

GENERAL VIEW OF METAPHOR AND METAPHORIC IMAGES

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Annotation

This article focuses on metaphor from a new point of view, as every one knows at present day modern linguistics regards this phenomenon not as a stylistic device only but cognitive process that can have wide functions usages in language and speech. The work focuses on conceptual usages of metaphor pointing out its links to cognitive process of a human-being.

Key words: figure of speech, implicit comparison, language and thought, vivid imagery, direct link between ideas, cognitive tool, linguistic phenomenon, metaphorization.

Annotatsiya

Ushbu maqolada metafora yangi nuqtai nazardan o'rganiladi, chunki hozirgi zamon tilshunosligi bu hodisani faqat stilistik vosita sifatida emas, balki til va nutqda keng qo'llanilishi mumkin bo'lgan kognitiv jarayon sifatida bilishini hamma ta'kidlaydi. Ish metaforaning kontseptual qo'llanilishiga ham e'tibor berib, metaforaning insonning kognitiv jarayoni bilan bog'liqligini tadqiq qiladi.

Kalit so'zlar: uslubiy vosita, yashirin taqqoslash, til va tafakkur, jonli tasvir, g'oyalar o'rtasidagi to'g'ridan-to'g'ri bog'liqlik, kognitiv vosita, lingvistik hodisa, metaforizatsiya.

Аннотация

В данной статье метафора рассматривается с новой точки зрения, поскольку, как известно, в настоящее время современная лингвистика рассматривает это явление не только как стилистический прием, но и как когнитивный процесс, который может иметь широкие функции использования в языке и речи. В работе основное внимание уделяется концептуальному использованию метафоры, указывающему на ее связь с когнитивным процессом человека.

Ключевые слова

фигура речи, имплицитное сравнение, язык и мысль, яркая образность, прямая связь идей, когнитивный инструмент, языковой феномен, метафоризация.

In modern linguistics, a metaphor is not just a decorative figure of speech but a fundamental conceptual tool that shapes our understanding of the world. It is a way of understanding one concept in terms of another, not literally but as a mental transfer or application, where the meaning of one word or phrase is extended to a different context to create new meanings and associations.

Metaphors are not merely the candy sprinkles on the doughnut of language, not just embellishments to the music of poetry and prose. Metaphors are ways of thinking – and also ways of shaping the thoughts of others. All people, every day, speak and write, and think in metaphors. In fact, it is hard to imagine how people would get by without them. And because figurative comparisons lie at the heart of language and thought, they have been picked apart by scholars in a variety of disciplines.

A metaphor is a literary device that creates an implicit comparison between two unlike things by stating one is the other, without using “like” or “as”. It enhances writing by creating vivid imagery, making complex ideas more understandable, expressing deep emotions, and adding depth or layers of meaning to text. For instance, saying “Grad school is a marathon” compares the effort of grad school to a marathon, highlighting the need for pacing and endurance. Instead of saying something is like something else (which is a simile), a metaphor states it is something else. A metaphor consists of a “tenor” (the subject being described, like “Justine”) and a “vehicle” (the thing it's compared to, like “an open book”). The qualities of the vehicle are then applied to the tenor. The comparison is not literal; it is figurative, used to illuminate similarities and create a deeper connection between the two ideas. Metaphors can help express complex emotions, ideas, or abstract concepts in a simpler, more relatable way [3; 67p.]. By drawing parallels between unrelated things, metaphors can offer new perspectives and add layers of meaning to a text. Metaphors can create a strong, direct link between ideas, emphasizing shared characteristics.

Metaphor has been a central topic within cognitive linguistics since the field was born and the term coined in the 1970s. This is partly a historical consequence of George Lakoff's dominant role and major contributions – metaphor was his focus at the time he and a number of colleagues were defining the field of cognitive linguistics, and continues to be today. Since the 1950s, Chomskyan linguists have

been devising theories of syntax which largely exclude references to the meanings of linguistic structures; it is nearly impossible, though, to conceive of metaphor without taking into account the connections between lexical semantics, usage, and our understanding and perceptions of the world.

Metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. Lakoff and Johnson have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature [3;34p.]. Lakoff and Johnson later refined their concept of metaphor and took it in a rather different direction in *Philosophy in the Flesh*. The linguistic aspect there moves into the background, as does action. Our approach is programmatically holistic, and crucially concerned with metaphor as a phenomenon that involves linguistic diversity and action in diverse cultural contexts.

