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Edited by
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HOW CAN COGNITIVE LINGUSITICS HELP US WITH SECOND LANGUAGE ACQUISITION: A CASE STUDY OF THE RUSSIAN VERB *IDTI*[*]

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Polysemy oftentimes poses problems for L2 learners and the traditional pedagogical solution usually resorts to memorization. In Robinson and Ellis (2008), however, many contributors address the advantages of adopting Cognitive Linguistics principles in SLA. Following this line of research, this case study investigates the conceptual motivation of the polysemous Russian motion verb idti 'to walk, to go'. Instead of taking a purely lexical semantics approach, I adopt a constructional perspective to polysemy. Based on my current data, five constructional frames are identified, with the spatial meaning "unidirectional linear movement of a self-propelled mover" shared across the board. This study suggests that the same conceptual base, when different components are highlighted, may give rise to diverse scenarios that somewhat guide and license the possibilities of meaning extensions. In addition, encyclopedic and semantic specifications of each motion component are indispensable for language users to "make sense" out of a particular constructional frame.

1. INTRODUCTION.

According to one of its working definitions, polysemy is "the association of two or more related senses with a single linguistic form." (Taylor 1995 [1989]: 99) Polysemy thus follows the economy principle of language use in the sense that the least number of forms are used to convey the greatest number of meanings. Even though polysemy is endemic in language, it never seems to cause communication problems for native speakers. From second language learners' point of view, however, polysemy oftentimes breeds frustrating (and sometimes embarrassing) pitfalls that keep them from acquiring excellent command of the target language.

The traditional pedagogical solution to polysemy usually resorts to memorization. In a recent volume coedited by Robinson and Ellis (2008), however, a great number of contributors address the advantages of adopting Cognitive Linguistics (hereafter CL) principles (e.g. conceptual metaphors and metonymies) in Second Language Acquisition (hereafter SLA). Among many others, one aspect where SLA could benefit from CL lies in the fact that CL emphasizes the conceptual motivation of conventional usage. As Langacker (2008: 72-73) puts it, "though it [conceptual motivation] has to be learned, it represents a particular way of construing the situation described. With proper instruction,

the learning of a usage is thus a matter of grasping the semantic 'spin' it imposes, a far more natural and enjoyable process than sheer memorization."

Inspired by such insight, this present case study is intended to investigate the conceptual motivation behind the multiple meanings traditionally associated with the Russian motion verb *idti* 'to walk, to go', in the hope of reducing the strain of memorization on the part of L2 learners. In addition, since the basic units of linguistic representation recognized in CL are constructions (Robinson and Ellis 2008: 4), or form-meaning mappings, I shall adopt a constructional perspective to polysemy, instead of taking a purely lexical semantics approach. By grouping the uses of *idti* into different constructional frames (cf. *behavioral profile* in Gries and Divjak's (forthcoming) use of the term, see below), I will show how its various senses are motivated and the verbal meaning coerced in each frame.

In addition to this introduction, the organization of this paper is as follows: Section 2 briefly reviews some fundamental principles of CL that are relevant to SLA as well as previous studies on polysemy; Section 3 outlines the state of affairs pertaining to Russian motion verbs in general; Section 4 examines the various senses of *idti* in terms of constructional frames; finally Section 5 summarizes this study and puts forward some suggestions for future research.

2. LITERATURE REVIEW.

2.1 COGNITIVE LINGUISTICS AND SECOND LANGUAGE ACQUISITION.

Cognitive Linguistics, which emerged in the early 1970s, holds that linguistic structure is a reflection of conceptual structure, and that language is a perfect locus to study "patterns of conceptualization" (Evans and Green 2006: 5). As opposed to other theories of language, moreover, CL has two important distinguishing tenets, which are discussed in Tyler and Evans (2001: 725). The first one is that meaning is EMBODIED in the sense that representations of meanings are reified in the form of schematic image schemas that arise from "perceptual reanalysis" of recurring bodily experiences in the physical world. The other tenet is that meaning is NON-DISCRETE in the sense that categorizations of meanings are structured in an array of continuums, with some of the members being more prototypical than others.

As is clear from above, Cognitive Linguistics lays strong emphasis on the role meaning plays in language. In fact, when discussing the potential utility of Cognitive Grammar for language instruction, Langacker (2008) points out three features of CL and two of them are related to meaning. The first one is what he calls "the centrality of meaning", that is, meaning, rather than syntax, is central to language since syntax merely serves to the purpose of conveying meaning from the perspective of language users. The second feature is termed "the meaningfulness of grammar", by which he means that grammar also has semantic import, however schematic it may be, since grammar and lexicon are simply gradations on a continuum of symbolic structure.

