"Understanding Metaphor in Some English Prepositions"

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ABSTRACT

Learning English prepositions is difficult and slow, prepositions are function words, so they are unstressed in sentences, this makes it in speaking are not articulated clearly or heard distinctly. Direct translation cannot be helped on because they are different from one language to another. Besides, the loose grammar rules governing the use of prepositions. Prepositions have literal and metaphorical meanings. Gamenon and Low (1999) indicates that "the universality and systematicity of groundly generic-level metaphors are more transparent and more easily understood by most second language learners but problems occur in linguistic choices with attempts at linguistic metaphor and pragmatic context."

The literal, spatial meanings of prepositions are the sense or the meaning learners use to characterize physical scenes, e.g.

1. He shoot himself 'in 'the foot.

   This can be interpreted in two sentences as performed literally to indicate an action contains a physical real gun, bullet, foot and injury. But this can be used figuratively as 'He committed a foolish act very much to his own disadvantage'.

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In our classrooms, prepositions are always taught to express its literal meaning without referring to its figurative and spatial meaning. So, this study aims at shedding light on the process of understanding the figurative and spatial meanings of some English prepositions and finding out the degree of understanding metaphor expressed by some prepositions in the English language by EFL students.

This study is limited to some prepositions, and the sample of this study is the fourth year students at Tikrit University/College of Education/English Department. A test is constructed. Its validity and reliability have been ascertained. Data has been analyzed and conclusions have been drawn.

1. Introduction
   1.1 The Problem

For variety of reasons learning preposition is difficult and slow, gradual process for EFL students. Prepositions are function words, they are unstressed in sentences, this makes it in speaking are not articulated clearly or not heard distinctly. Another problem is that prepositions are often conceptually different from one language to another, and direct translation cannot be relied on. The lack of correspondence means that a one-to-one translation will produce ungrammatical sentence. Besides, the loss of the rules governing the use of prepositions causes a lot of problems to EFL students.
Stockwell and Robson (2005: 56) explain that figurative and literal language are introduced in classical rhetoric ‘tropes’ or ‘figures of speech’. Metaphor is one of these tropes which can be understood as basic conceptual process of understanding one idea by using a word or a phrase that is familiar performed for another reference entirely. They also find that using metaphor can be seen as a type of mental mapping between two domains: A target (the new element that is being focused upon) and a source (which is used to reconfigure learners' understanding of the target). Evans and Green (2006: 290) describe that the distinction between the figurative and literal language use is the same as metaphorical and non-metaphorical language use. Literal language is language that directly expresses meaning rather than depending on metaphor. Literal language expresses our true meaning rather than depending on metaphor.

The metaphorical language expresses one idea in term of another. Lindstrimberg (2010: 12) says that the literal, spatial meaning of preposition are the sense or the meaning learners use to characterize physical scenes whilst metaphorical meaning is expressed by something else.

As university lecturers use metaphor for important functions, such as explaining and evaluating, our students may miss valuable learning opportunities (Littlemore, et al, 2011: 5)

It has been noticed that in our classroom, prepositions are taught depending on structure only, for learning literal meaning
without referring to the metaphorical meaning. So, this study tries to find out whether students at Tikrit University understand metaphor expressed in some prepositions or not.

1.2 Aims of the Study
This study attempts to shed light on metaphorical meaning underlying some English prepositions. Then, to find out EFL students' level of understanding metaphors in prepositions.

1.3 Limits of the Study
This study is limited to:
1. Some English prepositions.
2. The sample of this study is the fourth year students in English Department/ College of Education/ Tikrit University.

1.4 The Hypotheses
It is hypothesized that EFL students in the fourth year/ English Department/ Tikrit University cannot interpret the metaphorical meaning of English preposition.

1.5 The Procedures
The following practical steps have been followed in this study:
1. Review of related literature concerning English prepositions and understanding metaphor.
2. A test has been constructed, its validity and reliability have been ascertained.
3. Data has been analyzed.
4. Conclusions and recommendations have been drawn.
2. Review of Related Literature

2.1 Understanding

The main way in which we go beyond the communicated material is that we make inferences. To comprehend, understanding and remembering the message:

1. Constructing process—goes beyond the words and construct what is communicated.
2. Minimal process—do as little work as possible in comprehension: do just enough to make sense.
3. Inference—construction of a model of the complete structure that is communicated by the words and structure (Harely, 1945, P. 207–209).

