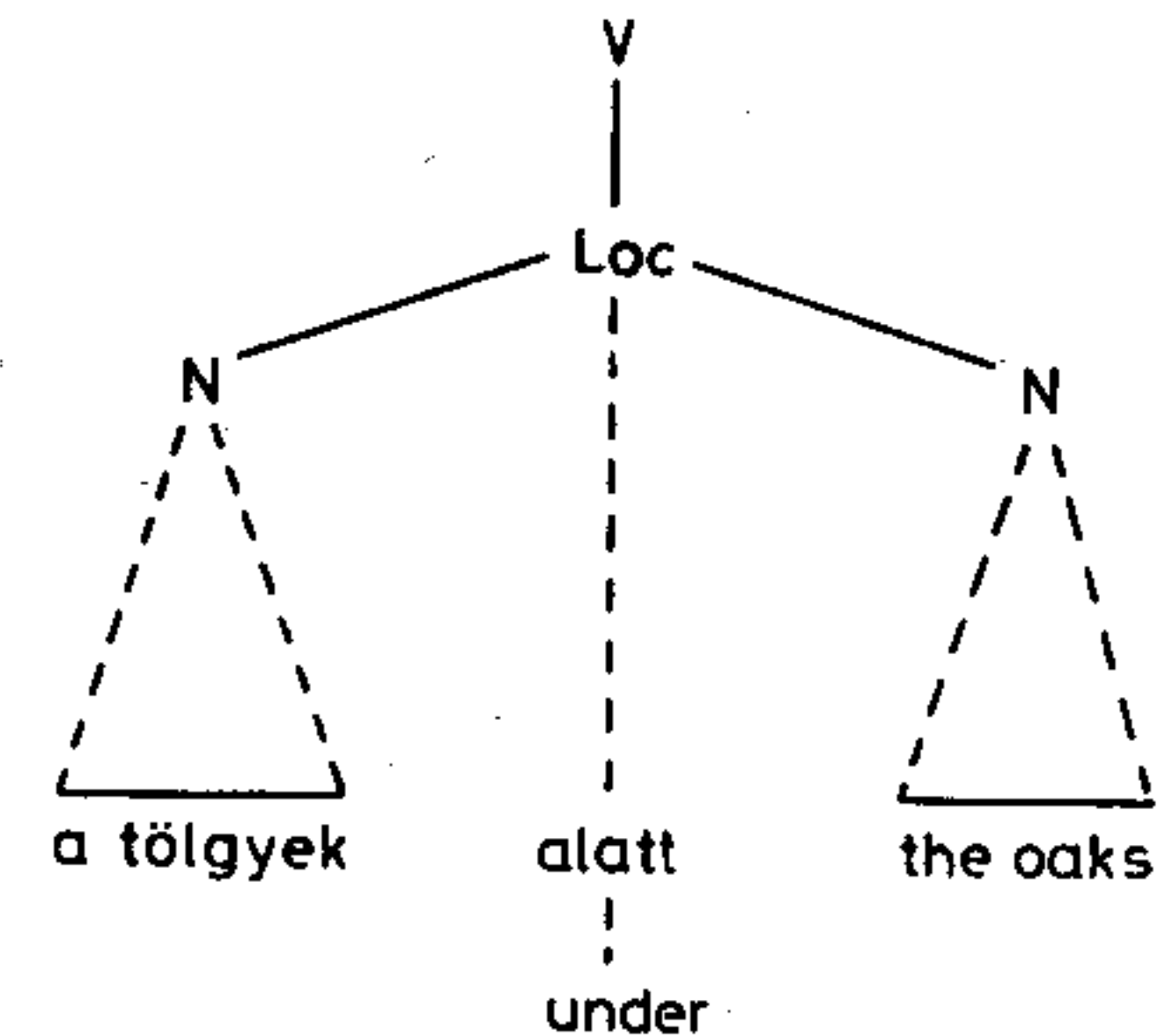
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The present paper is a by-product of an enquiry into the functions of Hungarian postpositions. Since English is an international language and Hungarian is not, the description is based on English, though the organizing principle in the paper is the Hungarian postpositional system. The material has been assembled from the novel *Point counter point* by A. Huxley and its Hungarian translation by A. Látó. Examples taken from other sources are also used.

General considerations

Postpositions, together with the inflected or uninflected forms of a noun serve to denote the circumstances of an event or the state of an action. The postposition as a rule follows the noun the meaning of which it modifies: *a tölgyek alatt* "under the oaks", *a Tiszán túl* "beyond the Tisza". The syntagmatic relationship can be generalized like this:



With nouns having a case inflexion the postposition may precede: *kivül a kerten* "outside the garden".

In Hungarian as well as in other languages postpositions have similar functions as case inflexions. They differ from case inflexions in their morphological characteristics: their connection with the modified noun is looser, they do not take part in vowel harmony (this applies only to languages in which there is vowel harmony), and are not shortened in their phonetic structure to an extent case inflexions are.

The Hungarian language had postpositions as early as the ancient Hungarian period. Many of these postpositions, however, had developed into case inflexions by the time of the appearance of the first Hungarian linguistic records. In the *Tihanyi Alapítólevél* (approx. deed of the foundation of Tihany) dating from 1055, for example, the sublative case-inflexion variants *-ra~ -re* are still to be found in the form of a postposition *reá* "onto the surface of something".

On the other hand, postpositions as a rule develop from inflexional forms of nouns. According to Gheno (1975:48) the majority of the Finno-Ugrian postpositions consist of "petrified" inflexional forms of nouns. The process can be described the following way: the lexical meaning of the noun fades away, becomes functional; notional and adverbial meanings get fused; the syntactic link between modifier and the word modified gets looser and looser, and — at the final stage — the adverbial turns into a postposition (Sebestyén 1965:192).

