



## COGNITIVE THEORY OF METAPHOR

*Sapayeva Sokhiba,  
Teacher of USWLU*

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The study of metaphor originated from ancient Greece, basically Aristotle, who looked at metaphor as implicit comparison which is centered at analogy [1,3]. Aristotle suggested that the main function of metaphor is stylistic and ornamental [2,79]. Metaphor is used for artistic reasons, mainly in poetry, to definite a thought in an eloquent style. Aristotle also pointed out the believable function of metaphor, seeing it as an active rhetorical figure to be employed in political discourse [2, 80].

His opinion of metaphor develops the basis of the so-called comparison theory of metaphor. This advance sees metaphor as “a type of comparison, a shortened simile” established on likeness [2, 90]. Therefore, let us consider these metaphors: *You are the light in my life* is observed as a reduced variety of: *You bring happiness to my life*.

The downside of the viewpoint is that it disregards the significant difference between a comparison and a categorization: whereas a simile stresses probable likenesses between two conceptions, a metaphor creates the two concepts as having “in common something more than modest similarities in that they belong to the same class sharing pertinent features” [4, 135]. Furthermore, the comparison theory realizes metaphor as comparing two concepts, which have been seen as similar by the author prior to the use of metaphor, somewhat making the likenesses. This one suggests that metaphor is narrowed to phenomena deep-rooted in actual or possible experience [4, 90]. The second main theory is the substitution theory of metaphor. This approach says “metaphor is a way of saying what may perhaps be supposed accurately” [4, 90]. One can exchanges metaphor with a synonymous expression. As a consequence, the metaphor: *He trumpeted*

*out the news* can be replaced by: *He told to anyone who wanted to listen* [3, 15].

Max Black initiated the next approach of metaphor in the second half of the twentieth century called the interaction theory. Comparing the two theories above, it does not need metaphor as simply maintaining symbolically something. Metaphor contains the principal and subsidiary subjects, conforming to the metaphorical emphasis and the adjoining literal frame in turn.

According to G.Lakoff, “the creator of a metaphorical statement selects, emphasizes, suppresses, and organizes features of the primary subject by applying to it statements isomorphic with the members of the secondary subject’s implicative complex” [4, 29]. This approach suggests that the interaction theory does not assume it is only the lesser issue, which has influence on the main subject. For example, in the metaphor ‘man is a wolf’, we have enough knowledge and connotations about a man and wolves, e.g., knowing that they are wild and ruthless [2, 95]. Vitally, the interaction theory does not mean metaphor only as a matter of language but also shows its cognitive measurement. The three theories does not have much currency in modern investigation on metaphor, which mainly uses the cognitive theory of metaphor.

A conceptual metaphor, that is, cognitive metaphor, is considered one of the basic mental processes, a way of cognizing, structuring and explaining the world around us; the connection of knowledge about one conceptual area in another conceptual area. Remains of the experience are formed and reproduced in a particular cultural society.

The formulation of the question of the conceptual metaphor gave impetus to research in the sphere of human thought processes.



This helped to conclude that the metaphor is primarily the reception of thinking about the world, translated into a verbal form. Linguists A. Khili, R. Harris, A. Ottoni, R. Reynolds and others who lived in the 70's - 80's involved in this issue. G. Lakoff and M. Johnson formulated the conceptual theory of metaphor most noticeably. They described a conceptual metaphor as the connection of knowledge about one abstract zone in another abstract zone in their work "Metaphors We Live" [4, 64].

Previous scientists had recognized the cognitive measurement of metaphor beforehand knowing that the cognitive theory of metaphor is likely to be described as completely new.

The cognitive theory can be defined by three main features:

First of all, metaphor is not only viewed as a matter of language, but also as a matter of thought as well in the cognitive approach. Cognitive theorists argue that the metaphor is a significant device with the help of which we conceptualize reality. This can actually influence the way we behave and act.

Secondly, if it is compared with the substitution and the comparison theories that view metaphor as extraordinary and artistic, the cognitive theory gives emphasis that metaphor is a matter of ordinary, everyday language. Any people can realize a range of predictable metaphorical ideas in the language because we use them every day to express our experience, including abstract concepts, such as love and time.

Thirdly, metaphor is defined as a mapping of structure from one conceptual domain, the source domain, to another conceptual domain, the target domain. This mapping is not based on likeness between the two concepts, as believed by the comparison theory of metaphor, but rather on the correlation of our experience in these two domains and our ability to structure one concept in terms of the other [4, 117].

According to cognitive theorists, language serves as an evidence for the existence of conceptual metaphors since it is through everyday linguistic expressions that

conceptual metaphors are realized [3, 57]. Therefore, by analyzing discourse, metaphors can be arrived at by which we conceptualize aspects of discussed reality. Lakoff and Johnson distinguish three main types of metaphors: structural, orientational and ontological. We can recognize structural metaphors as metaphors in which one concept is systematically structured in terms of another, for example, in the classic example of the conceptual metaphor ARGUMENT IS WAR, where "ARGUMENT is partially structured, understood, performed, and talked about in terms of WAR" [4, 5]. This predictable abstract metaphor is realized in expressions such as *he always wins an argument* or *she attacked my argument*. Orientational metaphors support a spatial orientation to a concept (up-down, front-back, etc.) – e.g., HAPPY IS UP versus SAD IS DOWN, realized in *she is in high spirits* versus *I feel low* (this metaphor has a physical basis as we are in an erect posture when we feel happy and in a drooping posture when we feel sad). We are made to look at ontological metaphors as aspects of our experience in terms of entities and substances. A typical example is constituted by personification, which allows us to comprehend physical objects in terms of human characteristics and actions.

Conceptual metaphors arise within the limits of the standard system of the values based on traditional concepts and rules for the given society. They represent significant interest for studying of culture of certain language community as they often hand over the most significant cultural information. The most important conceptual metaphors are born with certain prevailing feeling; they have the through character formed in cumulative "the culture thesaurus" and designate space of information interaction of members of the given community. A metaphor, becoming the general cultural symbol and fixing important at a certain stage language community, the phenomenon does not disappear, and continues to exist, change and grow in a context.



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**Сапаева С. Метафораларнинг когнитив назарияси.** Ушбу мақола метафоралар тадқиқотида когнитив ёндошувни кўрсатади. Муаллиф қатор олимларнинг когнитив метафоралар ҳақидаги назарияларини ўрганади ва ўз нуқтаи назарини ушбу тадқиқот мавзуси бўйича баён этади.

**Сапаева С. Когнитивная теория метафор.** Данная статья демонстрирует когнитивный подход к исследованию метафор. Автор изучает теории нескольких учёных о когнитивных метафорах и представляет собственную точку зрения по теме исследования.

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