Hence, context must provide more than just retrieval cues; it must also improve our comprehension, and this must then improve our recall. Context provides a frame for understanding text. The role of context and background information is a recurring theme in understanding how we understand and remember text, and its importance cannot be underestimated (ibid: 212)

The myth of objectivism is focused on internal aspects of understanding. What the individual finds meaningful and what makes his life the living. The old myth separate man from his nature. Then the objectivism, sees man as separate can master his nature. So, the
objectivist metaphors knowledge is power and science provides control over nature.

The subjectivist's assumption is that experience has no natural structure, therefore, there can be no natural external constraints upon meaning and truth.

Whilst the experientialist myths takes the perspective of man as part of his environment not separate from it. It focuses on constant interaction with the physical environment and with other people: It views this interaction with environment as involving mutual change.

Within the experientialist myth, understanding emerges from interaction, from negotiation with the environment and other people. It emerges in the following: the nature of our bodies and our physical and cultural on our experience, in terms of natural dimensions. We understand our experience directly when we see it as being structured coherently in terms of gestalts that have emerged directly from interaction with and in our environment.

The experientialist account of understanding provides a richer perspective on some of the most important areas of experience in our daily lives. Interpersonal communication and mutual understanding (When people who are talking don’t share the same culture, knowledge, values, and assumptions, mutual understanding is possible only through negotiation of meaning by being aware of and respect both the differences in your backgrounds and when differences are important.
The capacity for self-understanding presupposes the capacity for mutual understanding. Understanding ourselves come out of our constant interactions with our physical, cultural, and interpersonal environment. We seek out personal metaphors to highlight and make coherent our pasts, our present activities, and our dreams, hopes, and goals as well.

We are constantly performing ritual, like making the morning coffee by same sequence of steps each day, going to thanksgiving dinners and university lectures and so on to the most solemn prescribed religious practices.

Ritual is one kind of experiential gestalt since they are repeated structured practices, and unified aspect of experience. Religious rituals are typically metaphorical kinds of activities, which usually involve metonymies – real world objects standing for entities in the world as defined by the conceptual system of the religion. The metaphors we live by, whether cultural or personal are partially preserved in ritual. Cultural metaphors, and the values entailed by them, are propagated by ritual. So, our personal rituals are not random but are coherent with our view of the world and ourselves and with our system of personal metaphors and metonymies (Lakoff, Johnson, 1980 : P: 232–235).

From the experientalist perspective, metaphors is a matter of imaginative rationality, metaphor is a conceptual structure, it is not merely a matter of intellect – it involves all the natural dimensions of our experience, including aspects of our sense experiences: color,
shape, texture, sound, etc. which are aesthetic experience. Art is a matter of imaginative rationality and a means of creating new realities. Aesthetic experience can occur in any aspect of our everyday lives.

Political debate typically is concerned with issues of freedom and economics. Political and economic ideologies are framed in metaphorical terms. They can hide aspects of reality, but they matter more because they constrain our lives (ibid, P: 236–2378).

2.3 Connecting Meaning: Metaphor

The most recognizable figurative language is metaphor. A metaphor, as Aristotle understand it, is a phrase that does not carry the literal meanings of the words but is used to mean something else. Another way to think about metaphor is as the simple formula x is y, where x and y are semantically related in a way to make the metaphor interpreted. For example, the phrase:

1. My car is a lemon.
It is metaphor because the 'lemon' has the secondary meaning 'a defective vehicle'. In contrast to:

2. My car is a tree.
Fails as a metaphor because there is no meaning of tree that can be applicable to a car (Denham and Lobeck, 2010, P: 305).

Gaskell (2007: 211) deals with the conceptual metaphor as an abstract knowledge which results from a concrete conceptual domain of knowledge.
Aronoff and Rees-Miller (2003: 258) identify that metaphor is one of the strategies for deriving one idea from another.

Lakoff and Johnson (1980) indicates that there is no real distinction between metaphors and literal speech, because metaphorical meanings actually reflect our conceptual structures, how we view the world, also metaphorical conceptual structure influence how we behave. Metaphor for Lakoff and Johnson is not rhetorical device, but rather a way of perceiving the world that is woven throughout admiring language e.g. Argument as a war.

3. Your criticism were right on target.
4. You shot down all the argument.

Metaphor is a mental process, it is human thought processes. Reddy observes that our language about language is structured roughly by the following complex metaphors. Ideas (or meanings) are 'objects'. Linguistic expressions are 'container' communication is 'sending'.

The speaker puts ideas (objects) into words (container) and sends them along (conduit) to a hearer who take, the idea/ objects out of the word/ container.