In Greenberg's analysis (1963:76—9) certain languages tend to put modifying elements before those modified. Turkish, for example, "puts adjectives before the nouns they modify, places the object of the verb before the verb, the dependent genitive before the governing noun, adverbs before adjectives which they modify". Such languages have postpositions for concepts expressed by prepositions in English. "A language of the opposite type is Thai, in which adjectives follow the noun, the object follows the verb, the genitive follows the governing noun, and there are prepositions".

Most languages, however, are not as well marked in this respect. Hungarian resembles the first type. In Hungarian a) the adjective precedes the noun (*szép ház* "a nice house"; b) the genitive precedes the governing noun (*Péter háza* "Peter's house"); and Hungarian c) has both case inflexions and postpositions. At the same time in Hungarian the object as a rule follows the verb.

The most ancient layer of Hungarian postpositions, and the bulk of those of later origin, developed from the possessive construction: *a ház előtt* "in front of the house", the second member of which, *előtt*, is compounded of the noun *elő* approx. "foreground" and the locative suffix *-t*. Configurations like *előtt* "in front of" had gradually lost their independence, their lexical meaning

faded away and became more general. The syntactic relationship between the two nouns became obscure, and as a consequence the second noun assumed a relational function. The process was accelerated by the circumstance that in Proto-Finno-Ugrian the adjective preceded the noun; the genitive preceded the governing noun and the genitive was uninflected.

There are, however, other ways for the formation of postpositions. Some of the postpositions denoting spatial relationship are attached to the inflected forms of nouns: *az ablakon belül* "inside the window", *az ajtón kívül* "outside the door", *az utcán át* "across the street". Postpositions belonging to this group are more independent; they may precede the noun (*túl a Dunán* "beyond the Danube"), what is more, they can be used as independent adverbials: *belül* "inside", *kivül* "outside", *innen* "from here" (Bárczi et al. 1967:396).

"Part-of-speechness"

Adverbs, prepositions, conjunctions, and interjections as a rule are treated as four distinct parts of speech. In Jespersen's opinion (1924:87) in this way "the dissimilarities between these words are grossly exaggerated, and their evident similarities correspondingly obscured". Many words are subject to a distinction which is designated by different names and therefore not perceived as essentially the same phenomenon. "Thus we have the complete verb in *he sings, he plays, he begins*; and the same verb followed by a complement in *he sings a song, he plays the piano, he begins work*". In this case the complement is termed object. In other verbs the distinction is really the same: *he can* is complete; in *he can sing* the verb *can* is completed by the addition of an infinitive. "A further case in point is seen in *he grows*, where the verb is complete, and *he grows bigger*, where it is complemented by a "predicative" ... Yet in spite of these differences in verbs no one thinks of assigning them to different parts of speech".

In Jespersen's analysis (1924:88) words such as *on* and *in* present an exact parallel to the instances mentioned above:

1. a. put the cap on;
b. put your cap on your head;
2. a. he was in;
b. he was in the house.

On and *in* in the a. sentences are termed adverbs, and in b. prepositions. Jespersen concludes: "Would it not be more natural to include them in one class and to say that *on* and *in* are sometimes complete in themselves and sometimes followed by a complement (or object)?" (1924:88).

Sebestyén (1965:13) also admits that there is similarity in the functions of adverbs and postpositions: both adverbs and postpositions express modal

and relational notions. At the same time it is not difficult to see that in the configuration *este, vacsora után érkezik* "he is coming in the evening, after dinner" the time adverbial *este* "in the evening" is equivalent to the whole postpositional construction *vacsora után* "after dinner" and not to the postposition *után* "after". Accordingly, the adverb is an independently functioning unit whereas the postposition is a bound form, a relational particle. Though — Sebestyén admits — some adverbs and adverbial participles can be used independently and together with notional words. In similar instances it is difficult to mark off an adverbial from a postposition.

The postposition *kivéve* "except" may serve as an example. According to the data given by Sebestyén (1965:20) *kivéve* is included in the class of postpositions only in the grammar written by Versegly in 1818 and in the *Mai Magyar nyelv rendszere* (The system of present-day Hungarian) (1962), which means that *kivéve* used to be and is even today in the state of transition between adverb and postposition. Consider the following examples:

- a. "Ő ... minden emberrel a maga nyelvén beszélt. Mindenféle emberrel, *kivéve* talán a férjét".
"She knew ... just what to say to every type of person — to every type *except*, perhaps, her husband's".
- b. Apádat *kivéve*, Walter.
"Except your father, Walter".
- c. *Kivéve* persze a Walter apját.
"Except, of course, Walter's father".
- d. *Kivéve* azt a néhány kínosan feszült percet a taxiban, egész este nem maradt kettesben Lucyval.
"... *except* for those painful exasperating moments in the taxi, he had not been alone with Lucy the whole evening".
- e. *Kivéve* azt az egy rövid kérdést az ebédnél, soha még csak nem is célzott a gyerekre ...
"Except for that single brief inquiry at lunch-time, he never alluded to him ..."

Kivéve "except" follows the noun (having the accusative *-t*) only in sentence (b). In the other instances it has a conjunction-like function. If we shift sentence stress according to a certain strategem, and rearrange the above sentences accordingly, we get "clear-cut" postpositions:

- a. ... talán a férjét *kivéve*.
- c. Persze Walter apját *kivéve*.
- d. Azt a néhány kínosan feszült percet *kivéve* ...
- e. Azt az egy rövid kérdést *kivéve* ...

