THE PREPOSITIONS *IN* AND *OUT* AND
THE TRAJECTOR-LANDMARK DISTINCTION[1]

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ABSTRACT. *In this paper we study the prepositions* in *and* out, *which usually instantiate the CONTAINER image-schema, in relation to Langacker's (1987) distinction between trajector and landmark. The evidence provided here will result from the analysis of some metaphors for emotions within the framework of cognitive linguistics (Johnson 1987; Lakoff 1987, 1989, 1990, 1996; Lakoff & Johnson 1980, 1999; Lakoff & Turner 1989). An interesting distinction will be drawn between static and kinetic uses of the prepositions* in *and* out. *These uses of* in *and* out *will be shown to behave in different ways depending on the metaphorical system which underlies them.*

KEYWORDS. *Image-schema, trajector, landmark, cognitive linguistics.*

RESUMEN. *En este artículo estudiamos las preposiciones inglesas* in *y* out, *que generalmente instancian el esquema de imagen del RECIPIENTE, en relación con la distinción de Langacker (1987) de trajector y landmark. La evidencia mostrada se deriva del análisis de algunas metáforas de emociones dentro del marco de la lingüística cognitiva (Johnson 1987; Lakoff 1987, 1989, 1990, 1996; Lakoff & Johnson 1980, 1999; Lakoff & Turner 1989). Propondremos una división entre usos estáticos y dinámicos de las mencionadas preposiciones. Se demostrará asimismo que los usos de* in *y* out *muestran distintos comportamientos dependiendo del sistema metafórico que a ellos subyace.*

PALABRAS CLAVE. *Esquema de imagen, trajector, landmark, lingüística cognitiva.*

1. INTRODUCTION

Cognitive linguists (see Lakoff 1987, 1989, 1990, 1993, 1996; Lakoff & Johnson, 1980; Lakoff & Turner 1989) define metaphor as a conceptual mapping of a source

domain to a target domain, where aspects of the source are made to correspond with the target. For them, metaphor is an omnipresent phenomenon in ordinary discourse.

It has been argued that image-schemas, which are very abstract spatial constructs, lie at the base of a vast array of metaphorical expressions (see Johnson 1987). Among them, the CONTAINER, PATH, and VERTICALITY schemas figure prominently. In compliance with cognitive postulates, evidence has been provided that the CONTAINER and PATH schemas are very productive in the construction of many metaphors in English.

Kövecses (1990: 182) has noted the relevance of the CONTAINER schema for the conceptualization of emotions. He even postulates that prototypical emotions are those which abide by the internal logic of the CONTAINER schema. In this paper, we attempt to make additional research into the nature of the CONTAINER schema. In order to do so, we analyze the prepositions *in* and *out* in relation to Langacker's (1987) concepts of *trajector* and *landmark*. We also relate this analysis to the three types of CONTAINER metaphors which we have elsewhere distinguished in connection with the concepts of happiness and sadness (see Peña 1997a), viz. PEOPLE ARE CONTAINERS (e.g. *He was cheerful*), ABSTRACT ENTITIES ARE CONTAINERS (e.g. *He was not in the happiest humour*), and EMOTIONS/EMOTIONAL STATES ARE CONTAINERS (e.g. *She fell in love with him*). This division can be applied to emotion metaphors in general. The metaphors provided in this paper have been extracted from several sources, among others the Master Metaphor List (http://cogsci.berkeley.edu), the Project Gutenberg (sic) (http://promo.net/pg/index.html), or the ATT-Meta Project Databank (http://www. cs.bham.ac.uk/~jab/ATT-Meta/Databank).

2. THE TRAJECTOR-LANDMARK DISTINCTION IN RELATION TO *IN* AND *OUT*

2.1. *Image-schemas*

As has been noted, image-schemas provide the basis for a large number of metaphorical expressions. Johnson (1987) offers a long list of such cognitive constructs, including the PATH, FORCE, CONTAINER, and VERTICALITY schemas. For him, all of them can be ranked on a par. However, in recent research into image-schemas (see Pauwels & Simon-Vandenbergen 1993: 365) it has been postulated that some of them seem to be more basic than others. In this connection, in Peña (1998) it is argued that while the CONTAINER and PATH schemas are basic schemas, the rest of them only constitute conceptual dependencies on these two basic constructs.

