



CONCEPTUAL METAPHORS IN THE LITERARY TEXTS

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Abstract:

This article deals with the problems of conceptual metaphors, the notion of conceptual metaphor as a cognitive model, a way of thinking, and one of the fundamental processes of human cognition, a specific way of conceptualizing information based on the mental process of analogy and knowledge transfer from one conceptual field into another. It is emphasized that conceptual metaphors has a crucial role in the representation of author's individual world-picture. Moreover, it helps determine the whole conceptual information in the literary text.

Keywords: conceptual metaphors, cognitive mechanism, cognitive linguistics, cognitive model, mental process of analogy, conceptual domains, image schemas and conceptual blending, source domain, target domain, emergent structure.

Metaphors have always been subject of attention since ancient times up to now. In ancient times, it was regarded as one of the major rhetorical devices based on implicit comparison. Nowadays it is not only a stylistic device which adds an artistic value to speech, but it is regarded as cognitive (conceptual) mechanism in the framework of Cognitive Linguistics. Traditional approach to metaphors was replaced by a new insight into it, stating that metaphor is a cognitive model, a way of thinking, and one of the fundamental processes of human cognition, a specific way of conceptualizing information based on the mental process of analogy and knowledge transfer from one conceptual field into another. Conceptual Metaphor Theory in Cognitive Linguistics was elaborated by George Lakoff and Mark Johnson in their 1980 book *Metaphors We Live By* and has been developed in a number of subsequent publications. The basic premise of Conceptual Metaphor Theory is that metaphor is not simply a stylistic feature of language, but that thought itself is fundamentally metaphorical in nature. Metaphor operates at the level of thinking as "our conceptual system is largely metaphorical, and our ordinary conceptual systems, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lacoff, Johnson, 1980, p.3).

Metaphors are interpreted in terms of conceptual domains, image schemas and conceptual blending. According to R. Langacker "Domains are necessarily cognitive entities: mental experiences, representational spaces, concepts or conceptual complexes" (Langacker, 1987). Conceptual domains provide background information against which lexical concepts can be understood and used. A conceptual metaphor consists of two conceptual domains, in which one

domain is understood in terms of another. A conceptual domain is any coherent organization of experience. There distinguished two types of conceptual domains. One is named a source domain from which metaphorical expressions are drawn to understand another conceptual domain while the conceptual domain that is understood this way is the target domain. Lakoff and Johnson argued that image schemas could serve as source domains for metaphoric mapping. According to them, image-schemas are knowledge structures that derive from embodied human experience. For instance, the conceptual metaphor Love is a Journey can be illustrative. It is known that journey includes such roles (embodied human experiences) like Travellers, a Means of Transport, a Route, Obstacles and so on. These roles are projected into the target domain Love, establishing conceptual metaphor "Love is a Journey". Kövecses (2002) states that the most common source domains for metaphorical mappings include domains relating to the HUMAN BODY (the heart of the problem), ANIMALS (a sly fox), PLANTS (the fruit of her labour), FOOD (he cooked up a story) and FORCES (don't push me!). The most common target domains included conceptual categories like EMOTION (she was deeply moved), MORALITY (she resisted the temptation), THOUGHT (I see your point), HUMAN RELATIONSHIPS (they built a strong marriage) and TIME (time flies). Thus, the source domain tends to be more concrete whereas the target domains are abstract and diffuse (Kövecses, 2002).

The cognitive mechanism of literary conceptual metaphor can be illustrated by the example taken from O. Henry's short story "The Romance of a Busy Broker" where the metaphorical projection "MAN -



MACHINE" is used. The story tells us about an employer of a broker's office. He works like a machine that he even forgets about having married to the secretary the day before and proposes her again. The source domain "MACHINE" contains a set of conceptual features associated with the notion of "automatic system", "a mechanically operated device", "mechanism". The lexicographic interpretation of these lexemes as well as the study of the contextual associations make it possible to infer the following conceptual features of the source domain: automatic, mechanically-operated, mechanical, electrical, efficient, rigid, effective, complex, operating. All these features are projected on the target domain MAN, thus establishing links between two seemingly unrelated entities. Indeed, there is nothing in common between Man and that of a "machine". Yet, in the context of the story the links between "Man" and "machine" become quite evident. The image of Man is given in the perception of the narrator; his image is depicted as a well-controlled, operated, high-gearred, delicate, strong, accurate, never-hesitating and prompt system.