The utility of CL principles in SLA not only remains on the theoretical level, but also finds support in some empirical studies. Langacker (2008), for instance, cites two such examples. According to Kövecses (2001), apprehension of the metaphorical motivation of idioms yields a more effective learning result. The second example comes

from Kurtyka (2001), which shows that teaching phrasal verbs using cognitive semantic descriptions helps language learners understand their semantic rationale and thus acquire a better grasp of the combinations between verbs and particles.

2.2 STUDIES OF POLYSEMY.

As reviewed in Gries (2006), there are generally two types of approaches to the investigation of polysemy. One is called the "cognitive-linguistic approaches". In this tradition, it is shown that the multiple senses associated with a polysemous form are structured in a radial category, and that for every polysemous form there is usually a prototypical sense to which all the other senses are closely or remotely related. An early example of such an approach is analysis of the English preposition *over* done by Brugman (1981), Lakoff (1987), and then Brugman and Lakoff (1988). To them, almost every minimally distinct image schema is considered a separate sense, such as the examples in (1) (taken from Lakoff 1987: 421). Since the hill in (1)a is both horizontally and vertically extended while the wall in (1)b is only vertically extended, they are believed to illustrate different image schemas and count as separate senses.

(1)   a. *The plane flew over the hill.*
        b. *The plane flew over the wall.*

Lakoff's model is often called the "full-specification approach" since it proliferates the number of senses without constraints, and that many of the proposed senses are merely situation-specific in nature, rather than generalizations over usage situations. Unsatisfied with this model, Tyler and Evans (2001) (and also Evans and Green 2006) argue for the "principled-polysemy approach" by suggesting two criteria for determining distinct senses. Given the general assumption that an adposition (such as *over*) code a spatial configuration between two entities, a sense is considered separate only when the event it describes is not purely spatial and/or when the spatial configuration it codes is different. The other criterion is that instances of a separate sense ought to be context-independent, that is, a separate sense cannot be inferred from another sense and its contextual information.

On the other hand, the second line of research on polysemy is called "corpus-based lexicographic approaches". Gries (2006) mentions two forerunning studies of this type. First, Atkins (1987) investigates polysemy in terms of what she calls "ID tags", which are semantic and morphosyntactical specifications of the constituents that co-occur with a polysemous form in the same clause. ID tags of a polysemous verb may include verb forms, transitivity, the clause types in which it occurs, the semantic properties of the subject, and collocational prepositions, as shown in Table 1.

		'fast pedestrian motion'	'to manage'
verb form	+	*ran*	*run* (past part.)
	-	*runs*	*ran*
transitivity	+	intransitive	transitive
	-	transitive	intransitive
clause type	+	main clause, imperative clause	zero relative clause, zero subordinate clause
	-	(zero) relative clause interrogative clause	main clause
subject	+	human, animate	organization/institution
	-	concrete objects, organization/institution	-
preposition of following PP	+	towards, for, down, after, up	0
	-	-	-

TABLE 1. SELECTED ID TAGS FOR THE TWO MOST FREQUENT SENSES OF TO RUN (GRIES 2006: 86).

Second, Hanks (1996) suggests analyzing the multiple uses of a verb with respect to its "behavioral profile", by which he refers to the verb's complementation patterns as well as the semantic role generalizations of its co-occurring elements. Gries and Divjak (forthcoming) later on extend the notion of behavioral profile to include a complete inventory of elements that co-occur with a particular word within a clause.

In light of previous research on polysemy, I shall analyze the polysemous Russian verb *idti* 'to walk, to go' by not only focusing on the conceptual motivation of its multiple senses but also on the holistic constructional frames in which each sense of the verb is coerced. Before that, an overview of motion verbs in Russian is necessary in order to appreciate the verb *idti* in a broader context of the Russian language.

3. MOTION VERBS IN RUSSIAN.

As in other Slavic languages, aspect in Russian is marked morphologically on the verb. Accordingly, most Russian verbs have two aspectual forms, one for imperfective and the other for perfective, and in most cases the imperfective stem expresses both progressive and iterative aspect. Take the verb "write" for example. The imperfective stem is *pisa-* while the perfective stem is *napisa-*, as shown in (2)a and (2)b respectively.[1]

---

(2) a. Â   pisa-l   pis´mo.

 1SG.NOM write.IPFV-PST.M letter.ACC
'I was writing the letter.' [Progressive Imperfective]
'I wrote on the letter several times. [Iterative Imperfective]

 b. Â   napisa-l   pis´mo.

 1SG.NOM write.PFV-PST.M letter.ACC
'I wrote the letter.' [Perfective]

However, motion verbs in Russian have two separate stems for the imperfective aspect, one for progressive and the other for iterative. In the literature of Slavic linguistics, the dichotomy of progressive versus iterative motion verbs is sometimes termed as determined versus non-determined or unidirectional versus multidirectional. Wade (1992), for instance, adopts the last pair of terms and summarizes the distinction between these two aspectual stems in terms of whether the denoted movement involves one or multiple directions, as in (3).

