Kalimbetov Sharapat Maxsutbayevich (Associate Professor of the Department of "Theory and Practice of Translation" of Karakalpak State University),
Sulaymanova Aysanem Isaevna (Teacher of the Department of "English Language and Literature" of Karakalpak State University)

THE CONCEPT OF METAPHOR IN CLASSICAL, COGNITIVE, LINGUACULTURAL TRADITIONS

Annotation. *This article examines the concept of metaphor in classical, cognitive, and linguacultural traditions. It analyzes theoretical approaches to defining and classifying conceptual metaphors. Particular attention is paid to the cognitive mechanisms of metaphor formation and their cultural specificity.*

Key words: *cognitive, linguacultural tradition, conceptual metaphor*

KLASSIK, KOGNITIV, LINGVOMADANIY AN'ANALARDA METAFORA TUSHUNCHASI

Annotatsiya. *Maqola metafora tushunchasini klassik, kognitiv va lingvomadaniy an'analarda ko'rib chiqishga bag'ishlangan. Ishda konseptual metaforaning ta'rifi va tasnifiga oid nazariy yondashuvlar tahlil qilingan. Metaforalar shakllanishining kognitiv mexanizmlari va ularning madaniy o'ziga xosligiga alohida e'tibor qaratilgan.*

Kalit so'zlar: *kognitiv, lingvomadaniy an'ana, konceptual metafora.*

ПОНЯТИЕ МЕТАФОРЫ В КЛАССИЧЕСКИХ, КОГНИТИВНЫХ И ЛИНГВОКУЛЬТУРНЫХ ТРАДИЦИЯХ

Аннотация. *Статья посвящена рассмотрению понятия метафоры в классических, когнитивных и лингвакультурных традициях. В работе анализируется теоретические подходы к определению и классификации коцептуальной метафоры. Особое внимание уделяется когнитивным механизмам формирования метафор и их культурная специфика.*

Ключевые слова: *когнитивное, лингвокультурная традиция, концептуальная метафора.*

Introduction. While linguists are experiencing a period of full interest in metaphor, philosophers, logicians, psychologists, psycholinguists, literary scholars, and semasiologists have drawn their attention to the phenomenon of metaphor. This fact is connected with the innovations that have occurred in the construction and transformation of knowledge about the modern world, as well as with new issues of the verbalization of scientific knowledge. However, metaphor is primarily a linguistic phenomenon and therefore must first receive a complete explanation in linguistics [4;152 p.]. The study of metaphor as a form of speech dates back to ancient times, but despite the centuries-long tradition of studying this term, it remains a subject of increasing attention in modern linguistics and literary studies.

The core of the study of metaphor and the very beginning of interest in it are mainly associated with the name of Aristotle. In his work "Poetics," he first described metaphor as a method of reinterpreting the meaning of a word based on analogy. According to Aristotle, metaphor gives the possibility and right to " To attribute something impossible to someone who speaks of reality" [Aristotle, p. 68]. In other words, it refers to the method of naming an object "with a name not belonging to it" through a similarity or comparison element. Aristotle: "Creating good metaphors means being able to sense similarity" [Aristotle, p. 70]. One of the earliest classifications of metaphor, currently used by many scholars, was created by Aristotle: "Metaphor is the transfer of a word by changing its meaning, from group to type, or from type to group, or from type to type, or by similarity" [Aristotle, 66 p.].

It is known that metaphor does not have a single meaning. The "classical" theory views metaphor as a concise comparison used by the author of the text to enhance the artistic impact of the work, formulated by Aristotle and largely retaining its relevance to this day. At the same time, a number of researchers (J. Lakoff, M.Johnson, Z.Kövech) emphasize the conceptual nature of metaphorical transfers, which allows us to speak of metaphor not as an element of language, but as an element of human thought. This approach, known as the conceptual/cognitive theory of metaphor, is currently widely used in research based on materials from various languages.

