



CONCEPTUAL METAPHORS ENGLISH AND KARAKALPAK LANGUAGES

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ABSTRACT

Scientists from a variety of fields have long been interested in metaphors.

With the recent emergence of cognitive linguistics, a new method for studying metaphors from various perspectives has been developed.

Metaphors have therefore been studied from an anthropocentric perspective, which holds that human factors are crucial to the genesis and evolution of all language and cognitive units. The conceptual metaphor theory and cognitive metaphor universals have been examined in the context of the English and Uzbek languages in this article.

INTRODUCTION

The historical understanding of metaphor in traditional linguistics has been that it is a figurative tool used only for artistic purposes. However, cognitive linguistics has concluded that metaphor is in fact one of the fundamental mental operations that combines two conceptual spheres and creates opportunities to use the capabilities of one sphere to conceptualize a new sphere. Specific semantic characteristics are established as a result of the linguistic means selected being determined by this previous comprehension of the signified. [1:23]

Next, more abstract mental entities receive verbal representation through more concrete ones through metaphor, which links directly unobservable mental entities to simpler or more concretely observable mental entities. This allows abstract mental entities to become part of the pre-existing conceptual system of a given linguistic community. Both conventional and conceptual metaphors employ the picture stage. E. O. Oparina describes a conceptual metaphor as "it strives to liberate itself from images". This is where it differs from a metaphor that is taken as a trope. According to certain academics, like O. N. Laguta, the creation of a conceptual metaphor happens when the vision itself disappears. Conceptual metaphors in language are analyzed in light of the conditions surrounding their creation and operation, considering the author's goals and pragmatic characteristics against a wide range of social, economic, political, historical, and cultural contexts. Originally used to characterize this approach to material analysis, the term "discursive" has now been adopted as a fundamental concept in contemporary cognitive linguistics. It is impossible to develop a theory of conceptual metaphor without taking into consideration the issue of the relationship between metaphor and culture



widely regarded as the founders of cognitive linguistics, asserted that the values that exist in a society are represented in the metaphorical system of a particular linguistic community. However, cultural values have to be viewed as a component of a coherent system that encompasses metaphorical notions that characterize our surroundings rather than as distinct from one another. Thus, cultural dominants—meanings that are most important to the national culture, which is preserved in its whole as its uniqueness—rule the system of values and attitudes around the speech issue. These meanings are represented in the language.

Conceptual metaphors are the foundation of "linguoculture," which is the phenomenon of cultural dominants getting entrenched in a language.

A single metaphorical word could only reflect a small portion of a given conceptual sphere, but a group of related metaphors creates a conceptual metaphor that represents the prevailing cultural ideas and the conceptual metaphorical system of society. Regardless of whether an evaluative component is present in a single concept or whether this content is culturally specific, a vector (or method) comparative study of a metaphorical model starts with a study of the verbalized components of individual conceptual mappings. Based on the study's findings, conclusions are made about the universal and culturally specific in national concept spheres. Thus, in the study of conceptual metaphors, the interplay of individual and culturally distinct conceptual material is intricately intertwined.[2:54]

However, the question arises of how universal conceptual metaphors are. If we turn to the typology of conceptual metaphor presented by J. Lakoff and M. Johnson, we will see three main types of metaphor: orientational, structural and ontological. Every one of these categories has unique traits and methods for understanding abstract concepts through concrete examples. Thus, ontological metaphors involve understanding abstract phenomena in terms of physical objects, substances, etc., that a person interacts with in daily life; orientational metaphors, on the other hand, are based on an understanding of orientation in space; structural metaphors are metaphorical systems in which one complex concept, usually abstract, is presented in terms of another, usually more concrete, concept.[3:98]

One may observe that most mental metaphors are universal when comparing languages like Karakalpak and English. For example, in both languages, the metaphorical paradigm ANGER IS FIRE is evident.

Two sons cling to their father from both sides, Anger was burning in the eyes of both of them. (our trans. The two boys clung to their father on both sides, their eyes blazing with rage.

The fire of anger burns its owner first, then the spark will either reach its enemies or not enough (The fire of wrath first burns its owner, then the spark either reaches or does not reach its enemies.) Usually, holding this fire under the fire of anger there are grasses.