(3)   *Dichotomy of imperfective motion verbs in Russian* (Wade 1992: 339)
         a. Unidirectional: denotes movement in one direction
         b. Multidirectional: denotes movement in more than one direction, movement in
            general, habitual action, and return journeys

The contrast between unidirectional and multidirectional motion is illustrated in (4). While (4)a depicts a one-way journey to the factory on foot (thus unidirectional), (4)b portrays a to-and-fro walking movement in the room (thus multidirectional).

(4) a. Â   id-u   na zavod.

 1SG.NOM walk.PROG-1SG.NPST to factory.ACC
'I am walking to the factory.' (Wade 1992: 339) [Unidirectional]

 b. Ona   hodi-t   po   komnate.

 3SG.NOM.F walk.ITE-3SG.NPST round room.DAT
'She is walking round the room.' (Wade 1992: 339) [Multidirectional]

Furthermore, motion verbs in Russian lexically distinguish between different means of motion (e.g. on foot, by vehicle, in the air, in water, etc.), but not moving directions with respect to a certain reference (e.g. go versus come). As Table 2 below shows, two types of imperfective verbs along with four kinds of means of motion give rise to eight different verbs. Notice that the meanings of these verbs are in fact more general than what their English glosses suggest. For instance, since *plyt'* denotes unidirectional movement in water, it could mean "swim", "float", "sail", or any other kinds of one-way motion that takes place in water.

	On foot	By vehicle	In the air	In water
Unidirectional	*idti* 'walk'	*ehat'* 'ride'	*letet'* 'fly'	*plyt'* 'swim'
Multidirectional	*hodit'* 'walk'	*ezdit'* 'ride'	*letat'* 'fly'	*plavat'* 'swim'

TABLE 2. SOME PAIRS OF IMPERFECTIVE MOTION VERBS IN RUSSIAN.

In spite of its status within the paradigm of Table 2, that is, denoting unidirectional movement on foot, the verb *idti* 'to walk' is conventionally associated with a great number of physical and metaphorical senses of motion that do not involve feet at all, including "to fall", "to be delivered", "to suit", "to play", "to operate", just to name a few. Nesset (2007) argues that *idti* is used as a generalized motion verb because it represents a prototypical anthropocentric motion event, which involves no vehicle (as opposed to "drive"), no impediments (as opposed to "climb"), normal speed (as opposed to "run"), erect posture (as opposed to "crawl"), and movement on the ground (as opposed to "swim").

Given this polysemous nature of *idti*, the aim in next section would be to search for conceptual motivation of the multiple meanings traditionally associated with *idti*, in the hope of reducing the strain of memorization on the part of L2 learners. Instead of taking a purely lexical semantics approach, I shall adopt a constructional perspective to polysemy by grouping the senses of *idti* into five constructional frames, and then looking into how its "senses" are motivated and the verb coerced in each frame.

4. CONSTRUCTIONAL FRAMES OF *IDTI*.

Just like its English equivalent (or strictly speaking, approximation) "to walk", or more generally "to go", the Russian motion verb *idti* has a great number of conventional meanings of its own. In order to find them out, four dictionaries are cross-referenced, including Russian-English Dictionary, Collins Reverso Online (hereafter CRO), Russian-English Dictionary, Happer Collins (1994; hereafter HC), New Russian-Chinese Dictionary (1992; hereafter NRC), and Central Russian-Chinese Dictionary (1995; hereafter CRC).[2] On a maximum consensus of these dictionaries, thirteen senses are identified (which are by no means exhaustive), as given in (5).

(5)   *Thirteen senses of the Russian motion verb IDTI*
       1. to walk, to go;
       2. to come;
       3. to be forthcoming, to be approaching;
       4. to be delivered or transferred;
       5. to fall;
       6. to range, to stretch;
       7. to be necessary or required for something;
       8. to suit, to be appropriate;

---

[2] The Collins Reverso Online Dictionary is available at http://dictionary.reverso.net/russian-english.

9. to carry out, to perform;
10. to sell;
11. to be in progress, to be on;
12. to operate, to be running;
13. to play.

Meanings as divers as those listed above which are expressed by the same linguistic form can be very frustrating to second language learners. However, if we focus on the conceptualizations of the target language, rather than on translations of the source language, the relations between senses will become more transparent, as we will see later on.