The oriental metaphor is a kind of metaphorical concept, one that organizes the whole system of concepts with respect to one another, because most of them have to do with spatial orientation: up–down, in–out, front–back, on–off, deep–shallow, central–peripheral. There are physical basis e.g. 5. High status is up; low status is down.
The ontological metaphors serve various kinds of metaphors. These reflect the kind of purposes served. For example:

6. The rising prices. = (This can be an entity via the noun "inflation". This gives us a way of referring to the experience, ‘inflation’ is backing us into a corner.’ In this case, viewing inflation as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it, and believe that we understand it.

We are physical beings, bounded and set off from the rest of the world by surface of our skins, and we experience the rest of the world as outside us. Each of us is a container with a bounding surface and 'in–out' orientation. We project our 'in–out' orientation onto other physical objects that are bounded by surfaces. Rooms and homes are obvious container, moving out of one room and into another is moving from one container to another. We impose boundaries—marking off territory so that it has an inside and a boundary surface, whether a wall, a fence, or an abstract line or plane (Lakoff & Johnson, 1980 : P: 4).

We conceptualize our visual field as a container and we see as being inside it, when we look at territory (Land, floor space) our field of vision defines a boundary of the territory, the part that we can see, e.g.

7. He is out of sight now. (We use ontological metaphors to comprehend events, actions, activities, and states. Events and actions are conceptualized metaphorically as 'objects', activities
as 'substances', states as 'containers'. For example, 'a race' is an 'event', which is viewed as discrete entity. The race exists in space and times, and it has well-defined boundaries. E.g.

8. Are you going to the race? (race) as an object, various kind of states may also be conceptualized as containers. e.g.

9. He is in love.

10. He fell into depression. (Ibid, P: 32)

2.3 Prepositions

Trask (1993: 214) describes the forms of prepositions as member of lexical category which typically combines with a noun phrase to make a larger constituent. Burton–Robert (1986: 65) affirms that prepositions are often short expressions which indicate relation, often local relations in space or time. The notion of preposition is grammatical word governing and usually preceding a noun or pronoun and expressing a connection to another word or item.

2.3.1 The 'subject' and 'Landmarks' of prepositions

The most typical preposition is a word which says where one physical thing is located in relation to another.

11. There is a candle on the table.

In this example, the following can be said of function as a 'preposition of place. The phrase a candle refers to the preposition. The preposition locates the subject (the candle) in relation to the landmark (the table). Thus, the preposition tells us about the
structure of a physical scene. Both the subject and the landmark are tangible things, so we can say that on is being used spatially and also literally rather than figuratively (i.e. metaphorically).

2.3.2 People as subjects can figure as subjects and 'landmarks'
People too, can figure as subjects and landmarks, e.g.

12. This [photo] is her with her best friend.
Locating events in Time, as in:

The following example have subjects and landmarks that are quite abstract.

13. There is a party on Friday.

In this example, on is a preposition of time. The distinction between temporal and spatial senses may be psychologically real. Often the subject is a whole event, activity, action, or state of affairs, e.g.

14. The bomb went off near a gust house.
Landmark (a gust house) is not 'the bomb' or 'went off' but the overall event 'the bomb' went off overall.

2.4 Meaning and Form

The core meaning of a preposition is the one that refers to the cognitive domain of physical space, whereas other abstract senses tend to be derived from concrete, spatial senses by means of generalization or specialization of meaning or by transfer (Cuykens and Radden, 2002: xiii).

It is necessary to distinguish between the meaning of a preposition and its form. Basically, a meaning is always in
someone's mind. On the other hand a form (spelling and pronunciation) can be in a mind, i.e. held in memory or it can be concrete, i.e. visibly written or audibly spoken.

Meaning is used for big differences and sense for differences that are small. The literal, spatial meanings of prepositions are the meanings we apply in order to describe physical scenes. The meaning of a preposition may include some or all of the following: Geometrical (~ purely spatial, topological) meaning: This has to do with such purely spatial matters as whether the subject and landmark are near each other (close to, next to), whether they are far from each other (beyond) or (touching) against. Functional meaning goes beyond mere physical arrangement. For instance the geometrical meaning of on:

15. In a mirror on the wall" is simply that the mirror is in the contact with wall. (Lakoff, 1980, P: 10–13).

We can use the icons to aid us understand the functional meaning. Icons can be used to aid understanding also, e.g. ¶

Schematic pictures or icons such as a representation of one meaning of 'on'. corresponds to a 'fly on the wall' and corresponds to 'a fly on the ceiling'.