Under the fire of wrath, there are usually flames that hold this fire. The new regulation kindled the ire of the local people. He incited the mob with an inflammatory speech. She was burning with anger. He was spitting fire.

The aforementioned instances show anger as a burning and igniting process.

But in the Karakalpak language, the idea of "ANGER IS FIRE" is mostly employed as a noun phrase, with the term "anger" taking the place of its other equivalents. In English examples, verbs and nouns are typically used to express mental metaphors.[4:76]



The identical phrase with the same pragmatic function can be found in the Karakalpak version, "His hate-filled speeches make my blood boil!" is an accurate and sufficient translation of the original English sentence. The metaphorical mapping between "Make someone's blood boil" and "Qanin qaynatiw" is similar in both languages: starting a fire and making someone angry. Despite coming from diverse cultural and geographic backgrounds, speakers of these two languages have comparable perceptions of what it feels like to be furious. [5:34]

Metaphor of orientation The phrase "SUCCESS IS UP" is used in both Karakalpak and English to refer to success as something that is vertical and rises.

English metaphor The Ladder of Success has long been present in the Karakalpak language's conceptualization of the universe. It's common to equate success to a ladder. You get closer to the prize at the top with each stride up the rung. This is particularly true in the business sector, where there is a "corporate ladder," where advancements in position translate into one step higher until one reaches the CEO position. The Karakalpak language has the same linguistic and metaphorical word for the second meaning of this conceptual metaphor, which views one's promotion as a process of moving up the ladder:

As a result, the fundamental conceptual metaphors are mostly universal, but more specialized metaphors that arise from them might reveal some particular characteristics that signify the linguocultural characteristics of a particular language civilization. [6:67]

One of linguistics' most pressing issues for a number of years has been the study of language representations of the realm of ethnocultural distinctiveness. The two primary concepts in language used to analyze and characterize linguistic and cultural occurrences are "concept" and "conceptualization". This time, A. A. Susov observes that there is a type of cognitive and conceptual explosion in domestic science in his paper "The understanding vs. concept." The focus of researchers is shifting away from linguistically designated objects and circumstances in the objective world and toward intellectual (mental) entities that either directly or indirectly mirror (represent) the reality of the objective world.

The study of how emotions are expressed in language is the subject of a whole chapter and several works, the notion of "concept" serving as the methodological cornerstone. Conceptual analysis is another major area of study for studies involving emotional metaphors. We'll attempt to provide examples of works that focus on the emotional metaphor of fury to demonstrate this claim. The line is led by a metaphor that is directly tied to each idea of emotion. For example, the metaphor "emotion is a heat" or "emotion is a heated liquid" highlights the concept's evident edge. The covering of many facets of a single notion accounts for their differences. Meanwhile, the element "fear" conveys the idea of "inducing a person to act in a certain direction" in the emotion, which is a superior mental metaphor connected to the notion of fear. Put otherwise, the metaphor mentioned above captures the most striking feature of the idea of emotion—fear. Thus, research by experts like Z. Kövcses and A. Stefanovich suggests that the application of conceptual metaphor theory to the analysis. It is feasible to shed light on the circumstances in which different emotion ideas interact within a single culture by analyzing emotion concepts. Naturally, it's critical to discern the metaphors' relevance in this.

CONCLUSION

As a result, the theory of conceptual metaphor bases its viewpoint on how metaphors relate to the worldview of a particular linguocultural civilization. There are two aspects to this



position. On the one hand, conceptual metaphors are universal in a certain sense, since they are generated according to certain basic principles that are the same in all linguistic cultures. On the other hand, metaphorical strategies reflect the cultural traditions of choosing the means of understanding abstract categories, the existence of which is determined by various extralinguistic factors (territorial, climatic, social, religious, historical) typical of a particular linguistic community. Based on the articles we analyzed, quantitative analysis of linguistic data is generally linked with objectivity in research, although it does not always accurately reflect the differences in emotional ideas between languages. It is necessary, in our opinion, to change the methodological emphasis from the lexico-semantic to the discursive nature of the language and determine what the speech event of anger is, recorded in the facts of the language: what communication strategies are associated with manifestation of anger, how anger is used for language manipulation, in order to describe a language-specific strategy for verbalization and metaphorical comprehension of emotions.

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