Target domain



Man is a machine.

Conceptual metaphor is attributed to the formation of a personal world model and emotive system. It is one of the fundamental processes of human cognition in the framework of a more generalized process of analogical thinking (Теория Метафоры, 1990). So, metaphor is a cognitive model, a specific way of conceptualizing reality in a fictional text. The basic properties of cognitive metaphor can be designated as a) ability of modelling reality and b) a broad extended system of associations. Let us concentrate on conceptual metaphor in the literary text. Before proceeding with the topic, it needs to be reminded of a peculiar feature of conceptual metaphor in fiction. One of the most important properties the fictional conceptual metaphor is its crucial relevance to the conceptual information of the whole text. In other words, metaphorical expressions should be studied from the point of view of their cognitive functions within the text. Besides, it should be kept in mind that the cognitive mechanisms of conceptual metaphor are based on conceptual blending.

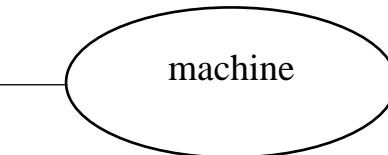
Conceptual Metaphor Theory is closely-correlated with the theory of Conceptual Blending. Conceptual

The interaction of the two domains providing the projection of one domain onto the other, at the same time engenders new conceptual senses, provided by the opposition "human-mechanically-operated system". The following examples from the novel can serve as an illustration:

The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs. Some of his own holdings were imperilled, and the man was working like some high-gearred, delicate, strong machine—strung to full tension, going at full speed, accurate, never hesitating, with the proper word and decision and act ready and prompt as clockwork.

From this extract, it follows that the state of the man is compared to the machine. The source domain MACHINE has associations with the efficient, accurate mechanical system or device. The conceptual features of the source domain projected onto the target MAN become a powerful means of its characterization: man is like a machine in the way he is efficient, strong, automatic and accurate.

Source domain



blending, also known as Conceptual Integration, is regarded as a basic cognitive operation based on the human ability to infer information, to make conclusions, assessment and evaluations. In other words, Conceptual Blending is central to human thought and imagination, which play a crucial role in cognitive processes and creative aspects of human cognition. Blending Theory derives from two traditions within cognitive semantics: Conceptual Metaphor Theory (Lacoff, Turner, 1989) and Mental Spaces Theory (Fauconnier, 1994). Blending Theory is distinctive since above-mentioned theories cannot adequately account for phenomena as the Blend theory can. The main premise of this theory is that meaning construction typically involves integration of structure that gives rise to more than the sum of its parts. New conceptual senses are generated due to the interaction of two domains and the addressee's thesaurus, knowledge, experience, views, cultural background, social status, etc. The theory is suggested by Gilles Fauconnier and Mark Turner, who originally developed in order to account for linguistic structure and for the role of language in meaning construction, particularly 'creative' aspects of meaning construction.



The process of conceptual blending can be described as follows: the conceptual structures of two unrelated mental spaces (input spaces) linked by means of a generic space, on the basis of common elements are projected onto a new mental space (a blend), which generates a new emergent structure that distinguishes the blend from the inputs (Ашуррова Д.У., Галиева М.Р. – Ташкент: 2018. – р.). Conceptual integration gives rise to a blended space which provides a mechanism that accounts for the emergent structure not found in the input domains.

The following procedure of metaphorical analyses can be recommended:

- identify metaphorical expressions employed in the text;
- specify the source domain of conceptual metaphor and the knowledge structure constituting it;
- analyze the associative and textual links of the target domain;
- reveal the generic space including the common conceptual features of the target domain;
- reveal the new conceptual features emerging in the blend as a result of the cross-domain mapping;
- define the conceptual significance of the metaphor and its role in the author's individual world picture representation. (Ashurova, D.U; Galieva, M.R; Tashkent, 2018)

The next passage from the story "The Making of a New Yorker" by O'Henry provides a good example of conceptual metaphor. The focus of attention in this story is the philosophical view of the concept "City", which is described with the help of several metaphors:

A city to Raffles was not merely a pile of bricks and mortar, peopled by a certain number of inhabitants; it was a thing with a soul characteristic and distinct; an individual conglomeration of life, with its own peculiar essence, flavor and feeling. Through the ancient poets we have learned that the cities are feminine. So they were to poet Raffles; and his mind carried a concrete and clear conception of the figure that symbolized and typified each one that he had wooed. Pittsburg impressed him as the play of "Othello" performed in the Russian language in a railroad station by Dockstader's minstrels. A royal and generous lady this Pittsburg, though--homely, hearty, with flushed face, washing the dishes in a silk dress and white kid slippers, and bidding Raffles sit before the roaring fireplace and drink champagne with his pigs' feet and fried potatoes. New Orleans had simply gazed down upon him from a balcony. He could see

her pensive, starry eyes and catch the flutter of her fan, and that was all. Only once he came face to face with her. It was at dawn, when she was flushing the red bricks of the banquette with a pail of water. She laughed and hummed a chansonette and filled Raffles's shoes with ice-cold water. Allons! Boston construed herself to the poetic Raffles in an erratic and singular way. It seemed to him that he had drunk cold tea and that the city was a white, cold cloth that had been bound tightly around his brow to spur him to some unknown but tremendous mental effort. And, after all, he came to shovel snow for a livelihood; and the cloth, becoming wet, tightened its knots and could not be removed. One day Raffles came and laid siege to the heart of the great city of Manhattan. She was the greatest of all; and he wanted to learn her note in the scale; to taste and appraise and classify and solve and label her and arrange her with the other cities that had given him up the secret of their individuality. And here we cease to be Raffles's translator and become his chronicler.....but here was one as cold, glittering, serene, impossible as a four-carat diamond in a window to a lover outside fingering damply in his pocket his ribbon-counter salary.

The analyzed extract abounds in the metaphorical expressions presented in the convergence. This fact testifies to the conceptual significance the analysed metaphors are charged with.At the first stage of our analysis, we shall identify the metaphors used in the text. They are "an individual conglomeration of life, with its own peculiar essence, feelings and evaluations; a female; a play; a cloth, a four-carat diamond".

.....At the next stage of our analysis we shall analyze the source domains of the given metaphors. The task is to reveal the knowledge structures the source domain conveys. For this purpose, the materials of explanatory and encyclopedic dictionaries are used.

The next stage presupposes the analysis of the target domain "City", the conceptual structure of which is defined by the textual links and associations. In the given story the target "City" is characterized by multiple textual links explicitly indicating the conceptual features ascribed to the concept "city":

And when he tried to reduce this brilliant, swiftly changing, ice-cold city to a formula he failed utterly. The chill, sphinx-like, ironical, illegible, unnatural, ruthless expression of the city left him downcast and bewildered. Had it no heart? Better the woodpile, the scalding of vinegar-faced housewives at back doors, the kindly spleen of bartenders behind provincial free-lunch counters, the amiable truculence of rural constables, the kicks, arrests and happy-go-lucky



chances of the other vulgar, loud, crude cities than this freezing heartlessness. (The Making of a New Yorker, O.Henry)

A string of the epithets used here constitutes the emotional part of the target expressing the author's evaluative attitude to the cities described. It should be noted that evaluation presented here is both of positive (brilliant, the chill, bewildered, vinegar-faced, amiable, kindly) and negative (swiftly-changing, ice-cold, sphinx-like, ironical, illegible, unnatural, ruthless, vulgar, loud, crude, freezing) character, the clash of which entails a paradoxical effect.

The analysis of the generic space is aimed to reveal the common conceptual features of the source and target domains associated with the notions of personality (soul characteristic and distinct; an individual, with its own peculiar essence, flavor and feeling.), female characteristics (homely, hearty, with flushed face, her pensive, starry eyes, sphinx-like), a piece of writing (royal, generous, chill, ironical), material (white, cold, bound tightly, wet, tightened, unnatural) and a precious stone (cold, glittering, serene, impossible, brilliant).

The blend includes all the above-mentioned conceptual features and the emergent structure as well. The interaction of the two domains entails the emergence of new conceptual senses implied in the following image-schemas:

City is a person (*it has individual characteristics: peculiar essence, flavor and feeling and a soul*);
City is a woman (*feminine, sphinx-like, homely, hearty, pensive, starry eyes*);
City is a play acted on the stage (*the play of "Othello" performed in the Russian language*);
City is a piece of material (*white, cold, bound tightly, wet*).
City is a diamond (*cold, glittering, serene, impossible, brilliant*).