Spatial Meaning can be Extended towards more Abstract metaphorical senses (Requejo etal. 2008: 109–128)

Classifying Prepositions

Prepositions are classified by many means:
1. Classification by domain of application

<table>
<thead>
<tr>
<th>Space and time</th>
<th>Time</th>
<th>Space</th>
<th>Neither space or time</th>
</tr>
</thead>
<tbody>
<tr>
<td>At, by, from, in, on, through, to</td>
<td>After, during, until</td>
<td>Alongside, below, beside</td>
<td>Concerning</td>
</tr>
</tbody>
</table>

2. Classification by Specific Meaning

<table>
<thead>
<tr>
<th>General</th>
<th>Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>By</td>
<td>Alongside, beside, next to, in front of</td>
</tr>
<tr>
<td>In</td>
<td>Into, inside, within</td>
</tr>
<tr>
<td>On</td>
<td>Onto, on to of</td>
</tr>
<tr>
<td>Under</td>
<td>Below, beneath, underneath</td>
</tr>
</tbody>
</table>

3. Classification by shape at the landmark

1. The landmark is seen as a container/enclosure, space, around, or medium (e.g. water, air):

17. It is / out of room.

18. It went into/ out of/ through [movement along a path]

19. It scattered papers through /all through the room. [distribution]

2. The landmark is seen as a surface.

20. It is lying on/off/across the carpet. [location]

21. It went onto/off/across the carpet. [movement]

22. It scattered papers all across the carpet. [destination]
3. The landmark is seen as long and narrow (location)
   23. There is a ditch along the road.
   24. They scattered litter all through the road.
4. The landmark is seen as a point on a potential or actual path.
   25. It is toward /at/away from the school. [location]
   26. We went to/from/via the school [movement along a path]

4. Classification by the relevant axis

<table>
<thead>
<tr>
<th>Vertical</th>
<th>Above, under, beneath, underneath, on top of</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Horizontal, lateral to the viewer</th>
<th>beside, alongside, on the right, left, in front of, behind, beyond.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horizontal, front, back</td>
<td></td>
</tr>
</tbody>
</table>

5. Classification by Degrees of spatial / geometrical vs. functional meaning

<table>
<thead>
<tr>
<th>Hang the picture on the wall.</th>
<th>Spatial, + functional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Put down the cup.</td>
<td>Spatial – functional</td>
</tr>
<tr>
<td>Bitten by a dog.</td>
<td>–Spatial, + functional</td>
</tr>
<tr>
<td>He ate it up.</td>
<td>–Spatial, – functional</td>
</tr>
</tbody>
</table>

6. Classification by number of quite distinct meaning.

<table>
<thead>
<tr>
<th>Few meanings</th>
<th>Several meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Underneath, towards, away, below, against of, on, by</th>
</tr>
</thead>
</table>

Classification by Frequency

<table>
<thead>
<tr>
<th>High</th>
<th>medium</th>
<th>Low</th>
</tr>
</thead>
</table>
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<table>
<thead>
<tr>
<th>To, in, on, for, with, at from, by, up, out</th>
<th>Below</th>
<th>Alongside</th>
</tr>
</thead>
</table>

Classification by register (degree of formality)

<table>
<thead>
<tr>
<th>Formal</th>
<th>Concerning, regarding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visible in all registers</td>
<td>About</td>
</tr>
<tr>
<td>Informal</td>
<td>'bout</td>
</tr>
</tbody>
</table>

(Lakoff, 1980: P: 15–20)

Major non–spatial notions

English prepositions express non–spatial notions which can be very bit as important as the notions expressed by verbs.

<table>
<thead>
<tr>
<th>Abstract notion</th>
<th>Example expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agent</td>
<td>Written by Shakespeare</td>
</tr>
<tr>
<td>Cause</td>
<td>Die of/ from TB</td>
</tr>
<tr>
<td>Function</td>
<td>Far sitting on</td>
</tr>
<tr>
<td>Instrument</td>
<td>With a hammer</td>
</tr>
<tr>
<td>Manner</td>
<td>With a hair</td>
</tr>
<tr>
<td>Means</td>
<td>By hand, through hand</td>
</tr>
<tr>
<td>purpose</td>
<td>Went to buy bread</td>
</tr>
</tbody>
</table>

(Lakoff and Johnson 1989: P: 28)

2.6 The Metaphorical Meaning of Some Prepositions

A. Through: examples (27) expresses reification of experience.

27. The road to success come through hard work.

'Through' is used to express (being out) or (finished with) an experience or relationship, e.g.
28. His parents went through a better divorce when he was a child.

B. Out: extension/ expansion beyond former boundaries

29. She did it out of love: we say that melting butter spreads out—meaning that it is later boundary is an expansion of the original one.