Literature review. The main postulates of a number of modern concepts of studying metaphor, as mentioned above, were formulated in the classical works of Aristotle ("Poetics," "Rhetoric"), Quintilian ("Rhetorical Precepts"), Cicero ("Three Treatises on the Art of Oratory"). Metaphor as a phenomenon of language and culture is considered in the works of a number of famous foreign scientists (M.Black, A. Vejbitskaya, E.Cassirer, Z.Kovech, J.Lakoff, E.McCormack, M.Minsky, H.Ortega y Gasset, P.Riccior, A. Richards, M.Tendal, W.Eco, and others). Russian scholars have also made significant contributions to the study of metaphor (N.D.Arutyunova, A.N.Baranov, V.G.Gak, E.S.Kubryakova, V.P.Moskvin, V.V.Petrov, G.N.Sklyarevskaya, V.N.Teliya, A.P.Chudinov, and others) [5,2019]. Uzbek scholars T.Azimov, A. Abullayeva, D.Ashurova, I.Shukurov, M.Mirtojiyev, and Karakalpak scholars E.Berdimuratov, E.Allanazarov.

Research Methodology. Certainly, no scholar can remain silent about the phenomenon that encompasses all spheres of human intellectual activity. On this matter, the Spanish philosopher Ortega y Gasset says: "It is impossible to imagine thinking without metaphor": "Metaphor is like a tool of thought, a form of scientific thinking... Metaphor is the copying of expressions" [3;62–81 p.]. The scholar's final statement is that "metaphor is the copying of expressions." The emergence of metaphor is linked to the imposition of new duties and responsibilities on existing language units within the system, while adhering to the law of language conservation [1;136–137 p.].

To this day, metaphor has been studied from different perspectives, and there have been various debates about it, and there have certainly been many instances where one contradicts the other. M. Mirtojiyev writes, "Linguists are accustomed to analyzing this phenomenon from the perspective of meaning arising from deviation from lexical and grammatical norms."

Metaphors, in carrying out the semantic-stylistic and functional functions of literary style, constitute a large group of linguistic resources frequently used by masters of speech as a means of expression in the creation of a literary work, with their unique characteristics among the means of common language. It is directly related to the shifting of word meaning. Therefore, in linguistics, metaphors are widely used as the transferred meanings of words based on the similarity of objects or phenomena in one way or another. Metaphors have this characteristic in almost all linguistic dictionaries. For example, O.Axmanova, based on metaphorical similarity, describes a metaphor in the form of a tropus, consisting of the figurative use of words and phrases.

A metaphor where an attribute or characteristic is exaggerated through a hyperbole. His eyes are as deep as the sea. Lexical metaphor (lexicated metaphor, dead metaphor, fixed metaphor, habitual metaphor) (dead metaphor), broken metaphor (broken metaphor), sequential metaphor, poetic metaphor, that is, metaphor belonging to the expressive means of a poetic work and appearing as a complex, different semantic construction. An example of a metaphor that leads to the unification of logically incompatible concepts is The king put the ship of state on its feet. [2;196] The comparative-typological study of metaphor represents a vast body of linguistic material. It allows us to understand the general laws of human thought, to identify its specific associations, and at the same time, to define the unique characteristics of each language, its general and unifying features. Typologically, metaphor, like all other proofs of language, can be compared in terms of form, content, and usage.

In the 20th century, interest in metaphor was renewed thanks to the works of I. Richards, who proposed considering metaphor as the interaction of two semantic domains (tenor) and (vehicle - image carrier). His method demonstrated for the first time that metaphor is not just a rhetorical tool, but a mechanism for creating new meaning through semantic interaction. Richards proposed a model of interaction in which the "tenor" and the "image bearer" are not only compared, but also "joined," creating a new meaning, which is absent in any of them individually. In his theory of the metaphor of "tenor" and "vehicle," he explains that the metaphor consists of two parts: the tenor is the meaning, idea, or object being discussed, and the "vehicle" is the image or analogy used to describe it. For example, "life is a long and dusty road," "life is a tenor," "a long and dusty road" - "image carrier."