Rather than defining what precisely metaphor is, the research is more concerned with the question of what it does, and how it does what it does. The key area of investigation is the interface between thought and language, their interplay, interaction and convergence. In cognitive linguistics, metaphor is a fundamental cognitive tool where one concept is understood in terms of another, known as conceptual metaphor, involving a mapping from a source domain (e.g., war) to a target domain (e.g., arguments) to structure understanding. This is not just a linguistic device but a cognitive mechanism that shapes how we think, communicate, and experience the world by providing a framework for understanding abstract ideas through more concrete ones. metaphors are not confined to language but are deeply embedded in our cognitive systems. They structure the way we think, categorize experiences, and perceive reality. For instance, the conceptual metaphor TIME IS MONEY reflects how we tend to view time in economic terms. Common phrases like “spending time,” “saving time,” and “wasting time” all draw on this metaphor, suggesting that we treat time as a finite resource, much like money.

Metaphor as a Cognitive Process: According to CMT, metaphors are not simply a way to embellish language but are part of the way the brain structures meaning. When we encounter anew or abstract idea, we often rely on metaphor to understand and explain it by mapping it onto something more familiar or concrete. This process is referred to as conceptual mapping. Metaphors influence not only the meanings of individual words and phrases but also the overall structure of language. In many languages, metaphors provide the foundation for idiomatic expressions, which are phrases whose meaning cannot be understood

from the literal interpretation of the words alone [4;88p.]. These idioms shape our understanding of abstract concepts and enable us to communicate complex ideas succinctly. The modern concept of metaphor began with the transition from the perception of metaphor as a purely linguistic phenomenon to the consideration of its essence as a universal cognitive mechanism. It was initially put forward by the interactionist theory of Richards, in which a metaphorical meaning is seen as the result of two thoughts at the same time, and expressed with a single utterance. Black has developed the theory of interaction and the concept of “filtering” ideas about a single entity using the associative complex which belongs to the other one. The interactionist concept focuses on the implicative possibilities of metaphor and its ability to bring to life a host of associated opinions, values and beliefs. However, the authors of the interactionist concept lack an adequate theory of imagination and fail to explain how to achieve cognitive interpretation and clarification of the main subject of the metaphor. To solve this problem, cognitive researchers over the recent decades have suggested the idea that there are deep structures of the human mind. The theory of image schemas developed by Lakoff and Johnson recognizes metaphor as a tool to understand deep conceptual spheres that give structural coherence to the human experience. They believe that “metaphors as linguistic expressions become possible because there are metaphors in the conceptual system”.

Lakoff’s thesis about metaphors, which allows us to understand a fairly abstract or inherently unstructured entity in terms of more concrete or at least more structured entities reflects one of the most important functions of metaphor – the cognitive function, i.e. the function of obtaining new knowledge. Following this, the theory of conceptual integration of Turner and Fauconnier considers metaphor as a kind of common mechanism of mental projection (i.e. mapping), which is involved in many fields of thinking [1; 56p.]. The authors argue that not only structural projection of the area of source on the target area has taken place in metaphorization. While the process of metaphorization in the human mind creates an intermediate conceptual area (i.e. blends) and is stored in the short-term memory, it forms a new structure “embedded” in the system of knowledge and it serves as a significant component of the cognitive process [5].

Image metaphors, or visual metaphors, are comparisons between two unlike things made through an image rather than words, allowing for a deeper, more evocative understanding of abstract or complex ideas. In this type of metaphor, a concrete image or visual element (the “source”) is used to represent another concept (the “target”), such as a ship-shaped building symbolizing architecture or an orange shaped like toast representing a complete breakfast. Visual metaphors

are widely used in advertising, art, and design to convey messages quickly and engagingly, requiring the viewer to actively interpret the comparison. “Image metaphor” is defined in Conceptual Metaphor Theory as a mapping of visual structure from one entity onto another based on the mental images they evoke. According to Lakoff, image metaphors represent a departure from this prototype, because they involve the mapping not of knowledge but of “conventional mental images onto other conventional mental images by virtue of their internal structure”. This mapping can include part-whole structure, such as that between a person’s face and body, or attribute structure, which involves basic visual characteristics such as colour, shape, and illumination.

Generally we can state that there are still various functions and usages of metaphor as a figure of speech and cognitive tool that should be studied more thoroughly. But the main point is clear, it has already turned into a new phase of study having a number of novel usages.

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