30. Give your leaders each a gun and then let them fight it out themselves.

Out contributes to the image of the dual as an extended rather than brief event.

Out – from the beginning to the end it carries the idea of 'lasting until the end' of something.

31. JO Dorrie is hoping her doggy knows out for an emotional Wimbeldon Tarewell.

This 'full-extension', until—the end of sense of out readily invites us to feel that time itself is stretched drag out (a meeting) and talk out (a problem) (Lindstromberg, 2010: 39)

3. 'Out' can be seen in a wholly positive light figure/puzzle/think out a problem, work out (a strange).

– out– 'better than' a mass, the larger ability can be thought of as an expansion of the smaller one, e.g.

32. out, do, outperform, out, sing, e.g.

33. He's playing out of his skin to be honest and ... he's easily one of our most valuable players= a rugby player is described as playing better than ever.
Out= view point

Out (disappearance of something from a previous situation)

34. He's out [- unconscious]. Keep him warm until the ambulance come.

'Out' expresses 'not here' metaphorically.

35. The bridge was taken out by floods. [i.e. The bridge disappeared]

Also, expressing the inside observer standpoint is the (X) in exclude, extinguish, eliminate, exhausted, e.g.

36. Energy is gone off, rub/ wipe, put, die out ). Out of = out of portrays an action, as or place that can be entered or existed.

37. I managed to talk Liz out of doing more housework . = ('out of' portrays an action, as a space or place that can be entered or existed. The implication is that 'Liz' was in the decision space' where she was going to do more housework, but then the speaker helped her 'out' of it.

Out for extensional/ expansion beyond former boundaries.

38. Her legs have more meat on them and her face has filled out as well = expansion.

C. To: The basic meaning is to specify the endpoint of a path,

39. I went to their house = the endpoint of my path was their house.

- To with reference to landmark depending on the scale of our mental image of it.
40. I am going to Chicago (to see the sights) [It means that they live, 100 miles away].

41. Why don’t we go to my place?
[The landmark is not so near]

1. 'In' vs. 'into' in expressions of metaphor states are containers.
   e.g.

42. Be/fall in love (state)

43. A car in good. (condition)

From: for order or finishing

44. It's United from Liverpool from Arsenal.

As a diagram, this is:

![Diagram](https://via.placeholder.com/150)

Away for metaphorical taking and moving most metaphorical usages

If 'away' are clearly related to its basic meaning, e.g.

45. The Tigers ran away with the game after half time.

   Metonymically, game stands for something like 'victory', which is reified as a physical prize of some kind; metaphorically, the winning team, the Tigers, 'ran away' (from their opponents and the scene of the games) with the victory.

'Away' in the sense of gradual disappearance, e.g.

46. the movie ended and the violins faded away. It means relatively prolonged decrease and then disappeared means of transport—hence the motion of gradualness/prolongation.

- 'Away' expresses acting freely, again and again, e.g.

47. Water cooked machine guns firing away for 10 minutes.
In (44), 'away' contributes is metaphorical = the notion of prolongation/duration.

F. 'On' for metaphorical Contact. It expresses the burden metaphor:

Unwelcomed states and events are likened to physical the burden metaphor, whereby unwelcome states and events are likened to physical burdens borne by the landmark. e.g.

48. My car died on me = it means there is a lot of pressure on me. When you have something on your mind, your concerns are burdens that can hinder your mind's activity just like bearing a physical burden make it difficult for you to move around. In contrast, having something in mind involves a conception of the mind as in a container which can be full (of ideas) or empty:

49. I was a young man with more on his mind than in it. (Lindstrmberg: 2010: 39–61)

Such metaphorical burdens can be volunteered, e.g.

50. This round's on me. [– I 'll pay for this round of drinks]

'On' for forceful content from above. It does seem that on prototypically describes arranged where contact with the upper surface, like this:

Accordingly, on occurs in a range of expressions having to do with downward movement of a subject into a position of contact with a landmark.

e.g. jump /leap/ pounce on.

51. A cat pouncing on a mouse.
Again geometrical meaning of 'on' is about a subject in contact with the upper surface of a supporting landmark, like this:

This is the meaning we see in:

52. Most houses sit on a foundation.

G. Along: It is used in a number of phrasal verbs such as get along (with sb) contributes is the notion of unhindered linear progress. If two people get along they work or they live side by side, metaphorically moving through their lives or careers with purposes and behaviours that tend neither to clash nor to sharply diverge.