Syntactically, *idti* is an intransitive verb that takes only one core argument, which is for sure the subject of a clause. Conceptually, the spatial meaning of *idti* denotes a motion event, whereby a Figure, or the focal entity, moves unidirectionally with respect to some kind of Ground, or the reference entity, be it a Departure, Traversal, or Arrival (see Talmy 2000). In addition to Figure and Ground, other common spatial semantic components include Path (i.e. the holistic trajectory along which Figure moves), Deixis (i.e. the moving direction of Figure with respect to some conceptualizer, usually the speaker), Manner (i.e. the way Figure moves), Medium (i.e. the entity by means of which Figure moves), and Time (i.e. the temporal span within which Figure moves). Thus, the conceptualizations of a motion event can be schematically represented as in Figure 1.
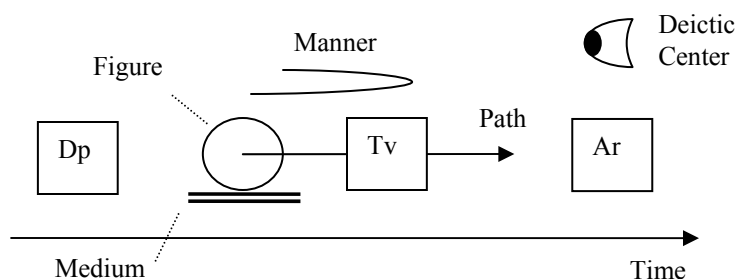
FIGURE 1. CONCEPTUALIZATIONS OF A MOTION EVENT.

Based on my current data, which are drawn from the four dictionaries mentioned above and to a lesser degree Russian National Corpus (hereafter RNC), five constructional frames of *idti* are identified, including Motion plus Path and Ground, Motion plus Manner, Motion plus Time, Motion plus Medium, and finally Motion conflated with Deixis.[3] Among them, the spatial meaning "unidirectional linear movement of a self-propelled mover" is shared across the board, and thus constitutes the basis of meaning extensions in each construction. In what follows, I discuss how each extended sense of *idti* is motivated in light of constructions and the semantic specifications of motion components.

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[3] Russian National Corpus is originally called Национальный корпус русского языка 'National Corpus of the Russian Language', which is open to public access at http://www.ruscorpora.ru/search-main.html.

4.1. MOTION-PATH-GROUND.

The first constructional frame involves Motion plus Path and Ground, and the correspondence between semantic and syntactic components of this frame is summarized in Table 3. Since Path and Ground are foregrounded and other semantic components backgrounded, the conceptualizations of this construction can be represented as in Figure 2.

Semantic components	Figure	Motion	Path	Ground
Syntactic components	Subject NP	Verb	Preposition	Oblique NP

TABLE 3. THE MOTION-PATH-GROUND CONSTRUCTION.
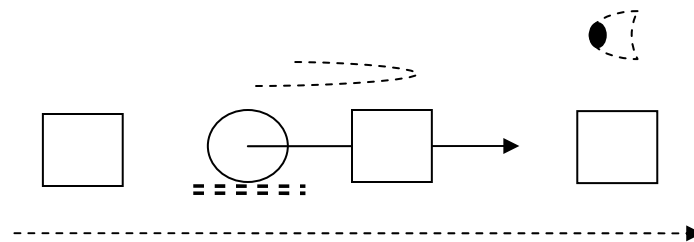
FIGURE 2. CONCEPTUALIZATIONS OF THE MOTION-PATH-GROUND CONSTRUCTION.

First of all, if the Figure has, or at least is perceived to have, self-locomotion, the construction describes a unidirectional linear movement of the Figure. For instance, Natasha in (6)a and the train in (6)b has self-locomotion while the cloud in (6)c and the smoke in (6)d do not, but are instead perceived as having self-locomotion.

(6) a. Nataša   id-ёt   k   stoly.

   Natasha.NOM walk-3SG.NPST towards table.DAT
   'Natasha is walking toward the table.' (CRC: 373)

   b. Poezd   id-ёt   do moskvy.

   train.NOM walk-3SG.NPST Till Moscow.GEN
   'The train goes as far as Moscow.' (CRO)

   c. Oblaka   id-ut   po   nebu.

   cloud.NOM walk-3PL.NPST along sky.DAT
   'The cloud is moving in the sky.' (CRC: 373)

d. Iz   truby   id-ët   dym.

   out.of chimney.GEN walk-3SG.NPST smoke.NOM
   'There is smoke coming out of the chimney.' (CRO)

Since the most salient feature of a motion event is the perceptually continuous displacement across space, rather than physical properties of the moving entity, the Figures in (6) are equally compatible with the verb *idti*, regardless of their apparent differences in size and shape, since they are all perceived to move in one direction.

   If the Figure lacks self-locomotion, and is inanimate but mobile, it is inferred that the Figure is a transported theme that is delivered from one location to another, such as the documents and wood in (7). Since the Figures here cannot move by themselves, they must be transferred or delivered by some unspecified agent, which is backgrounded in this case.

(7)   a. Dokumenty   id-ut   na podpis´   k   direktoru.

      documents.NOM walk-3PL.NPST for signature.ACC towards director.DAT
      'Documents are delivered to the director for (his) signature.' (NRC: 302)

      b. Na fabriku   drevesina id-ët   iz   lesnuh   raionov.

      to factory.ACC wood.NOM walk-3SG.NPST out.of forest.GEN regions.GEN
      'Wood is delivered from the forest to the factory.' (NRC: 302)

   Similarly, the Figures in (8) also lack self-locomotion and are inanimate. Unlike those in (7), however, the Figures here are immobile and extended in space, such as street and mountain. In this case, there is a mismatch between the semantic properties of the Figure (e.g. its immobility) and the objective motion in the physical world indicated by the verb. As a result, the construction is reinterpreted as subjective motion in the mental world via the process of "subjectification" (Langacker 1991), also known as "fictive motion" (Talmy 1996).

