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## THE CONCEPT OF COGNITIVE METAPHOR

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With the appearance of the work by J. Lakoff and M. Johnson "Metaphors We Live by", the term conceptual metaphor entered linguistic usage, which is seen in the process of understanding one concept or conceptual area in terms of another concept or conceptual area [1]. The essence of a metaphor, according to J. Lakoff, is the understanding of one thing through another. Most of our conceptual system is metaphorically structured, that is, most concepts can be partially understood through other concepts [1]. The theory formulated in the work cited above interprets metaphor as a device for understanding new conceptual spheres in terms of spheres that are closer to a person: cf. literal geometric use of the definition of high in the phrase a tall man, a tall tree and its metaphorical transfers to the sphere of mechanical (high speed), thermo- (high temperature) and electrical (high voltage) dynamics, ethics (high morality, high responsibility), aesthetics (high art), law (high court), social relations (high post), labour activity (high skill), etc. There is also a reduction of various semantic relations to fairly elementary (primarily spatial) schemes. In other words, through metaphors, complex conceptual spheres – areas of sensory or social experience that cannot be observed directly, are compared with simpler or concretely observed spheres. At the same time, the conceptual domain is a set of knowledge, thematically separated from other sets of knowledge; it is a coherent space of conceptualization in relation to which semantic units can be characterized. Basic conceptual areas are three-dimensional space, smell, color, sensory perceptions, etc. A concept or conceptual complex of any degree of complexity can function as an abstract conceptual domain (such as a human body, the rules of chess, kinship relations) [2]. Thus, the establishment of similarity is possible not only between two specific concepts, but also between conceptual complexes. Various researchers emphasize the special importance of extralingual information in the processes of metaphor formation and interpretation



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(E. McCormack, 1990; Fillmore, 1983; van Dijk, 1998; Dijk, 1972; 1983; Lakoff, 1981; 1989; Lakoff, Johnson, 1990). They are also united by the following thesis: since our concepts organize our perception of reality, ways of behaving in the world, and features of the communicative system, and our conceptual system is mainly metaphorical, our thinking, experience, and behavior are largely conditioned by metaphor. Thus, metaphors structure our perception, thinking and activity. At the same time, as emphasized by J. Lakoff and M. Johnson [3], the essence of metaphor can be considered as understanding and experiencing one kind of phenomena in terms of phenomena of another kind.

So from the above it is natural to conclude that metaphors can represent emotions [1]. Let us give an example of such a representation. J. Lakoff examines metaphors expressing the emotional state of anger. In his opinion, the basis of such metaphors is knowledge about the physiological manifestations of this emotion. Thus, the emotional state of anger is characterized by an increase in body temperature and internal pressure, muscle tension, etc. So, the most general metaphorical conceptualization of emotions is as follows: anger is heat, which can be considered in two ways: a) when heat is applied to liquids; b) when it concerns solid bodies. In the first case, the metaphor takes the following form: anger is the heat of liquid in a vessel, and in the second case, anger is fire.

The metaphorical meaning of the name of emotion is primary, and it should be understood as a product of mythological thinking or as a result of identifying the essence of a phenomenon by comparison with more visible objects or those that are easier to explain. There is correspondence between some metaphorical images and mental phenomena: the image of a liquid serves as a means of expressing the intensity of feelings; lethargic feelings and experiences controlled by the subject are conveyed by images of clouds and wind; internal tension and excitement - through the images of animals that bite, gnaw. As noted by J. Lakoff [1], each central metaphor has a rich system of further metaphorical interpretations that are part of our conceptual system. So, for example, we know that the liquid rises when boiling. Hence, in a metaphorical understanding, it follows that as the intensity of anger increases, the emotional tension also "rises". It is also known that intense heat causes steam to form and build up pressure in a closed container. From here the following parallels are realized in the metaphorical conceptualization: strong anger creates steam and causes excess pressure in the container, which causes an explosion when the pressure increases excessively. In the metaphorical interpretation, the following association arises: when anger becomes too strong, a person explodes.