Thus, thanks to the scholar's work, metaphor is recognized not only as a stylistic device but also as a primary tool that participates in thought processes and further shapes our understanding of the world.

A. Richard's followers acknowledge that metaphor serves as a "cognitive tool" and is important for understanding existing and visible connections. Through interaction, humans gain the ability to visualize time structure by applying the experience of communicating with rivers. As a result, the following cognitive connections are activated:

•*dárya úzliksiz aǵadı – waqit tınımsız ótedi;*

•*the river is constantly moving – time flows continuously;*

•*suw zatlardı alıp ketedi – waqit waqıyalardı ótmishke alıp ketedi;*

•*water carries away objects – time carries events into the past.*

Generally speaking, metaphor is a cognitive tool that allows us to see what is invisible: time has no form or measure, but the metaphor of "river" makes it visual, structured, and understandable. This idea was further developed by M.Black, who developed the interactive theory of metaphor, according to which a metaphor does not substitute one word for another, but creates a new meaning through the "joining" of two semantic fields. According to Black, metaphor is not a way of embellishing speech, but a way of conceptualizing and understanding phenomena.

In the 1980s, a sharp turn in the study of metaphor began with the work of J. Lakoff and M. Johnson (1980), who demonstrated that metaphor is a fundamental part of human thought. According to scientists' concepts, metaphors organize our understanding of abstract phenomena through concrete experience,

forming conceptual schemes such as argument is war, time is money, life is a journey, and others. Thus, metaphor ceased to be accepted as a linguistic phenomenon and was reinterpreted as a cognitive universal mechanism, which led to a major shift in linguistics [8;242 p.].

Analysis and results. It is worth noting that this theory has found application not only in linguistics but also in psychology, literary studies, and philosophy [9;73–75 p.]. Within this theory, there is a tradition of distinguishing between the concepts of "conceptual metaphor" and "metaphorical phrase." In this case, a conceptual metaphor is defined as "derek aymağınan gózlengen aymaqqa kóshiw" (a mapping from a source domain to a target domain), while a metaphorical phrase is considered a linguistic tool for implementing this metaphor [7;82–132 p.].

For example, phrases belonging to the following thematic groups represent the conceptual metaphor "argument is war," and if the source area is war, the concept of argument is the target area [8;242 p.].

Argument is war	Your claims are indefensible. He attacked every weak point in my argument. His criticisms were right on target. I demolished his argument. I've never won an argument with him. You disagree? Okay, shoot! If you use that strategy, he'll wipe you out. He shot down all my arguments.

In our culture, time is a valuable asset. It is our limited resource to use to achieve our goals. Due to the development of the concept of labor in modern Western culture, where labor is usually associated with time and time is precisely measured, it has become customary to pay people hourly, weekly, or annually. In our culture, time is money: telephone message units, hourly wages, hotel room rates, annual budgets, interest on loans, and debt repayment...

Time is money	You are wasting my time. This gadget will save your hours. I don't have the time to give you. How do you spend your time these days? That flat tire cost me an hour. I've invested a lot of time in her. I don't have enough time to spare for that. [8;242 p.].

The idea that the metaphor "Life is a journey" underlies the conceptualization of the concept of "life" is well-known. A. Diegnan, who studied the phenomenon of metaphor within the framework of corpus linguistics, emphasizes that it is difficult to speak or reason about a certain peculiarity of human life without referring to the metaphor "Life is a journey". The scholar, who affirmed the belief that metaphor contributes to the formation of diverse knowledge, emphasizes that the "course" element in the sentence "Everyday events come from talk about the course of human lives" is a metaphor that connects time and space. Thus, the author cites metaphorical figurative phrases like "The progress of human lives" or "The direction of human lives" as examples in their works.