(8)   a. Ulica   id-ët   čerez ves´   gorod.

      street.NOM walk-3SG.NPST through all.ACC city.ACC
      'The street runs through all cities.' (NRC: 302)

      b. Gornaâ   grâda   id-ët   s   severa   na ûg.

      mountain.NOM ridge.NOM walk-3SG.NPST from north.GEN to south.ACC
      'The mountain ridge ranges from the north to the south.' (NRC: 302)

   In cases where the Ground is the goal of motion and refers to some sort of action, such as decrease and compromise in (9), the construction means to carry out or perform

the corresponding action denoted by the Ground. This is possibly due to the metaphor "Instigation of Action Is Motion into a Container", or more generally "Action Is Motion."

(9) a. Id-ti   na   ubyl

     walk-INF into decrease.ACC

   'To decrease' (NRC: 302)

   b. Id-ti   na   kompromiss

     walk-INF into compromise.ACC
     'To compromise' (HC: 143)

As in (9), the end-point focus preposition *na* 'into' is also used in (10). However, both the Figure and Ground are inanimate in this case, and more importantly they are construed as having equivalent value. The general meaning of this construction can be described as "the consumption of Figure is necessary in order to obtain Ground", which I dub "loss and gain". Once again, the container schema is involved. In (10)b, for instance, when the Figure (i.e. money) goes into the container, it is consumed, or lost, and out of the container comes something new, which is the Ground (i.e. books).

(10) a. Na   kostûm id-ët   tri   metra   tkani.

     into suit.ACC walk-3SG.NPST three meter.GEN cloth.GEN
     'Three meters of cloth are required to make a suit.' (NRC: 302)

   b. Na kniki   id-ët   mnogo deneg.

     into books.ACC walk-3SG.NPST much   money.GEN
     'Lots of money is required to buy books.' (CRC: 374)

Finally, the idea of Figure moving towards Ground can also be reinterpreted as a subjective evaluation of the appropriateness between them. In (11), for example, appropriateness of the Figure is evaluated with respect to the Ground. Due to "profile restriction" (Langacker 1991), what is highlighted in this construction is not the process whereby Figure moves towards Ground as the linguistic structure would suggest, but the final state of motion wherein Figure stays close to Ground. Moreover, the semantic profile is "subjectified" in the sense that it shifts from an objective description of state to a subjective evaluation of state, that is, the appropriateness between entities.

(11) a. Vam   id-ët   èta šlâpa.

     2PL.DAT walk-3SG.NPST this hat.NOM
     'The hat suits you.' (HC: 143)

b. Èti   razgovory   k   gelu   ne id-ut.

these.NOM conversations.NOM towards business.DAT NEG walk-3SG.NPST
'These conversations are not appropriate in business.' (CRO)

4.2. MOTION-MANNER.

The next constructional frame involves Motion plus Manner, and the correspondence between semantic and syntactic components of this frame is summarized in Table 4. Since only Manner is foregrounded, the conceptualizations of this construction can be represented as in Figure 3.

Semantic components	Figure	Motion	Manner
Syntactic components	Subject NP	Verb	Adverb; Adverbials

Table 4. THE MOTION-MANNER CONSTRUCTION.
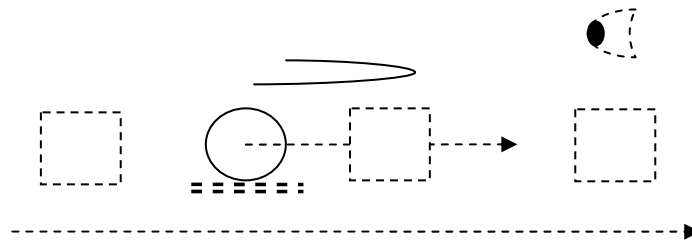
FIGURE 3. CONCEPTUALIZATIONS OF THE MOTION-MANNER CONSTRUCTION.

Like those in (6), the examples in (12) also describe a unidirectional linear movement of the Figure, which has, or at least is perceived to have, self-locomotion. The only difference is that this construction highlights Manner, and leaves Path and Ground backgrounded.

(12) a. On   ne slyš-it,   id-ët   bystro.

3SG.NOM.M NEG hear-3SG.NPST walk-3SG.NPST quickly
'He does not hear, (and) goes quickly.' (RNC)

b. Mašina   id-ët   so skorost´û 100km v čas.

    car.NOM walk-3SG.NPST at speed.INS 100km in hour.ACC
    'The car is going at 100km per hour.' (CRO)

       If the Figure is some kind of machinery that does not have self-locomotion, such as the watch in (13), the construction is reinterpreted as describing an internal movement, that is, operation of the machinery, since external movement is unlikely in this case.