The following passage from the story can be another good example of conceptual metaphorical analysis. The focus of attention in this story is the philosophical view of the people who live in the city of New York, which is described with the help of several metaphors:

The thing that weighed heaviest on Raggles's soul and clogged his poet's fancy was the spirit of absolute egotism that seemed to saturate the people as toys are saturated with paint. Each one that he considered appeared a monster of abominable and insolent conceit. Humanity was gone from them; they were toddling idols of stone and varnish, worshipping themselves and greedy for though oblivious of worship from their fellow graven images. Frozen, cruel,

implacable, impervious, cut to an identical pattern, they hurried on their ways like statues brought by some miracles to motion, while soul and feeling lay unaroused in the reluctant marble..... And then he said to himself that this fair but pitiless city of Manhattan was without a soul; that its inhabitants were manikins moved by wires and springs, and that he was alone in a great wilderness.

..... At the first stage of our analysis, we shall identify the metaphors used in the text. They are "*a monster of abominable and insolent conceit, idols of stone and varnish, statues, manikins*".

..... At the next stage of our analysis we shall analyze the source domains of the given metaphors. The task is to reveal the knowledge structures the source domain conveys. For this purpose, we use the materials of explanatory and encyclopedic dictionaries: **Monster**- 1) a legendary animal combining features of animal and human form or having the forms of various animals in combination, as a centaur, griffin, or sphinx; 2) any creature so ugly or monstrous as to frighten people; 3) a person who excites horror by wickedness, cruelty, etc.; 4) any animal or thing huge in size; 5) something that is extremely or unusually large;

Idol- 1)an image or representation of a god used as an object of worship; 2)a person or thing that is greatly admired, loved, or revered; 3)(in East Asian popular music) a Cantopop, J-pop, or K-pop singer, performing as a solo act or as a member of a group.

Statue-a large art object, often representing a person or an animal, that is made from a hard material, esp. stone or metal.

Manikin- 1)a jointed model of the human body, as used in medical training or as an artist's lay figure; 2) a very small man.

As is seen from the definitions, the semantic fields of all these lexemes are related to the author's individual world-picture about people who live in New York.

The next stage presupposes the analysis of the target domain "People", the conceptual structure of which is defined by the textual links and associations. In the given story the target "People" is characterized by multiple textual links explicitly indicating the conceptual features ascribed to the people:

Gradually Raggles became conscious of certain types. One was an elderly gentleman with a snow-white, short beard, pink, unwrinkled face and stony, sharp blue eyes, attired in the fashion of a gilded youth, who seemed to personify the city's wealth, ripeness and frigid unconcern. Another type was a woman, tall, beautiful, clear as a steel engraving, goddess-like, calm, clothed like the princesses of old,



with eyes as coldly blue as the reflection of sunlight on a glacier. And another was a by-product of this town of marionettes—a broad, swaggering, grim, threateningly sedate fellow, with a jowl as large as a harvested wheat field, the complexion of a baptized infant and the knuckles of a prize-fighter. This type leaned against cigar signs and viewed the world with frapped contumely.

The analysis of the generic space is aimed to reveal the common conceptual features of the source and target domains associated with the notions of personality (*egotistic, abominable, insolent, gentleman, inhumane, cruel*), appearance (*idols of stone and varnish, snow-white, short beard, pink, unwrinkled face and stony, sharp blue eyes, tall, beautiful, clear as a steel engraving, a broad, swaggering, grim, threateningly sedate*), worship (*worshipping themselves and greedy for though oblivious of worship from their fellow graven images, goddess-like*), inhumanity (*humanity was gone from them, frozen, cruel, implacable, impervious, cut to an identical pattern, stony, without a soul*).

The blend includes all the above-mentioned conceptual features and the emergent structure as well. The interaction of the two domains entails the emergence of new conceptual senses implied in the following image-schemas:

Inhabitants of the city are monsters.

Inhabitants are deities.

Inhabitants are statues.

Inhabitants are manikins.

The final stage of analysis puts forward the task to define the conceptual significance of the metaphorical expression in the framework of the whole text.