Image-schemas consist of a series of structural elements and some internal conceptual logic. In the CONTAINER schema (see Johnson, 1987; Lakoff 1987, 1989, 1990) we have an interior, an exterior, and a boundary. According to Lakoff (1989) the internal logic tells us that the boundaries prevent what is outside from affecting the entity or entities found within the container, that everything is either outside or inside the container, and that if container A is in container B and B in C, then A is inside C. This

description may be expanded to include the notion that if any entity enters the container, such an entity will be affected either positively or negatively by the entity or entities inside the container (see Peña 1997b). In turn, the PATH schema (see Johnson 1987; Lakoff 1987, 1989) consists of a starting point, an end point, and a direction. Its basic logic tells us that if you go from a source to a destination along a path, then you must pass through each intermediate point on the path and the further along the path you are, the more time has gone by since starting. In the following sections, we shall relate the relevance of the prepositions *in* and *out* to these basic image-schemas.

2.2. *The concepts of trajector and landmark*

The notions of trajector (TR) and landmark (LM) date back to the Gestalt psychology distinction between figure and ground. Foregrounded parts in a scene or in a conceptual domain are called *figure*, and those which are downplayed are termed *ground*. Cognitive linguists like Talmy (1978), Fillmore (1985), and Langacker (1987) have applied these notions to the description of language. This has yielded a parallelism between figure and trajector on the one hand, and between ground and landmark on the other. Thus, the TR is the profiled or highlighted entity, while the LM merely acts as a reference point for the TR[3]. It usually happens that the LM is bigger in size and it gets a relative fixity of location, as opposed to the TR (see Hilferty 1991: 660).

Let us now apply these concepts to those metaphors for emotions which make use of the CONTAINER image-schema.

2.3. *The concepts of trajector and landmark and the preposition* in

In relation to the preposition *in*, two main situations have been distinguished (see Hilferty 1991: 660-662):

(i) a motionless state, where the trajector is inside the landmark;

(ii) a dynamic state, where the trajector moves on its own or is moved into the landmark.

We shall now analyze them in relation to the language of emotions.

1) In case (i), a TR is inside a LM. The LM is the container, usually in the form of an emotion or a person, and the TR is the contained entity. Let us consider the following examples:

1.a. *She is in mourning; He was in a terrible predicament; She is in love with John* (which belong to the metaphorical system EMOTIONS OR ABSTRACT ENTITIES ARE CONTAINERS)

1.b. *There had not been any hope within her; She was full of joy* (which belong to the PEOPLE ARE CONTAINERS FOR EMOTIONS metaphor)
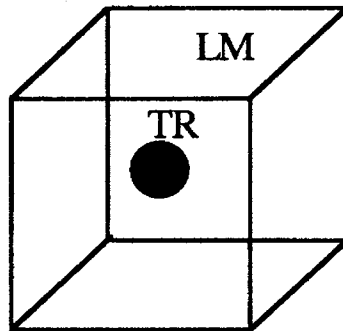
Figure 1. *A TR inside a LM*

The static relation between TR and LM in the corpus we are analyzing is held between a person (the TR in the case of EMOTIONS ARE CONTAINERS; the LM in the PEOPLE ARE CONTAINERS metaphor) and an emotion or abstract entity (the LM in the EMOTIONS ARE CONTAINERS metaphorical system; the TR in the PEOPLE ARE CONTAINERS FOR EMOTIONS metaphor). Note that usually the preposition *in* (along with the verb *to be*), which might be thought to be prototypical in these cases, only instantiates examples pertaining to the EMOTIONS ARE CONTAINERS metaphor. On the other hand, the English language resorts to such constructions as *to be full of, to be filled with*, or to such prefixes as *-ful* in order to invoke a static relation in the case of PEOPLE ARE CONTAINERS. All these cases conjure up the image of a three-dimensional bounded region (an emotion, abstract entity, or person) which contains the TR (a person, an emotion, or an abstract entity).

The notion of control plays a crucial role in metaphors involving a container. Thus, we observe that whenever the TR is inside the LM, the latter will be controlled by the former or vice versa. The analysis of our corpus suggests that it is always the emotion or abstract entity (either in the form of TR or LM) that impinges on the TR on these occasions, no matter whether the subject is gifted with will-power or not. It would be reasonable to assume that this results from the passive nature of the subject, which is simply located within a bounded region and protected from exterior conditions, either harmful or beneficial, as in EMOTIONS ARE CONTAINERS, or does not move, as in PEOPLE ARE CONTAINERS.