(13) Moi   časy   id-ut   medlenno.

    1SG.POSS.NOM watch.NOM walk-3PL.NPST slowly
    'My watch runs slowly.' (CRO)

    When the Figure is some article of trade, such as goods and dresses in (14), the unidirectional movement of Figure is extended to express transaction of goods via the metaphor "Transaction Is Motion". This meaning extension is motivated since commodities are normally sold from the seller to the buyer, which is unidirectional in nature.

(14) a. Tovar   horošo id-ët.

    commodity.NOM well   walk-3SG.NPST
    'The goods sell well.' (NRC: 302)

    b. Plat´â   ustareluh   fasonov   id-ut   po snižennym   cenam.

    dresses.NOM outdated.GEN styles.GEN walk-3PL.NPST at reduced.DAT prices.DAT
    'Dresses of outdated styles are sold at reduced prices.' (NRC: 302)

4.3. MOTION-TIME.

The third constructional frame involves Motion plus Time, and the correspondence between semantic and syntactic components of this frame is summarized in Table 5. In this case, what is foregrounded is the time during which the movement of Figure takes place, so the conceptualizations of this construction can be represented as in Figure 4.

Semantic components	Figure	Motion	Time
Syntactic components	Subject NP	Verb	Adverb; Adverbials

TABLE 5. THE MOTION-TIME CONSTRUCTION.
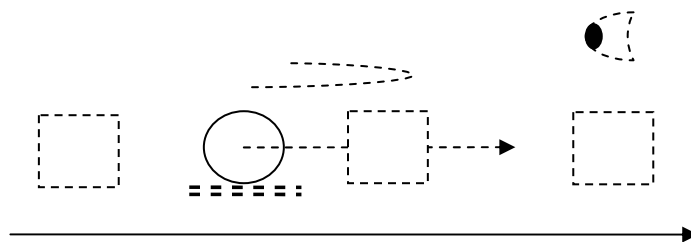
FIGURE 4. CONCEPTUALIZATIONS OF THE MOTION-TIME CONSTRUCTION.

Like the last two constructions, this construction also describes a unidirectional movement when the Figure has, or at least is perceived to have, self-locomotion, as shown in (15).[4]

(15) Â   šël   tri   časa.

     1SG.NOM walk.PST.SG.M three hour.GEN
     'I walked for three hours.' (CRO)

If the Figure lacks self-locomotion, and it is inanimate and sequential, such as the exams and play in (16), the construction is then reinterpreted as describing the progress of Figure along a timeline. This extension is motivated by the metaphor "Progress Is Motion", whereby progress in the temporal domain is conceptualized as motion in the spatial domain.

(16) a. Sejčas id-ut   èkzameny.

        now   walk-3PL.NPST exams.NOM
        'The exams are in progress.' (CRO)

     b. Spektakl´ id-ët   dva časa.

        play.NOM walk-3SG.NPST two hour.GEN
     'The play goes on for two hours.' (HC: 143)

4.4. MOTION-MEDIUM.

The fourth constructional frame involves Motion plus Medium, and the correspondence between semantic and syntactic components of this frame is summarized in Table 6. Since the only foregrounded component is Medium in this case, the conceptualizations of this construction can be represented as in Figure 5.

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[4] The verb *šël* is a suppletive past tense form of *idti*. Other forms in the same paradigm include *šla* for a singular feminine subject, *šlo* for a singular neuter subject, and *šli* for a plural subject regardless of gender.

Semantic components	Figure	Motion	Medium
Syntactic components	Subject NP	Verb	Oblique NP

TABLE 6. THE MOTION-MEDIUM CONSTRUCTION.
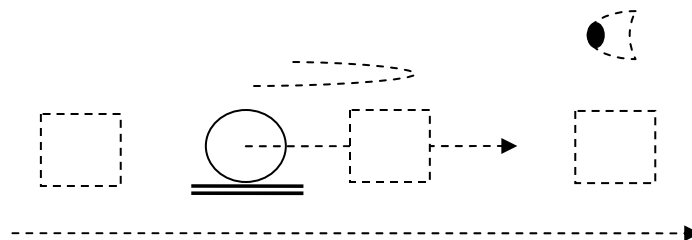
FIGURE 5. CONCEPTUALIZATIONS OF THE MOTION-MEDIUM CONSTRUCTION.

When the Figure has self-locomotion, and the Medium is some means of motion, such as the foot in (17), the construction describes unidirectional movement of the Figure.