Proceeding from the assumption that conceptual metaphor has crucial relevance to the conceptual information of the whole text, the final stage of metaphorical analysis focuses on the conceptual significance of metaphor (or metaphors), its role in the author's world picture representation. The conceptual information of the analyzed story is embodied in the container concept "Man and the City". In other words, it describes the relations between the city and the inhabitants who live there. Metaphorical presentations of the cities as an individual, a woman, a play, a cloth, a diamond, and representation of people as a monster, a deity, a statue and a manikin, account for the whirl of contradictory emotions experienced by the man who happened to come to New York. These are the feelings of love and hate, admiration and contempt, elevation and depression, delight and horror, beauty and ugliness, violence and humility, audacity and fear. So,

metaphorical analysis based on cross-domain mapping makes it possible to infer new conceptual senses presenting the author's evaluation of the cities and the people living there.

It is common knowledge that conceptual blending makes the basis for metaphorical expressions. Besides, many other stylistic devices undergo the process of conceptual blending. For example, allusion, antonomasia, simile, symbol, etc. let us have a look at the analysis of allusion. In stylistics allusion is regarded as "an "indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing (Galperin, 1981, p. 334). In terms of cognitive stylistics, the allusive process is presented as a comparison or contrast of two referent situations, one of which is verbalized on the surface layer of the text, and the other – is supposed to be in the person's mind. In fact, allusion represents two conceptual domains: the one given in the precedent text, the other – in the recipient text. The interrelation of these domains leads to conceptual blending contributing to a new understanding of some aspects of the described phenomenon. In other words, the two domains are brought together and integrate into one on the basis of allusion, thus giving rise to new conceptual senses.

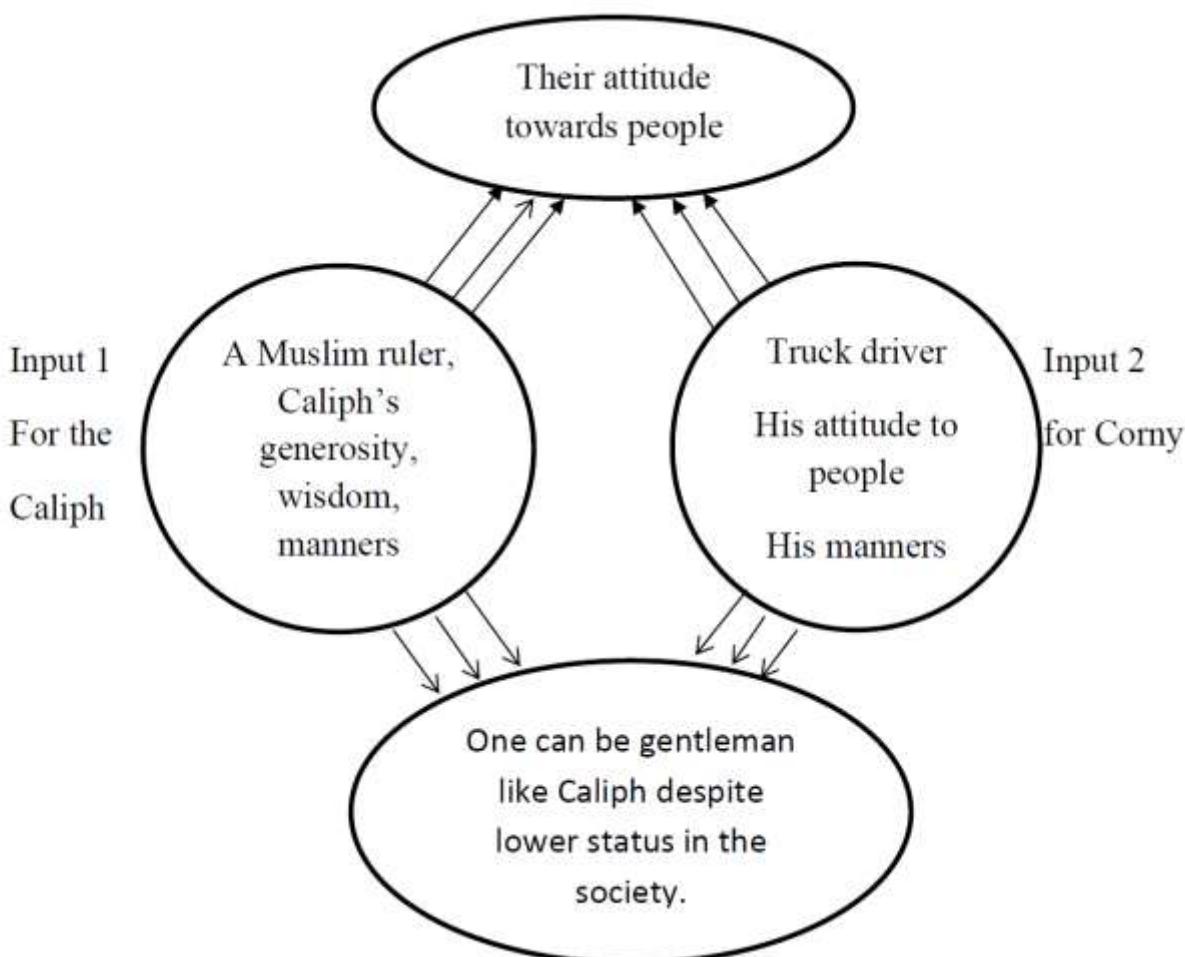
From this perspective, we shall analyze the title of the story by O. Henry "The Caliph and The Cad". The story is about a man, Corny Brannigan who works as a truck driver. He has an unusual entertainment. When his working day is over, he has a habit of going to elegant hotels and restaurants and pretends to be like gentleman. In the story, Caliph refers to the Corny Brannigan. It is obvious from religious records that Caliph is a Muslim ruler, a successor of Mohammed. As we know, some Caliphs were accustomed to visit and chat with ordinary people in the past. It is proved throughout the story that Caliph is an allusion to Corny Brannigan in the way they treat people. To confirm this, one day Corny Brannigan encounters a young couple. The man's attitude to the woman is rude. Having seen this, Corny Brannigan decides to interrupt: "No gentleman would talk to a lady like that". It developed into a fight, in which Mr. Brannigan appeared to be a winner. This small incident makes him believe: expensive clothes and luxury lifestyle don't make one a gentleman.