2) In case (ii), a TR moves or is moved into an LM. As was the case above, the bounded region is the LM and the entity or entities which enter it the TR. This time the TR is dynamic. As a consequence of movement, the TR is totally included within the LM. However, the result is the same as the one depicted in situation number 1, since the last step is the total inclusion of the TR within the LM. A subtle difference which should be established is that the starting point for the TR is an outside position. Let us briefly illustrate this point by means of some examples:

2.a. *I thought you would have entered more into Miss Crawford's feelings; She fell in love with John; Last week Bambang flew into a rage when the government announced that it was shutting down his Andromeda Bank; Her creator slipped right into sultriness during a photo shoot* (EMOTIONS OR ABSTRACT ENTITIES ARE CONTAINERS)

2.b. *Your real feelings are finally getting through me; All the excitement it might have released in them seemed to have poured into her* (PEOPLE ARE CONTAINERS)
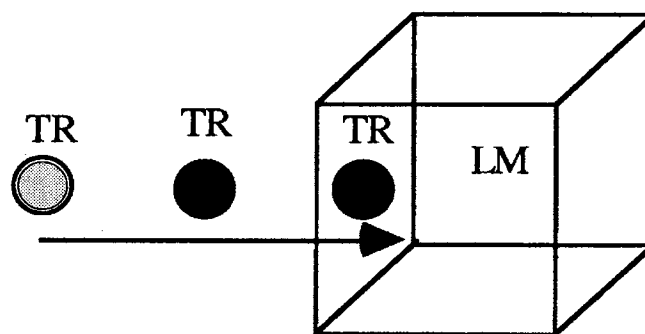

Figure 2. *A TR moved or moving into a LM*

Contrast the examples in 2.a. with the following metaphorical occurrences:

... or frighten those who might hate her into outward respect; I should frighten them out of their wits; She was persuaded into love against her judgement. (EMOTIONS OR ABSTRACT ENTITIES ARE CONTAINERS)

These examples, where causation is envisaged as movement, can be analyzed in terms of a causative construction, studied by Goldberg (1995) within the framework of Construction Grammar. In them, we find that it is possible to conceptualize causation in terms of force dynamics and that movement is figurative. Consider the following set of metaphors:

- *He was persuaded into love*
- *He was persuaded into a rage*
- *He was persuaded into sultriness*

Now contrast them with **I was persuaded into Miss Crawford's feelings.* The analysis of the data reveals that causation as movement only works with specific emotions, but not with the general concept of feelings or emotions. However, in non-causative constructions like the ones in 2.a and 2.b it may sometimes be possible to use the generic concept, as in the example *I thought you would have entered more into Miss Crawford's feelings.*

Situation number 1 (i.e. a trajector is inside a landmark) is but a logical entailment of number 2 (i.e. a trajector moves into a landmark), since, as we have noted before, the

destination of a moving entity which ends up in a bounded region is a location in that region. Case number 2 depicts the result of the movement of a TR into a LM.

2.4. *The concepts of trajector and landmark and the preposition* out

Regarding the preposition *out* and related senses, we shall distinguish two cases as well:

> (i) a static case, where the trajector is outside the landmark;
>
> (ii) a kinetic state, where the trajector moves or is moved out of the landmark.

Let us consider them:

> 1) In case (i), a TR is located outside an LM. Prototypically, it is a person (TR) who is out of an emotion (LM).

Consider the following examples from our corpus, all of them pertaining to the metaphorical system EMOTIONS or ABSTRACT ENTITIES ARE CONTAINERS.

> 3. *She was out of spirits; He was out of humour; They are out of tune with each other.*
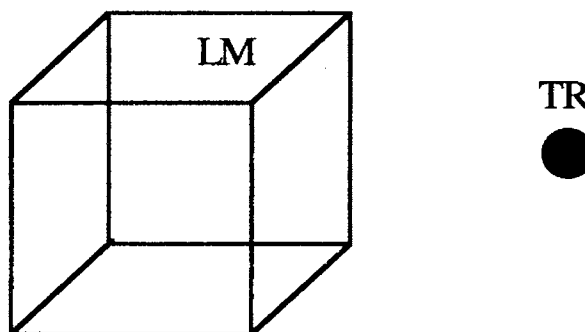

Figure 3. *A TR outside an LM*

In terms of control, if a TR is out of an LM, the former is not controlled by the latter, since the trajector falls out of the area of influence defined by the LM.