Palmer (1974:215) takes a similar view of the question. In his opinion

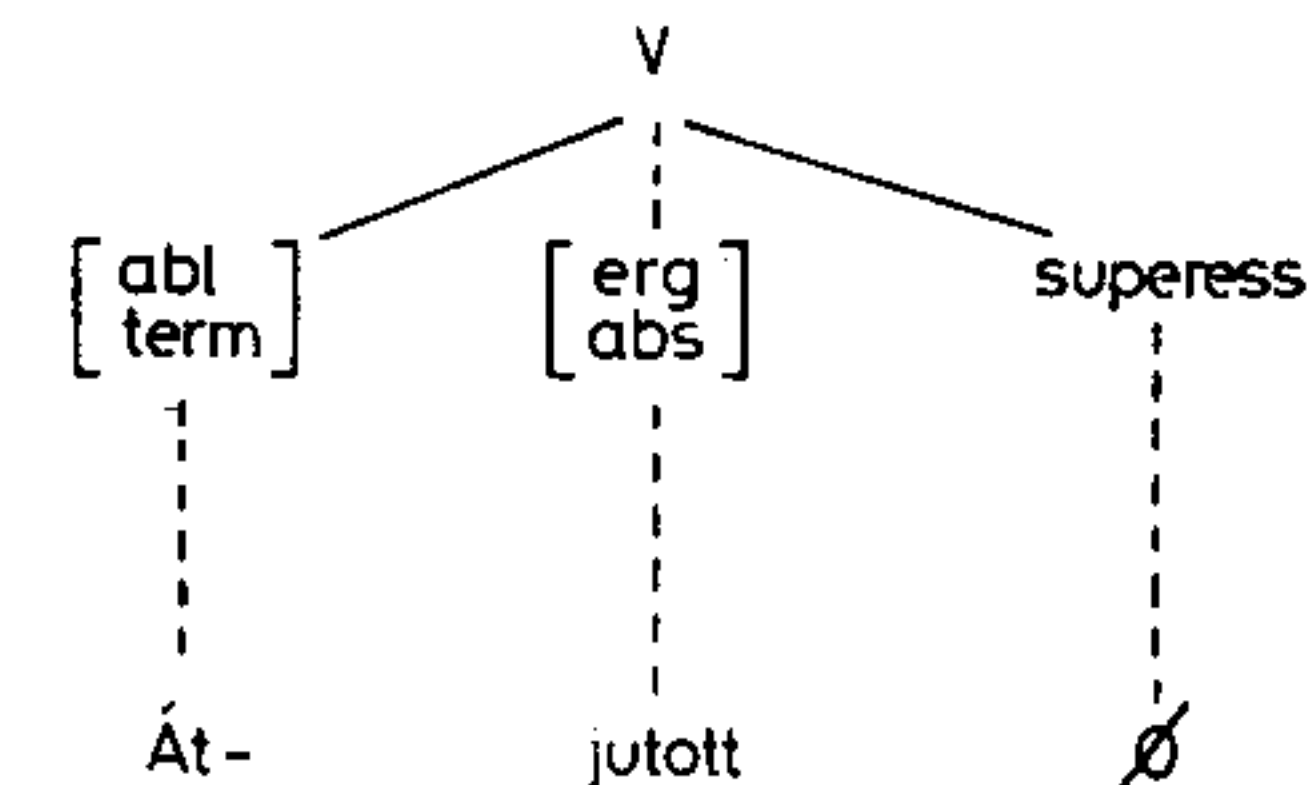
"it might be plausible to argue that English does not, in fact, have two word classes adverb and preposition, but a single class 'particle' or, perhaps, 'prepositional adverb'. For there is considerable similarity in their function. Often the adverb can be replaced, with little or no change of meaning, by the preposition plus a noun phrase:

- He got across.
He got across the river.
He came down.
He came down the hill".

If we translate the first couple of sentences, we get:

- Átjutott. "He got across".
Átjutott a folyón. "He got across the river".

In the first sentence all the possible case categories are incorporated (or are partly expressed) in the verb:



where *term* stands for the terminative, realized as *-ig* "as far as" in Hungarian.

In Hungarian the *át* "across" may be a. a postposition, b. an adverb, and c. a pre-verb:

- a. Mintha fordított *távcsövön át* nézném.
"As though one were looking at it *through* the wrong end of *field-glasses*".
- b. Gyere *át*!
"Come *over*".
- c. Átsétált az úton.
"He walked *across* the road".

In Bolinger's analysis (1971:31) prepositions such as *across*, *beyond*, *over*, etc., are "portmanteau words, fusions of elements that are syntactically distinct but semantically identical. Syntactically they resemble compound prepositions: *He walked across the road* = *He walked across across the road*. The separation occurs when an object noun is inserted — the second element undergoes a stylistic change: **They pushed over the pram over the road* — *They pushed over the pram across the road*.

Negation

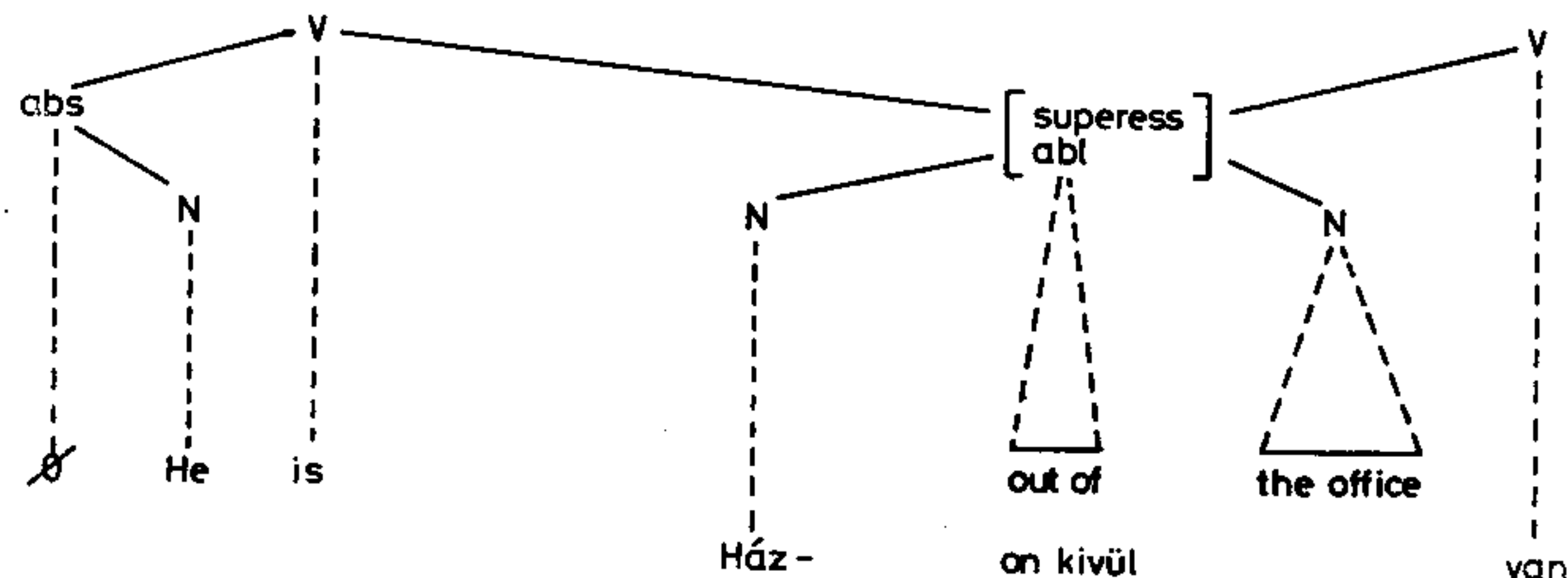
In the *The grammar of case* (1971:218—9) John Anderson argues that there is a correspondence between the representation of the ablative, and indirectly, of negation:

1. a. He is not at the meeting.
b. He is absent from the meeting.
c. He has gone (away) from the meeting.
2. a. He has come (here) from London.
b. He is not in London.
3. a. He has gone from here to London.
b. He is not here.
4. a. He compelled me to leave.
b. He prevented me from leaving.

Accordingly, locative can be regarded as a cover-symbol for $\begin{bmatrix} +loc \\ -neg \end{bmatrix}$ and ablative for $\begin{bmatrix} -loc \\ +neg \end{bmatrix}$. Bennett (1975:23) also observes that the preposition *out of* is used in dynamic (*He went out of the office*) and static clauses (*He is out of the office*) alike. The latter (static) clause is the synonymic variant of *He is not in the office*. The corresponding Hungarian sentences are:

- a. Kiment a hivatalból. "He went out of the office".
- b. Hazon (hivatalon?) kívül van. "He is out of the office".

Clause b. can be diagrammed like this:



where *van* is "is", *-on* is the case inflexion of the superessive, and *kívül* is a postposition with the meaning "outside", and having the ablative *-l*.

In this paper I am concerned only with the postposition *nélkül* "without" and its English equivalents. The postposition *nélkül* developed in the separate life of the Hungarian language. It is compounded of the adessive inflexion

-nél + the variant *kül* of the adverbial postposition *kívül* "outside". In the sentence it may have a state or manner-adverbial as well as a (negative) comitative function (Sebestyén 1965:80). The data from *Point counter point* are:

without	69
Ø	17
un-, in-,	19
no, not	9
-less	9
but for	1
Total:	124

As can be seen from the table the most frequently used preposition as an equivalent of *nélkül* is *without*. The English preposition again is a complex one. The first component is a shortened form of Old English *wither* "against" (cf. German *wider* "against"). In the course of the development of the English language *with* had taken over the functions of the Old English preposition *mid* "with" (cf. German *mit* "with"). The second element is *out* (<OE *útan*), which has or used to have the same meaning as *kül* "the outer side of something, the outside of something", the second component of the Hungarian postposition. What follows may seem a bit far-fetched, viz. that both the Hungarian postposition and the English preposition contain an ablative element: the Hungarian first component *nél* has an ablative *-l* and the English preposition can also have an ablative function as in *I was impatient with indecision*.

In Quirk et al's analysis (1972:324) for "most senses of *with*, including that of instrument, *without* expresses the equivalent negative meaning ...". The main functions of *with* are:

- a. instrumental.
I drew it with a ruler.
She shifted a pebble with her shoe.
- b. comitative:
I had lunch with Miss Spenser.
I spent a last two days with my parents.
- c. manner-adverbial:
She walked slowly, slimly, with elegance.
His head turned on me with a snake-like swiftness.
- d. part: whole relationship:
There was a closed door with an iron knocker.
It was lit by one tall lamp with a dark shade.

In the latter function the meaning of *with* comes near to the meaning of *have*. Negative constructions are:

- a. I drew it without a ruler (i.e. I didn't use a ruler to draw it.)
 b. She might have reminded him of the time when he never went out in the evening without her.
 "Marjorie emlékeztethette volna azokra az időkre, amikor *nélküle* soha sem ment el este".
 c. At the same time he wasn't going to obey tamely and without protest.
 "De azt sem vállalhatja, hogy ellentmondás *nélkül*, gyáván megadja magát".
 d. Man can't live without a heart.
 "Az ember nem élhet szív *nélkül*".

On the basis of the statistical data to be found on page 107 it can be established that the most important equivalent of the Hungarian postposition *nélkül* is *without*. It must, however, be noted that there are other, mainly lexical means to express a meaning similar to [nélkül]. According to the table presented on page 107, first of all the prefixes *un-*, the negative particles *no*, *not* as well as the privative *-less* can be taken into consideration. Of the derivatives having the prefix *un-*, two main groups can be set up: a) derivatives having the suffix *-ly*, and b) negative past participle forms. Examples are:

- a. He felt annoyed with himself and also, unreasonably, with the Old Man.
 "Bosszankodott magára, s bár ok *nélkül*, az öregre is".
 Lucy shut her eyes and abandoned herself unresistingly, limply.
 "Lucy behunyta szemét, ée ellenállás *nélkül*, ernyedten türte csókjait".
 b. It was unprecedented.
 "Példa *nélkül* való kívánság volt".
 She left him unjustified, his guiltiness unpalliated.