(17) A   dal´še id-ëš´   peškom.

   and further walk-2SG.NPST on.foot.INS
   'And you walk further on foot.' (RNC)

But if the Medium is some piece in a game, such as the knight and ace in (18), then the construction describes players' moves in the game. In this case, the Figure is the player that does not move in real world, but it causes the pieces in game to move. This is inferable from our experiences in chess or a card game where players remain stationary while   making   their   moves   in   game   by   use   of   gaming   strategies.

(18) a. Id-ti   konëm

       walk-INF knight.INS
       'To play the knight (lit. to go by means of the knight)' (CRO)

      b. Id-ti   tuzom

       walk- INF ace.INS
'To play an ace (lit. to go by means of an ace)' (CRO)

4.5. MOTION-DEIXIS.

Finally, the last construction frame involves Motion and Deixis, both of which are conflated together in the verb. Usually, only the subject and verb are present, as shown in Table 7. Since deictic center is the only spatial component that is foregrounded in this case, the conceptualizations of this construction can be represented as in Figure 6.

Semantic components	Figure	Motion and Deixis
Syntactic components	Subject NP	Verb

TABLE 7. THE MOTION-DEIXIS CONSTRUCTION.
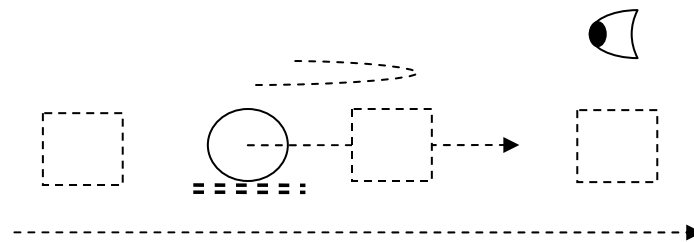
FIGURE 6. CONCEPTUALIZATIONS OF THE MOTION-DEIXIS CONSTRUCTION.

Once again, when the Figure has or is perceived to have self-locomotion, the construction describes self-propelled unidirectional movement of the Figure. However, unlike previous constructions, the Figure in this case always moves towards some deictic center, which is usually the speaker.[5] For example, the speaker in (19)a asks the Figure, or the addressee, to move towards him or her. Notice that the meaning of "moving towards the deictic center" is not due to the spatial deixis *sûda* 'here' in (19)a, but should be more generally attributed to the constructional components as a whole. In (19)b, where no spatial deixis is present, the construction still describes the Figure (i.e. the bus) as moving towards, rather than away from, the speaker.[6]

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[5] When the Figure is the speaker, the deictic center is shifted to the addressee since it is pragmatically implausible to say something is moving towards itself. Thus, *Id-u* 'walk-1SG.NPRS' means "I am coming", that is, "coming" from the perspective of the addressee.

[6] Motion away from the deictic center is expressed by the verb *ujti* 'to go away', as shown in the following example, where *ušël* is a suppletive past tense form of *ujti*:

Ušël *avtobus.*
leave.PST.SG.M   bus.NOM
'The bus has left.'

(19) a. Id-i   sûda!

     walk-IMP here
     'Come here!' (CRO)

  b. Id-ët   avtobus.

     walk-3SG.NPST bus.NOM
     'The bus is coming.' (CRO)

     If the Figure is some sort of precipitation, such as rain and snow in (20), then the construction is understood as describing the falling of precipitation, which is conceptualized as motion towards the ground, the generic deictic center.

(20) Id-ët   sneg/dožd´.

     walk-3SG.NPST snow/rain.NOM
     'It is snowing/raining.' (HC: 143)

     In addition to spatial domain, the construction is also applicable to temporal domain. If the Figure is a temporal term, such as winter in (21), the construction is reinterpreted as the approach of the temporal event to which the Figure noun refers. This is motivated by the conceptual metaphor "Imminence of a Temporal Event Is Motion towards Deictic Center", or more generally "Time Is Motion."

(21) Id-ët   zima.

     walk-3SG.NPST winter.NOM
     'Winter is coming.' (HC: 143)

As a last point, Table 8 below summarizes the five constructional frames of *idti* and the senses motivated therein across the spatial, temporal, and abstract domain (which is basically non-spatial and non-temporal), with the corresponding example numbers shown in parenthesis.

Constructional Frames	Domains		
	Spatial	Temporal	Abstract
Motion-Path-Ground	to walk; to go (6) to be delivered (7) to range (8)		to perform (9) to be necessary for sth. (10) to suit (11)
Motion-Manner	to walk; to go (12)		to operate (13) to sell (14)
Motion-Time	to walk; to go (15)	to be in progress (16)	
Motion-Medium	to walk; to go (17)		to play (18)
Motion-Deixis	to come (19)	to be approaching (21)	to fall (20)

TABLE 8. SUMMARY OF THE FIVE CONSTRUCTIONAL FRAMES OF IDTI
AND THE SENSES MOTIVATED THEREIN.