> 2) In case (ii), a TR moves or is moved out of an LM. The most representative cases are those in which the LM is a person and the TR is an emotion. On this occasion, prototypical examples in our corpus belong to the PEOPLE ARE CONTAINERS metaphor.

> 4. *He poured out his hate on us; She let out a big laugh; Mary poured out all the sorrow she had been holding in; Don't let your feelings flow out so freely when he is around.*
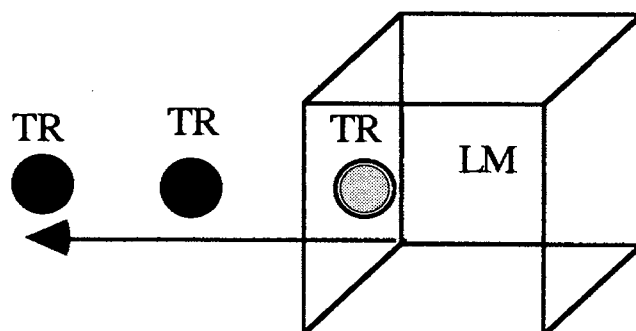
Figure 4. *A TR moved or moving out of an LM*

As far as control is concerned, the farther the TR is from the LM, the less control the latter will have over the former since it usually happens that control decreases in proportion to physical distance. The conceptually and communicatively relevant implication of this is that the container may cease to be affected by the feeling conditions inside it, as in the example *Mary poured out all the sorrow she had been holding in*.

Very frequently in the PEOPLE ARE CONTAINERS FOR EMOTIONS metaphor we find dynamic situations. This metaphorical system interacts with EMOTIONS ARE FORCES (either in the form of liquid or heat). However, movement on these occasions tends to be circumscribed within the bounded region (the LM). Take these expressions:

> 5. *As she spoke she felt a bubble of optimism rising inside her; She could feel the anger growing, bubbling up inside her; You make my blood boil.*

Furthermore, in the case of PEOPLE ARE CONTAINERS, the change of location of entities usually takes place from inside to outside the container and not the other way round, as has been shown above[4]. This is but the logical consequence of the great amount of force exerted by the entities inside the container on it. By way of illustration, consider the following examples:

> 6. *He poured out his hate on us; Don't let your feelings flow out so freely when he is around; Let your emotions gush right out.*

Now contrast these examples to *Excitement* (*love, pride*, etc.) *poured into her*, where a specific emotion travels from the outside to the inside of a container (a person). Observe that in this case emotions are seen as liquids. This happens by virtue of the nature of the verb *pour*. This verb is prototypically transitive, as in *He poured wine into the glass*. However, *pour* is also intransitive, meaning *stream* and suggesting large quantities of liquid, as in *Water poured through a hole in the roof into the house*. It is this sense that makes feasible the intransitive expression *Excitement* (*love, pride,* etc.) *poured into her*. Note in this connection that the transitive use of *pour* is hardly possible in expressions of emotions (e.g. ? *He poured his love into her*).

One might get the wrong impression that entities are either inside or outside containers. This is alluded to in logic as the "Law of the Excluded Middle" (see Johnson

1987: 39), which postulates that there does not exist middle ground between P or not-P. No doubt, these cases constitute the prototype. However, consider such non-core cases as:

> 7. *It seemed as if to be at home again would heal every pain that had since grown out of the separation.*[5]

In this example, an emotion, pain, comes out of an abstract entity, separation, which is conceptualized as a container. Nevertheless, pain is not completely out of the bounded region. This has relevant entailments in terms of control. Total inclusion in a container implies total control of the container over the contained entity (or the other way round if the TR is endowed with will-power). On the other hand, if inclusion is only partial, control of one entity over the other is limited as well.

The metaphorical expression in 7 could be also analyzed by taking into consideration Morgan's (1997) discussion on the preposition *out*, which she adapts from Lindner's (1981) work. It could be reasonably argued that this expression is a linguistic manifestation of the A PREVIOUS BOUNDARY IS A CONTAINER conceptual metaphor. This is the mapping which Morgan (1997: 333) proposes:

SOURCE		TARGET
container	⟶	prior location/extent
boundary of container	⟶	virtual boundary
successive containers	⟶	successive locations/extents