"... otthagytta őt csillapítatlan büntudatával, mentseg *nélküli* büneivel".
 The same applies to derivatives with the prefix *in-*, with the exception that instead of the past participle forms in group b. we find adjectives. Examples are:

- a. The rain went sliding incessantly down the dirty glass of the window ...
 "A piszkos ablaküvegen szünet *nélkül* csorgott az eső".
 ... you could go on, almost indefinitely.
 "... igen, az ember szinte vég *nélkül* dolgozhat".
 b. It was like the labouring of Sisyphus and the Danaids, hopeless and interminable ...
 "Vesződött, mint Sziszifusz és a danaidák, reménytelenül és vég *nélkül*".
 ... his helplessness would have rendered her indispensable to his happiness.
 "... John tehetetlen lett volna a felesége szeretete *nélkül*".

In the following five sentences the meaning [nélkül] is expressed by the negative particles *not* and *no* or a negative element of another kind. In the

corresponding Hungarian sentences the postposition *nélkül* "without" having an ablative element is used:

- a. — Ten rounds, — Rampion went on. — No gloves.
 "Tíz menet, "folytatta Rampion. "Bandázs *nélkül*".
 b. But think how miserable you'd be if we didn't cluck!
 "Képzeld csak el, hogy maguk viszont milyen szerencsétlenek lennének a mi kotkodácsolásunk *nélkül*".
 c. What business had she to do subediting and Shorter.
 Notices for nothing?
 "Ingyen vállalja a szerkesztőségi munkát. Rövid recenziókat ír fizetés *nélkül*".
 d. Thy navel is like round goblet that wanteth not liquor ...
 "A te köldököd, mint a kerekded csésze, nem szükölködik nedvesség *nélkül* ..."
 e. Gladys ... thought of making a comment, and again said nothing, but sat down in silence before the typewriter.
 "Valami megjegyzésen gondolkozott, de aztán szó *nélkül* leült az írógép mellé".

In sentence e. the meanings *said nothing* and *in silence* are contracted and rendered by the single expression *szó nélkül* "without (uttering) a word".

Goal and source

In "A case of dissymmetry in linguistic orientation" Yoshihiko Ikegami argues that, though, from a logical point of view, the source and the goal are on an equal footing, language seems to manifest a dissymmetry in this respect, goal encroaching on the sphere of source. Ikegami bases his statement on the following linguistic facts:

- a. In phrases like *averse from/to*, *different from/to* the use of *to* is gradually in the increase at the sacrifice of *from*.
 b. In English, for example, the location adverbs *here* and *there* and the goal adverbs *hither* and *thither* have been neutralized as *here* and *there*, but the source adverbs *hence* and *thence*, on the other hand, have been changed into marked forms, *from here* and *from there*, respectively.
 c. With the goal-oriented verbs, such as *arrive* and *reach*, the source is very often treated as goal. For example, in the expression *ask a question of a person* the person is treated as a source whereas in *ask a person a question* the person is represented as a goal.

d. If we hear the clause *because he is tired*, we will want to hear the consequence, but if we hear *he is in bed*, we will not necessarily want to hear why he is in bed. In a more general way, if we hear that something has started.

there remains the expectation to be told that it has arrived at a certain point. On the other hand, if we hear that something has arrived at some place and ended its motion there, we feel quite satisfied with the description in spite of the fact that we are not told about the start of the motion.

The data assembled from *A magyar nyelv névtörérendszere* (The system of Hungarian postpositions) by A. Sebestyén (1965:242–7) back up Ikegami's claim. The following table shows the number of occurrences of sixteen postpositions:

SOURCE		GOAL	
felől "from"	232	felé "towards"	1371
elől "from before"	213	elé "before"	554
alól "from under"	227	alá "under"	419
közül "from among, out of"	592	közé "in between"	415
mellől "from beside"	72	mellé "to him, beside"	326
fölől "from above"	8	fölé "over, above"	121
mögül "from behind"	67	mögé "behind"	97
körül "around"	461	köré "around"	69

The data presented confirm Ikegami's claim in spite of the fact that in the cases of *közül* "from among, out of" and *körül* "around" we are faced with a reversed situation. But this contradiction is illusive; the most important function of *közül* "from among, out of" in Hungarian is the partitive. Consider the following:

Igen, nagy művész ... de nem a legnagyobbak *közül* való.

"Yes, a great artist ... but not one of the greatest".

Egy a kevés *közül*: elviselhető öregember.

"One of the few possible old men".

Talán minden férfi *közül* a leghetlenebb.

"The most impossible of them all, really".

According to the data to be found in the *Hungarian Etymological Dictionary* (II:623) the postposition *körül* "around" used to be an adverbial with an ablative function, answering the question *honnán?* "from where, whence". Its ablative function, however, had been repressed in a very early period of the development of the Hungarian language, and even in the earliest linguistic records it had a locative function. Some examples from *Point counter point* are:

Szája sarkában és szeme *körül* ráncok.

"There were lines round the eyes and at the corner of his lips".

Másfél stone arany az ágyéka *körül*.

"A stone and a half of gold round his loins".

Semantic islands

Lyons (1968:304) directs attention to the fact that, although the difference between inflexional variation and the use of prepositions (and we may add: or postpositions) is unimportant, there is "some empirical reason to suggest that, if a language has both inflexional distinctions and prepositions, the former will tend to have a more 'abstract' and the latter a more 'concrete' function ..." Furthermore, "word-order may be a more typically 'grammatical' device than inflexion, and inflexion more typically 'grammatical' than the use of prepositions".

I wish to illustrate Lyons's statement, according to which grammatical relations expressed by case inflexions are more abstract than those expressed by prepositions (and postpositions), by comparing the use of the English preposition *for* with that of some of its Hungarian equivalents.

Quirk et al. (1972:322) distinguish between actual and intended recipient. When the preposition *to* is followed by noun phrases denoting persons or animals, the meaning is actual recipient: *He sold the car to his next-door neighbour*. In similar Hungarian constructions as a rule the case inflexion variants *-nek* ~ *-nak* are used: "Eladta a kocsit a közvetlen szomszédjának". In contrast to the notion of actual recipient in sentences such as *He made a doll for his daughter*. In similar Hungarian construction either the postposition *számára* "for" or the case inflexion *-nak* "for" is used: "Készített egy babát a lányának/a lánya számára". In both instances the English prepositional phrase can be equated with an indirect object: *He sold the car to his next-door neighbour* ↔ *He sold his next-door neighbour the car* and *He made a beautiful doll for his daughter* ↔ *He made his daughter a beautiful doll*. In Hungarian approximately the same meaning can be expressed by simply changing the order of the nominal phrases.