As has been already mentioned, conceptual blending consists of two or more input domains (spaces), a generic space, and a blend. Inputs are mental spaces linked on the basis of some common elements, which in their turn form a generic space. A generic space presents a structure common to both



inputs. In the analyzed example, input 1 reflects the historical records about The Caliph who is a Muslim ruler. They are considered to be truthful, generous, courageous and wise. The second input contains the information about an ordinary truck driver whose attitude and manners are considered to be gentle and generous. The two inputs describe quite contradictory information. The only common connection between them is that their attitude towards people are considered to be generous. This information is

reflected in the generic space establishing counterpart connectors between the two inputs. The inputs linked by means of the generic space and involved in conceptual integration give rise to a blended space. The blend selecting and composing the elements from the inputs, undergoes some modifications, generating new conceptual senses. The process of conceptual blending in the allusive title "The Caliph and the Cad" can be illustrated by the following diagram:



As is seen from the diagram the blend as a result of conceptual integration of the input spaces produces a new conceptual structure, which generates new conceptual senses in the concept "Gentleman". According to the author's view, one whose manners and attitude are gentle, generous and wise are considered to be gentleman. It expresses the author's individual world-picture and it gives knowledge which

is different from the accepted knowledge in the society and has some distinctive features; it expresses deep conceptual senses and the author's individual world-picture.

In summing up the following conclusions can be made:

- conceptual metaphor is one of the fundamental processes of cognition based on



cross-domain mapping resulted in the conceptual blend and the emergence of new conceptual senses;

- conceptual metaphor in the literary text is of crucial relevance to the conceptual information of the whole text;
- conceptual metaphorical analysis is based on the cognitive mechanism of conceptual blending and consists of the following stages:
 - a) identifying metaphorical expressions employed in the text; b) specifying the source domain of conceptual metaphor and the knowledge structures constituting it; c) analyzing the textual and associative links of the target domain; d) revealing the generic space including the common conceptual features of the source and target domains; e) inferring the new conceptual senses emerging in the blend as a result of cross-domain mapping; f) defining the conceptual significance of conceptual metaphor in the literary text and its role in the author's individual world picture representation.

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