In the expression above, the container is *separation*, an abstract entity. This sense of *out* in which an entity comes out of a container but does not leave it completely is what Morgan terms OUT-2. In it, what is profiled is the change of shape of an object (the TR), or rather, the change from some initial form (LM) to a final form which usually occupies a greater area than the first one (see Morgan 1997: 332). Maybe pain only grows in size in a loose sense, but what is relevant in this respect is that it is additionally interpreted in terms of the metaphor VISIBLE IS KNOWN. In leaving the container, though only partially, pain is made known. Something which is inside a container is prototypically hidden, and something which is hidden is not visible. The metaphorical system KNOWING IS SEEING or UNDERSTANDING IS SEEING has been well documented (see Lakoff & Johnson 1980; Johnson 1987; Lakoff & Turner 1989; Sweetser 1990), as can be seen from the following examples:

> 8. *See that [something is the case]; he could only see in a blurred way that ....; see as; see how; see through; in [one's] view; view as; regard; looks like; look to; look forward to; short-sighted; lose sight of; blind to; focus on; outlook; viewpoint; flash of insight; flicker of recognition; having an eye toward.*

The entailment that what is inside a container or bounded region is hidden and thus, unknown, applies to all CONTAINER metaphors. Conversely, what is outside such a bounded region is not hidden and as a result, it can be known since it is accessible.

Moreover, something which is not hidden inside a container can be manipulated and controlled by external entities, which is not the case with entities located inside bounded regions, which can only be controlled by the container itself or by other entities found inside it.

2.5. *Image-schema interaction*

What we have termed dynamic uses of the CONTAINER metaphor are but instantiations of the interaction between the CONTAINER and PATH image-schemas. The motion aspect triggers the PATH image-schema. In relation to the analysis of the French verb *toucher*, Vandeloise (1996) makes a twofold classification into kinetic and static uses. The connection of these uses with the PATH image-schema is evident. While kinetic uses are meant to reach the end point, static uses suggest that the end point has already been reached. The same could be applied to our analysis of the CONTAINER image-schema. While dynamic uses profile the desire to reach or the process of reaching some kind of end point (for instance, in *She fell in love with John*, the destination is *love* and the expression focuses on the dynamic process which leads to the completion of the action), static uses point to a destination which has already been reached (for example, compare *She fell in love with John* with *She is in love with John*. The former is a process, the latter a state which results from, so to speak, zero motion). In this connection, static uses could be formulated as the frozen expression of processes. This is so to such an extent that it is possible to postulate the reduction of CONTAINER metaphors to PATH metaphorical expressions in which the motion component has been suppressed.

3. CONCLUSION

In this paper we have attempted to examine some aspects of the CONTAINER image-schema by analyzing some metaphors for emotions. This construct has been found to be one of the main cognitive mechanisms for the construction of emotion metaphors. On the basis of the evidence regarding image-schematic structure provided by researchers like Johnson (1987), Kövecses (1990), or Lakoff (1987, 1989, 1990, 1996), we have shed some light on the connection established between the prepositions *in* and *out*, which on many occasions instantiate the CONTAINER schema, and the notions of trajector and landmark. In so doing, a distinction has been made between static and dynamic uses of the prepositions involved.

Additionally, it has been observed that differences in the way we conceptualize emotions according to three metaphorical systems (PEOPLE ARE CONTAINERS FOR EMOTIONS, ABSTRACT ENTITIES ARE CONTAINERS, and EMOTIONS/ EMOTIONAL STATES ARE CONTAINERS) show up in different uses of the prepositions *in* and *out*.

Finally, we have claimed that it is the interaction between the CONTAINER and PATH image-schemas that instantiates the so-called dynamic uses of the CONTAINER metaphor.

NOTES

1. This is an extended version of the paper "Insights into the CONTAINER image-schema: the prepositions *in* and *out* in relation to the notions of trajector and landmark" read at the XVII AESLA Conference held at the University of Alcalá de Henares in April 1999. Financial support for this research has been provided by the DGES, Spanish Ministry of Education and Culture, grant no. PB96-0520, directed by Dr. Francisco José Ruiz de Mendoza Ibáñez.
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3. Herskovits (1985, 1986, 1988) terms the TR *located object* and the LM *reference object*.
4. See point 2.b. of our analysis of the preposition *in* above.
5. The interpretation we shall offer is only one possible construal of this expression. We claim that pain only leaves the container in a partial way because in our view, the experiential base which has given rise to metaphorical expressions of this kind is that of a plant which comes out of a pot, keeping its roots inside the recipient.

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