H. Between is used to express choosing, distinguishing.

53. You can choose between tea bags and loose tea.

54. It is not easy to distinguish between good and evil.

I. Beyond: far from on the other side

55. John's behavior is beyond any excuse.

J. Behind: because behind is particularly apt when the landmark obscures the subject. It is used metaphorically to refer to agents that are unknown or that might wish to remain unknown (41) refers to agents' motives.

56. People have long wondered if here was a grand conspiracy behind the assassination of President Lincoln.

If you want to push something like a vehicle, then from an intrinsic point of view, you will typically get behind it. Behind portrays the subject not just as hidden but also as a motivating force, e.g.

57. The power behind the throne.
58. Behind every powerful man is a strong woman.
K. Around expresses in all directions.
59. Look around you at the picture of your life.
'Around' expresses animals' movement.
60. Many students waste time fooling around.
61. Let's stop beating around the bush.
By 'incidental' or 'of secondary importance' by--product.
62. Scramble over it by running and jumping [manner].
63. The credit card industry is growing by leaps and bounds per annum.

In political discourse: Road map metaphors is exploited by the
UK Foreign Secretary (Jack Straw): to represent violence in the
Middle East.
64. "The peace process is at a fork in the road; Mr. Straw warned".
'There is a real risk that people on both sides become so hardened...
that they stumble down the other road towards more violence,
towards unilateral efforts redraw boarder.' (Jack Straw, reported in
Guardian Unlimited, 23 March 2004)
65. 'The end of the road is a cliff that both sides will fall off'. (Colin
Powell, reported in Guardian Unilimited 21 August 2003).

Both rely on some fairly conventional mappings from the
journeys source domains to aspects of purposeful, goal-directed
activities Straw's reference to 'a fork in the road' exploits the
conventional constructions of choices as points in a journey where
one has to choose between different possible roads Straw then describes what he sees as a current 'risk' via a metaphorical scenario in which two parties do not take the road indicated by the Road Map, but another road, which leads to a different destination (more violence... scenario, 2008, P: 111–112).

L. The very basic 'container image' schema has three main compound elements: an ineterior, an exterior and a boundary surface. The main consequence of its application is the creation of contrast between what is 'inside' and what is 'outside'. In this example, a pro–euro politician used the metaphorical 'in–out' apposition to warn that a delay decision to participate could cause difficulties for the UK in future.

66. 'The Longer we spent outside, the more difficult we may find to get in'.(The Independent, 31 December 1998)

   The application of the container image schema may emphasize the difference between what is 'inside' and what is 'outside' and may also involve notion of resistance and protection against pressure form entities outside the container (Chilton, 1996: 50–1)

   Blair defended the decision to invade Iraq; on the Labour Party front, he expressed the choice facing the party leader as follows:

67. Get rid of the false choice:
   Principles or no principles. Replace it with the true choice . Forward or back. 68. I can only go on one way.

   What Blair presents as 'the false choice' is the opposition between traditional Labour principles and the "lack" of principles that
the New Labour Party. The 'true choice' for the party leader, is contrast, is metaphorical and expressed in terms of movement in opposite directions: 'Forward or back'. Having set up this metaphorical opposition, Blair builds on it by implying that he can only move in one of the two directions, namely forwards; 'I can only go away. I 've not got a reverse gear'

Journey metaphors are highly conventional and pervasive in English. More specifically purposes are conventionally contrasted as destinations to be reached, so that movement forward trends, to correspond to positive change, development and success. In contrast, movement backwards conventionally corresponds to lack of success, negative change (Semion, 2008: 81).

N. Off
To express depression as a physical entity, e.g. 69. Whether perhaps you could shake it off. Someone had suffered from depression. So the speaker uses a metaphorical expression that construct depression as a physical entity. 70. "Shake it off". This expression is used to suggest the possibility that a sufferer may get better easily, and without any help or treatment. O. above is used to express the notion that there is 'close' to landmark. over is the subject does influence or have an effect on the landmark.
71. A dark cloud lay over the family.
Above = more than

72. The wind never got above force.
Above= for separation, exaltedness.

73. The action of public officials must be above suspicion ['not come in contact with dishonest practices.]

'Above' (for near) inaudibility being up (to eye level) is associated with special visibility. Since visibility may metonymically stand for other modes of perception (like when we say 'I see' what you mean in reply to something we hear), e.g.

74. I didn’t hear, his step above the high wind.

Q. 'Up' to express 'more'

75. The up is more metaphor is represented by a vast number of expressions, e.g.

76. Prices tend to go up.
For accumulation, e.g.

77. building up your saving.

U. Of

'Of' Constructions have the subject and landmark in reverse order.