In addition, Table 9 recapitulates the cognitive semantic descriptions of the thirteen senses of *idti* listed in (5) (with the corresponding sense number indicated; e.g. S1 stands for the first sense in (5), S2 for the second, etc.), along with the encyclopedic and semantic specifications that are necessary in each motion semantic component so as for the verb to be coerced into the intended meaning.

Senses	Motion Semantic Components						
	Figure	Path	Ground	Manner	Time	Medium	Deixis
unidirectional movement (S1)	Self-propelled	√	√	X	X	X	X
delivery (S4)	Inanimate Mobile	√	√	X	X	X	X
extension (S6)	Inanimate Immobile Extended	√	√	X	X	X	X
instigation of action (S9)	Animate	*na*	Abstract	X	X	X	X
loss and gain (S7)	Inanimate (Material or Price)	*na*	Inanimate (= Figure in value)	X	X	X	X
appropriateness (S8)	Inanimate	∅	Animate	X	X	X	X
		k	Inanimate				
unidirectional movement (S1)	Self-propelled	X	X	√	X	X	X
operation (S12)	Machinery Immobile	X	X	√	X	X	X
transaction (S10)	Commodity	X	X	√	X	X	X
unidirectional movement (S1)	Self-propelled	X	X	X	√	X	X
progress (S11)	Inanimate Sequential	X	X	X	√	X	X
unidirectional movement (S1)	Self-propelled	X	X	X	X	√	X
move of pieces (S13)	Player In Game	X	X	X	X	Pieces	X
unidirectional movement towards the deictic center (S2)	Self-propelled	X	X	X	X	X	√
falling (S5)	Precipitation	X	X	X	X	X	√
imminence (S3)	Temporal Event	X	X	X	X	X	√

TABLE 9. SUMMARY OF THE THIRTEEN SENSES OF IDTI AND SPECIFICATIONS OF THEIR CORRESPONDING MOTION SEMANTIC COMPONENTS.

5. Conclusion.

The starting point of this study is a recent volume coedited by Robinson and Ellis (2008), where numerous contributors address the utility of Cognitive Linguistics principles in Second Language Acquisition. One of the major difficulties of acquiring a second language is the problem of polysemy. Even though polysemy never seems to a problem for native speakers, it oftentimes causes second language learners' to fall into a trap. Thus, to reduce the strain of memorization on the part of L2 learners, this case study investigates the conceptual motivation of the various senses of the Russian motion verb *idti* 'to walk, to go'. Instead of taking a purely lexical semantics approach, I adopt a constructional perspective to polysemy by analyzing the uses of *idti* in view of constructional frames, and then examining how its senses are motivated and the verb coerced in each frame. In this paper, five constructional frames of *idti* are identified, with the spatial meaning "unidirectional linear movement of a self-propelled mover" shared across the board. Aside from that, the cognitive semantic descriptions of other senses of *idti* in each constructional frame are summarized as follows: (i) Motion-Path-Ground: a. delivery of a transported theme, b. elongation of an extended entity, c. initiation of action, d. loss and gain, e. appropriateness between entities; (ii) Motion-Manner: a. operation of machinery, b. transaction of commodity; (iii) Motion-Time: progress of sequential events; (vi.) Motion-Medium: move of the pieces in game; and finally (v) Motion-Deixis: a. the falling of precipitation, b. the imminence of temporal events.

This study suggests that the same conceptual base, when different components are highlighted, may give rise to diverse scenarios that somewhat guide and license the possibilities of meaning extensions, as has been shown in Table 9. Moreover, we may extrapolate from this study to state that meanings of motion verbs are distributed over the motion components they co-occur with, rather than confined to particular lexical items, which is in line with Gries and Divjak's (forthcoming) belief that patterns within a "behavioral profile" of a word determine its different senses. Last but not least, encyclopedic and semantic specifications of each motion component (such as animacy, mobility, etc.) are indispensable for language users to "make sense" out of a particular constructional frame.

Admittedly, this study is preliminary, and some further studies still need to be done in order to testify the validity of my current analysis and its utility in Second Language Acquisition. For example, Gries (2006) conducts a corpus-based behavioral profile analysis of the English verb *to run*, and finds some statistical support regarding the issue of identifying prototypical meaning and separating distinct senses. A similar study could be done to the Russian verb *idti* by using the Russian National Corpus, a well-balanced corpus of spoken and written Russian. Since this corpus is grammatically and semantically tagged, it would be possible to find out the statistical correlations between the different senses of *idti* and the semantic specifications of its co-occurring elements as well as the constructional frames in which it occurs.

Moreover, it would be valuable to actually teach L2 learners of Russian the gist in Table 9 in a comprehensible manner (such as avoiding the use of jargons in CL), and then evaluate whether the learning process is aided by apprehension of the cognitive underpinnings.

Although individual variations among students (e.g. their native languages, learning motivation, memory, etc.) will surely interfere with the result, the more successful case studies we have, the more confident we can be of promoting the integration CL principles into the pedagogical design of L2 instruction.

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