It must, however, be noted that grammarians, Allerton (1978:26–30), for example, are rather sceptical as to the status of transformations. I quote: "It is a common experience in language study (and elsewhere) that a consideration of a few carefully chosen examples can allow us a neat, simple, even elegant solution; but that the more data we examine, the more complex the whole question becomes" (Allerton 1978:21). For example, sentences such as *Uncle Jim watched a television programme for Margaret* (Allerton's fourth *for* pattern) do not allow the prepositionless construction.

In the following section of the paper I am concerned with the three Hungarian equivalents of the English *for* marking the so-called "intended recipient". These are:

for ↔	↔ számára
	↔ helyett
	↔ iránt

Számára

The postposition *számára* "for" is the sublative form of the noun *szám* "number". In Sebestyén's opinion (1965:160) the meaning of *számára* contains the feature [indirectness], which harmonizes with Quirk et al.'s analysis, viz. "intended recipient". The following are data from *Point counter point*:

for	28
to	18
∅	18
miscellaneous	2
Total:	66

The comparatively high proportion of the preposition *to* as an equivalent of *számára* is surprising. One would have expected the predominance of *for*. It must, however, be noted that adjectives are more "conservative" than verbs, and *to* is mainly used with adjectives. Examples are:

But isn't the indifference natural to him? "De hát nem természetes állapot-e *számára* a közöny?"

Lots of my childhood is more real to me than Ludgate Hill here. "Gyermekkoromból sok minden valóságosabb *számomra*, mint itt a Ludgate Hill."

The constructional type with *számára* can roughly be identified with Allerton's second group (1978:27—8), which he characterizes the following way:

Verb: act of making;

Direct object: entity made;

Indirect object: eventual recipient=intended first owner.

Examples are:

Otherwise they wouldn't be able to pay the workers what they demand and make a profit for themselves. "... különben képtelenek lennének a munkások követeléseit teljesíteni, és a profitot is beztosítani a maguk *számára*."

... this was the state of being which nature and second nature had made normal for him. "Ennyit szabott meg *számára* a természet és a második természet."

It must, however, be noted that constructions having *for* in *Point counter point* rendered as *számára* have a structure differing from those treated by Allerton. In the majority of cases the predicate is: *be* + A/N, whereas Allerton's constructional type has a change-of-state verb as a predicate. The *for*-phrases as a rule are attached to a noun:

Lucy'd be rather a disaster for any man. "Lucy minden férfi *számára* katasztrófa."

... one after another, all lost their charm for him. "... egyik a másik után vesztette el *számára* vonzerejét."

Not a pleasant outlook for our children. "Nem túl kellemes kilátás a gyermekeink *számára*."

The following construction:

For him, she was still about seventeen. "*Számára* ma is tizenhét éves volt." contains an additional feature, viz. [think, suppose].

In many instances the intended recipient is not overtly expressed:

Pain and discomfort — that was all the future held. "Fájdalom és bánat — egyebet nem tartogat *számára* a jövő."

Justice for India had meant one thing before he visited the country. "Igazságot Indiának — valami egészen mást jelentett *számára*, mielőtt az országot megismerte volna."

His averted eyes left her a kind of spiritual privacy.

"Lesütött szeme legalább valamelyes szellemi magányt biztosít *számára*."

Almost everybody was in this respect a stranger. "E tekintetben csaknem mindenki idegen maradt *számára*."

Helyett

Allerton's fourth *for* group (1978:29—31) is the one in which the verbs take an affected object, and the person denoted by the indirect object benefits from the verbal activity in the sense that she or he is relieved of the need to undertake the activity herself (or himself). Allerton's examples are:

Uncle Jim answered some letters for Margaret.

Uncle Jim opened a window for Margaret.

Uncle Jim taught a class for Margaret.

Uncle Jim watched a television programme for Margaret.

In Hungarian this meaning is frequently rendered as *helyett* "instead of". The following table shows the number of occurrences of the English equivalents of the postposition *helyett* in *Point counter point*:

instead of	14
for	10
∅	7
Total:	31

The constructional types having *instead of* and *for* can be separated quite easily. Consider the following:

a. And so you grew a tail and hoofs instead of a halo and a pair of wings.

"És ezért patát és farkat növesztettél dicsfény és szárnyak *helyett*."

America with government departments taking the place of trusts and state

officials instead of rich men. "Amerika, csak trösztök *helyett* kormányser-vekkkel, gazdag emberek *helyett* állami hivatalnokokkal."

b. Hilda talked for two and was discreetly bold. "Hilda kettejük *helyett* beszélt, és tapintatos elszántsággal cselekedett."

And you can rebel enough for two. "Maga pedig kettő *helyett* is eleget lázadozik."

She had confidence for both. "Mary kettejük *helyett* bizakodott."

In Quirk et al.'s analysis (1972:673) *instead of* "involves a contrast, though it also indicates a replacement". *Instead of* as a rule is followed by a gerundial construction expressing an unrealized possibility.

In type b. the three-place predicate construction such as *Afraid I must ask you to do a little arithmetic for me* can be considered to be typical. The transitional type is: *The choice had been made for her*, in which the person who makes the choice is not expressed. In the other instances the semantic object is incorporated in the predicate: (*talk: have a talk, eat: do the eating, answer: give an answer, rebel: make a rebellion, confide: have a confidence, work: do (some) work, speak: give a speech*). Additional examples are:

I'll do the eating ... Enough for two. "Majd én kettőnk *helyett* eszem."

Mary answered for the others. "... válaszolta Mary a többiek *helyett* is."