78. The roof of the house is red.
'of' for integration of subject into landmark amounts to near identity of one to the other.

79. The state of California.

80. A photo of Canterbury – shows a Canterbury Scene.

'of' expresses Part–whole

81. The eye of a storm.

'of' to express an act:

82. Delivering of the goods.

'of' for integration of subject into landmark, near identity of one to the other, e.g.

83. The State of California

'Of' for 'passion' – the relationship between a thing and its possessor is far from being a matter of pure physical proximity.

–Use of possessive 'of' with respect to an animate landmark, particularly for individual humans or animals, is more formal, e.g.

84. a friend of mine (refers to a role that cannot exist without a counterpart.

'Of' implies 'departure' or 'separation'.

85. Do something of your own free will.

86. That was kind/silly of you. (Here the person is the source).

87. Take leave of someone.

'Of' (for Ptivatation)

88. Three unidentified persons ...robbed him of his money.
O. 'To' for metaphorical giving/sending e.g.

89. Transmit (forward, ...) this message to all our branches (Linstromberg, 2010, P. 33)

Up expresses more important, better'. The up is more important /Better metaphor (e.g. higher authority)

89. The young Sarkizy knew how to get up in the work.

'Up' means active, functioning, in good condition

90. e.g. get up.

91. Stir up trouble.

92. Rise up (against the government)

'Up' expresses completion, 'intensity', 'ease'.

93. First cut up the onion.

94. Dress up means (put on a complete set of clothes on', or dress briskly.

'Up' means 'in a good mood'. It suggests a positive mood.

95. Want to feel up, not down, after reading a women's interest magazine? (Lindstromberg, 2010: 194).

P. Systematic metaphors expressed by down may be co–active.

Since up is more, then down is less, e.g.

96. Prices are down.

b. Since up is more important, higher in rank, better, then down is less important , lower in rank, worse, e.g.

97. People can move up and down the social look down on somebody.
c. Since *up* is active, in force, then *down* is less active not in force.

Positive expressions, e.g.

98. Rub *down* (relax)

More negative expressions include:

99. The fire died *down*.

d. Since up is unsettled, then down is settled, e.g.

100. The deal is settled down (agreed).

*Down* does play a role in expressing the following negative concepts:

a. Rejection, e.g.

101. shoot *down*

b. Subjection, e.g.

102. Put *down* the rebellion.

c. Decline the quality or circumstance.

103. She *came down* in the world as a result of a relatives' misdoings.

d. Emphatic disappearance, e.g. *go down*

103. The drain (tube/ plug–hole), down– 'accessible'

104. I think it is sweet when a man offers to get something heavy *down* from the top of the shelf.

R: To= pointing (to invite a person to look along).

105. Attract sb’s attention to X.

III. The Practical Work
In order to find out the degree of understanding metaphor in some English preposition by the 4th year student /English Department/ College of Education, a test has been constructed.

Carter and Nunan (2001: 139) state that the test means a variety of method, of gathering information on a learner's language ability or achievement. Richard and Schmidt (2002: 155) explain that the purpose of educational test is to get information above L2/Fl learners efficiency and inefficiency.

Corder (1973: 363) affirms that test of communicative competence should provide situational as well as linguistic data. Besides, knowledge of culture and structure of society whose language we are testing.

The objectives of the test has been specified. See Table (1).

Table (1) Specification of the Test Objectives

<table>
<thead>
<tr>
<th>Q1:No.</th>
<th>Behavioural Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Test the students' ability to recognize the concept of direction.</td>
</tr>
<tr>
<td>2</td>
<td>Test the students' ability to understand and to test the students' ability to understand argument</td>
</tr>
<tr>
<td>3</td>
<td>Test force</td>
</tr>
<tr>
<td>4</td>
<td>Test understanding grasping</td>
</tr>
<tr>
<td>5</td>
<td>Test time is stationary</td>
</tr>
</tbody>
</table>
Validity has been ascertained by exposing it to a jury members. Its reliability has been estimated by using test–retest method and applying Pearson Correlation Coefficient, and it has been found (0.74). the test includes two question, scored out of
Each item is allotted 2 scores Appendix(A). Then, the test has been applied. The sample of the study consists of (50) students from the fourth year students in the English Department/ College of Education/ Tikrit University.

4.1 Analysis of the Results

This section consists of the analysis of the results obtained from the application of the test. The results obtained are treated as follows by finding the percentages and ranks of students' as shown in Table (2) correct responses.