Life is a journey	The individual navigating life. Your life's course; can be straight (easy times) or winding (difficulties). Birth; Destination: Death/Fulfillment. Major life events, accomplishments (graduation, marriage, career success). Challenges, failures, wrong turns that force adaptation. Friends, family, mentors who join you for parts of the journey. Your body and mind, carrying you through life [6;17 p.].

Thus, conceptual metaphors are at the core of conceptualizing abstract concepts and allow for the organization of thought processes through stable cognitive schemes. However, despite the fact that conceptual metaphor occupies a central place in the structure of thought, it is only one type of metaphorical mechanism. In linguistics and literary studies, it has been deemed necessary to distinguish between cognitive and cultural metaphors, each of which has its own functions, degree of imagery, and the extent to which it is based on a system of social or individual knowledge. Examining the differences between these types of metaphors allows for a precise determination of the nature of metaphorical transfer and the determination of how metaphors function in language, culture, and artistic discourse.

However, the functioning characteristic of metaphor is not limited to the cognitive processes of individual consciousness or the artistic and aesthetic functions of the text; alongside these, there is another important layer of metaphorization directly related to the collective experience of the people and their

cultural memory. In this layer, metaphor not only represents a way of knowing or an individual image, but also becomes a mechanism for organizing and disseminating culture's core values, norms, and worldview dominants. It is here that cultural metaphors are formed, reflecting stable symbolic models inherent in a particular ethnic group. Analysis of such metaphors allows us to reveal the deep connections between language and culture, to understand how historical experience, social and mental perspectives are reflected in the metaphorical structure of the basic concepts of this culture.

The most fundamental cultural values correspond to the metaphorical structure of the basic concepts of this culture. As an example, let's consider some arguments about the cultural values of our society, which correspond to the spatial metaphors UP-DOWN, while the opposing concepts do not correspond to these values [8;242 p.].

"More is better" is coherent with MORE IS UP and GOOD IS UP.

"Less is better" is not coherent with them.

"Bigger is better" is coherent with MORE IS UP and GOOD IS UP.

"Smaller is better" is not coherent with them.

"The future will be better" is coherent with THE FUTURE IS UP and GOOD IS UP.

"The future will be worse" is not.

"There will be more in the future" is coherent with MORE IS UP and THE FUTURE IS UP.

"Your status should be higher in the future" is coherent with HIGH STATUS IS UP and THE FUTURE IS UP.

According to Lakoff and Johnson, the aforementioned cultural metaphorical concept states that "these values are deeply rooted in our culture." The idea that the future will be good is the main idea of development. Some examples of saying "There will be more in the future" are the accumulation of goods and an increase in income. The saying "Your status will rise in the future" is the motto of ambition. These ideas about values align with our spatial metaphors, while those that contradict them do not. Consequently, our values are not autonomous; they, together with the metaphorical concepts we live by, must form a consistent system. We cannot say that all cultural values associated with the metaphorical system actually exist; we only believe that the values that exist in culture and have deep roots correspond to the system of metaphors.

In the example of the Karakalpak language, the spatial metaphors UP and DOWN have almost the same meaning as in English. For example: up-cheer up, down-bring someone down, etc.

The values mentioned above are generally important for our culture. However, since conditions are usually unequal, contradictions often arise between values, as well as between the metaphors associated with them. To explain such contradictions between values (and associated metaphors), it is necessary to identify the priorities of values and metaphors in the subcultures in which they live.

For example, the metaphor "more upward-oriented" seems to always be in the foreground, as it has a clear physical basis. In such examples as "Inflation is rising" and "The crime rate is going up," one can see a more negative picture. Of course, inflation and crime are not good, but these proposals have their own meaning.

Conclusion. In general, the priority of values in society is determined, on the one hand, by the subculture in which a person lives, and on the other hand, by their personal preferences. Different subcultures of the entire society's culture (mainstream culture) share the same core values, but each subculture establishes different foundations for them.

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