It's the substitution of simple intellectual schemata for the complexities of reality; of still and formal death for the bewildering movements of life.

"Sokrétű valóság *helyett* egyszerű intellektuális sémák; az élet ijesztő mozgalmassága *helyett* a csöndes, formákba dermedt halál."

Iránt

The postposition *iránt* "for" is a set of configurations of the root *ir-* / *~ar-* to be found in the words *irány* "direction" and *arány* "proportion" + locative *-n-* and the locative *-t*. *Iránt* used to be a spatial postposition but in present-day Hungarian — after the fading of its original meaning — it is mainly used as an adverb of "accompanying circumstances" (Sebestyén 1965:58). The data from *Point counter point* are:

for	26
to	11
in	8
Ø	7
miscellaneous	12
Total:	64

Some of the examples are:

There were moments when his love for his mother turned almost hatred.

"Voltak pillanatok, amikor anyja *iránti* szeretete már-már gyűlöletbe csapott át."

The prolonged effort of writing blunted his enthusiasm for philosophical authorship. "De az írással járó hosszas erőfeszítés hamarosan lehűtötte lelkesedését a filozófiai alkotómunka *iránt*."

At the same time all felt a kind of gloating pity for the old man. "Mindnyájan pedig enyhe kárörömmel vegyes szánalmat éreztek az öregúr *iránt*."

The nouns occurring in the *for*-phrases in decreasing frequency are: *love* (6), *passion* (4), *affection* (2), *contempt* (2), *feeling* (2), *sympathy* (2). The following nouns occur only once: *ardour(s)*, *consideration*, *demand*, *dislike*, *enthusiasm*, *hatred*, *pity*, and *sentiment*.

Danes (1968) and Kirkwood (1973) argue that the object of *like* (one of the synonyms of *love*) is objective whereas the subject of *please* is a source (ablative). Kirkwood points to ablative *please*-paraphrases like those in the following:

The work pleases John.

The work gives John pleasure.

John derives pleasure from the work.

and non-ablative *like*-paraphrases such as:

He likes the work.

He has a liking for the work.

Kirkwood argues that in *I liked the play immensely* the adverbial *immensely* refers to the manner in which I reacted to the play, as opposed to *The play pleased me immensely*, which refers to the manner in which the play affects me.

In Sebestyén's analysis (1965:57) the original function of *iránt* was locative. In spite of all this in the ancient linguistic records there are a lot of data pointing to ablative orientation. What is more, the two directions are merged on the more abstract level: *érdeklődik valamiről, felől, iránt, után* "be interested in, be concerned with, make inquiries about, inquire after". The English examples point to bidirectionality. With the development of the system of abstract meanings, the original "concrete" meaning has eased so much so that in present-day English in some *for*-phrases a merging of course and purpose can be observed as in the following sentence: *It was a lame excuse for doing nothing* (Aksenenko 1956:116—20).

This double-facedness can be observed in *There were moments when his love for his mother turned almost to hatred* — the configuration *his love for his mother* refers to the fact that the person in question loves his mother but love is an emotion brought about by an outer stimulus, which in this case is the mother. The construction *That's why ... there's such a demand for higher education* differs slightly from this since the volitional feature of *demand* defines the orientation of the *for*-phrase.

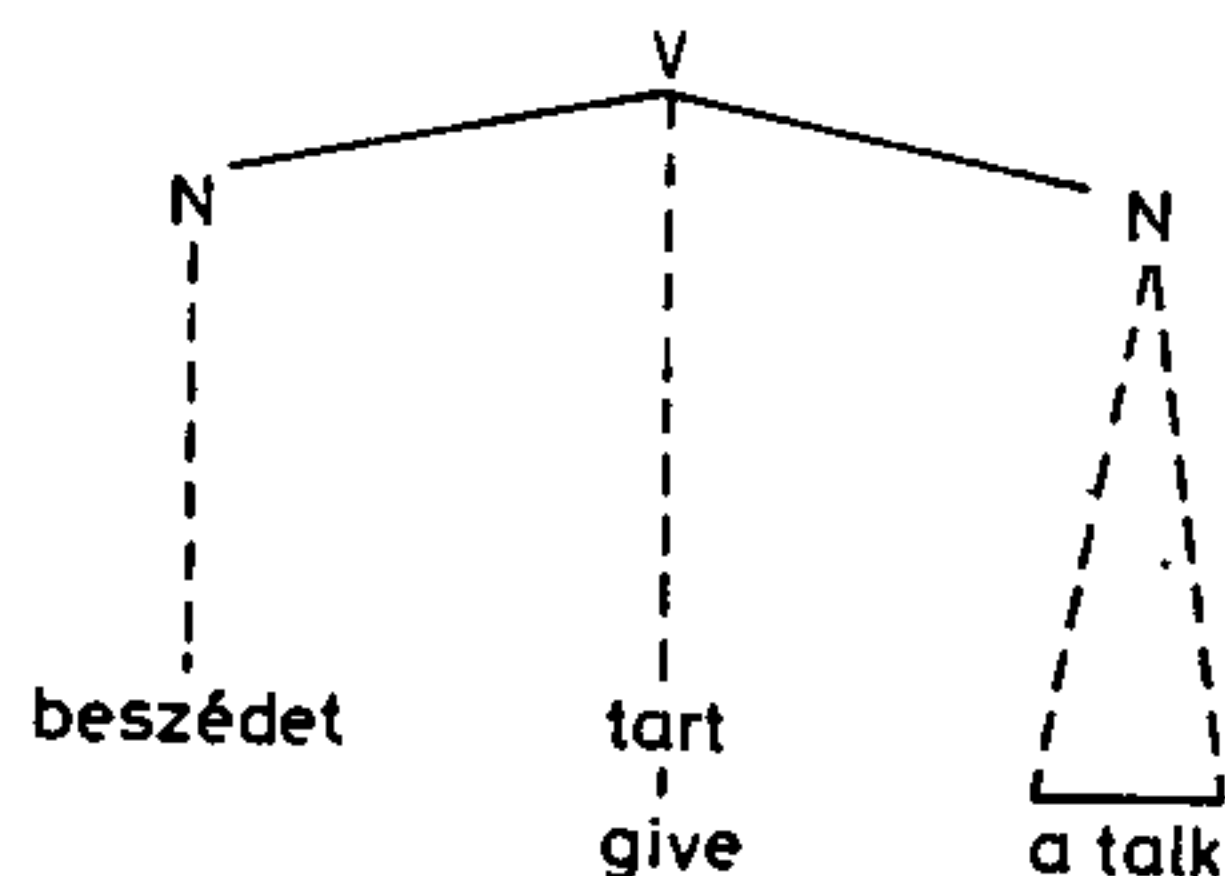
The data presented seem to confirm Lyons's statement, according to which inflexions tend to have a more abstract and prepositions and postpositions a more concrete function. And, as we have seen, in Hungarian there are at least three postpositions to mark grammatical relations marked by *for* in English:

a. Lucy'd be rather a disaster *for* any man. "Lucy minden férfi számára katasztrófa."

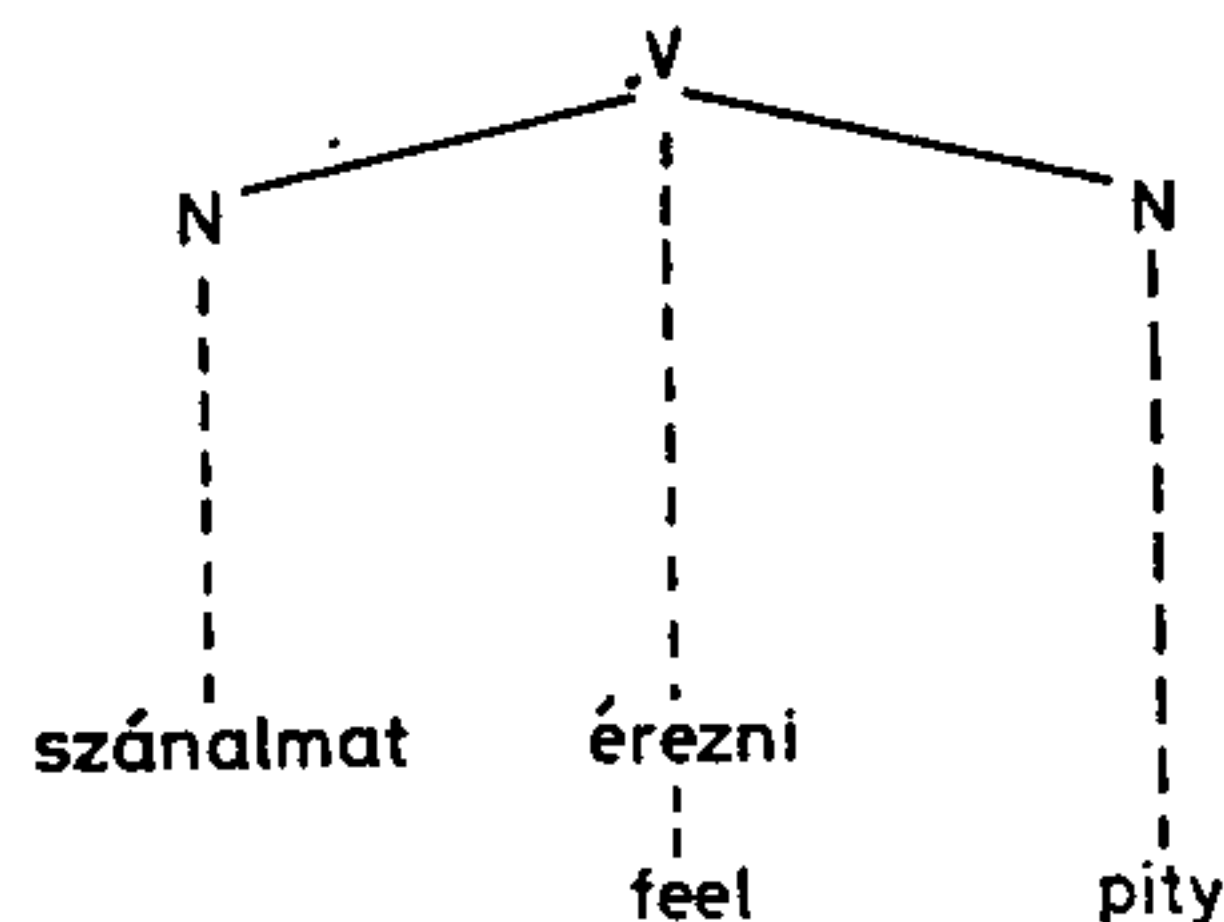
b. Hilda talked *for* two and was discreetly bold. "Hilda kettejük helyett beszélt, és tapintatos elszántsággal cselekedett."

c. At the same time all felt a gloating pity *for* the old man. "Mindnyájan podig enyhe kárörömmel vegyes szánalmat éreztek az öregúr iránt."

In a. the verb *be*, in b. the verb *talk*, in c. the verb *feel* (in combination with the emotive noun *pity*) belonging to different semantic classes are used. In Hungarian as a rule the present tense form of the verb *van(ni)* "be" has no surface structure realization but in the past tense its use is compulsory: *Lucy minden férfi számára katasztrófa volt* (the past tense form of the verb *van* "be"). In b. *talk* and *beszél* incorporate an absolutive (a semantic object): *give a talk* "beszédet tart". The configuration can be diagrammed something like this:



which resembles the configuration in c.:



with the exception that *feel* is stative whereas *talk* is a communicative verb.

The generalizations that present themselves are: a) the *for*-phrases contain a noun denoting a person (the intended recipient), b) the differences in the

ways of expression are matched with semantic differences, and last but not least c) the nouns in the *for*-phrases and the three classes of verbs attached to them form small semantic islands in the vocabulary.

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