<table>
<thead>
<tr>
<th>No.</th>
<th>Total Resp.</th>
<th>No. of Correct Resp.</th>
<th>Percentage of Success</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
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<td>14%</td>
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<tr>
<td>9</td>
<td>50</td>
<td>10</td>
<td>20%</td>
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<tr>
<td>10</td>
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<td>0</td>
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<tr>
<td>11</td>
<td>50</td>
<td>9</td>
<td>18%</td>
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<tr>
<td>12</td>
<td>50</td>
<td>7</td>
<td>14%</td>
</tr>
</tbody>
</table>
The rank ordering of students percentages of scores in Table (3) points out that the highest level of students' achievement is in Q2 item 3 that tests 'up' to express 'more' which is (30%), whereas the lowest level is in Q1 item 7 that tests the domain ideas are organism fore and item (10) that tests understanding change which is (0%). This indicates that the students are unable to understand metaphors in prepositions besides they do not know the domains of metaphor.

Table (3) Rank of Students' Scores

<table>
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<tr>
<th>No. of</th>
<th>score</th>
<th>No. of</th>
<th>score</th>
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<tr>
<td>1</td>
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<tr>
<td>3</td>
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<td>30</td>
<td>60%</td>
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<td>4</td>
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<td>20</td>
<td>40%</td>
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<td>5</td>
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<td>7</td>
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<td>10%</td>
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<tr>
<td>12</td>
<td>50</td>
<td>6</td>
<td>12%</td>
</tr>
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</table>
"Understanding Metaphor in Some English Prepositions"

Asst. Prof. Amra I. Sultan (Ph.D.)

<table>
<thead>
<tr>
<th>students</th>
<th>students</th>
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</thead>
<tbody>
<tr>
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<td>17.</td>
<td>4</td>
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<td>21.</td>
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<tr>
<td>22.</td>
<td>7</td>
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<tr>
<td>23.</td>
<td>7</td>
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</tbody>
</table>
The students’ mean scores is (7-46) and the median is (7) which points out the low level of understanding metaphor. See Appendix (B).

It has been found that all students’ scores are beyond the theoretical meaning. This indicates that all students have neither grasped the metaphorical meaning in prepositions nor its concept.

Conclusions

It has been concluded that:

1. Students in the English Department/College of Education/ Tikrit University scores are below average. That indicates low level of understanding the concept of metaphor.

2. Expression related to preposition up constitute 60% of the correct answer.

3. Understanding the domain of metaphor is unknown to most students.

4. Students are unaware of the metaphorical meaning in prepositions.

5. Students are better in expressing the metaphorical meaning of some preposition than relating then to the domain of metaphor.
Recommendations

It is recommended that:

1. Teaching grammar should be experiential.
3. Figurative language should not be limited to literature lesson, but it should be extended to grammar lesson.
4. The process of understanding should be tackled in our researches.
5. Concentration in syllabus should be on metaphorical meaning in specific.
6. Instructors should be trained in in-service training courses for using genre and rhetorics in English language teaching.
7. There should be a move from grammar to grammering and rhetorical grammar.

References


Understanding Metaphor in Some English Prepositions

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Appendix (A)

The Test

1. Mention the concept and domain of metaphor expressed in the following prepositions: (force, direction, container)

   1. It is criticisms were right on. (direction)
   2. If you use that strategy, hell wipe you out. (argument)
   3. I have control over her. (force)
   4. Unknown is up. (Understanding is grasping).
   5. He is out of trouble. (container)
   6. As we go through the years. (time is stationary)
   7. Hone is down. (ideas are organism force)
   8. She drives me out of mind. (force)
9. Harry is in the Elks. (social contact)
10. A frog hanging into a handsome price. (change)
11. My parents went through a bitter divorce when I was a child.
12. He is in love. (container)
13. He is from United → Liverpool → Arsenal. (order contact)

II. Give the metaphorical meaning expressed by the underlined prepositions in the following.
1. Here is a nice picture from Rome.
2. He put the book on the table. (contact)
3. He is up. (more)
4. The state of California. (integration on belonging subject and landmark)
5. Get over your first love. (settle)
6. The power behind the throne. (support)
7. Scramble over it by running and jumping. (manner) a
8. Go on one way. (continue)
9. People can move up and down. (change)
10. The peace process is at a fork. 
11. He is out. (unconscious)
12. Rub down. (finish)
Appendix (B) Students' Score in the Test

<table>
<thead>
<tr>
<th>No. of students</th>
<th>Score</th>
<th>No. of students</th>
<th>Score</th>
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</table>
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<tr>
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</table>

$\Sigma = 373 \quad X = 7.46 \quad \text{Median} = 7$