A concept, or a conceptual complex, identified with the help of a metaphor, is defined as a conceptual referent, or target concept/domain. The concept or

conceptual complex used for comparison is a conceptual correlate or source concept/domain. Correspondences between the referent and the correlate form a zone of their "overlap" (cross-mapping), a defined parameter for comparison, also known as the basis of the metaphor. The fourth component of the metaphorization process is the context, or metaphor container, which affects the choice of a parameter for establishing similarity. As a rule, between the conceptual referent and the conceptual correlate, nondirectional relations are manifested: the referent, being more abstract, is understood with the help of a correlate, the meaning of which is more concrete [4]. It was noted that a whole bunch of different correlates can be used when conceptualizing the same referent. A group of certain referents systematically applied to a specific correlate is called the scope of metaphor [4]. The relationship of multiple correspondence between a referent and a correlate is symmetrical: how can one referent be described in terms of several correlates (each of them overlaps with a certain part of the referent concept), and one correlate can be used to understand different referents.

A conceptual metaphor is a set of mappings or correspondences between two domains - source and target. Many of the metaphors listed above, such as "anger is fire", "love is fire", etc., are formed by the following conceptual mapping or counterparts: a thing engulfed in fire is a person engulfed in a certain state or process; fire is a state (like anger, love, imagination); the cause of the fire is the cause of the condition; the beginning of fire is the beginning of a state; the existence of fire is the existence of a state; the end of the fire is the end of the condition; the intensity of the fire is the intensity of the state. Such a set can explain why, for example, "to ignite the imagination" means "to make imagination work" [4]. Metaphors (in a traditional sense) and emotionality are closely related phenomena, since the basis of metaphors is the emotional perception of objects in the world, which, when decoded by the recipient, causes an emotional effect. The mentioned peculiarity of the metaphorical way of thinking is noted by many researchers (Lakoff G., Langacker R., Kovesces Z., and others). The following main types of metaphors are distinguished, which set analogies and associations between different systems of concepts and give rise to separate metaphors [3]:

1. Structural metaphors conceptualize separate areas, transferring the structuring principles of another area to them.

2. Ontological metaphors categorize abstract entities, delineating their spatial boundaries.

3. The "communication channel/information transfer" metaphor (conduit metaphor) is a process of communication as a movement of meanings that "fill" language expressions (capacity) through a channel that connects the speaker and the listener.



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4. Orientational metaphors structure several areas and set a general conceptualization system for them; they are mainly related to orientation in space, with contrasts such as "up-down", "inside-outside", "deep-shallow", "central-peripheral", etc. Thus, in the English language, "happiness, health, conscious, rational" is described using the metaphor "up", while "unhappiness, illness, death" - through the metaphor "down".

5. The metaphor "container" (container metaphor) provides meanings as "filling containers" - specific language units.

6. The blockbuilding metaphor presents the meaning of larger speech segments and works as a "construction" of smaller meanings. In addition, in different languages similar structures are conceptualized with the help of different conceptual metaphors.

In the traditional stylistic perception, a metaphor is understood as a poetic figure of speech, a trope, in which the creation of a poetic image takes place as a result of the interaction of two lexical meanings. The lexical tradition, on the other hand, considers metaphor as one of the ways of forming new meanings of a word, formed by establishing an analogy or similarity between signified entities. The figurative (metaphorical) meaning of the word is interpreted as a kind of "concise comparison". Within the limits of lexical semantics, it is sufficient to explain the reasons for the change in the meaning of a linguistic unit, and the fact that in many cases it is hardly possible to reduce a metaphor to a simple comparison is overlooked. H. Ortega-i-Gasset, 1990, notes that metaphor is not only a means of expression, but also an important tool of thinking and a means of knowing the world, since not all objects are easily accessible to our thinking. Therefore, taking easily accessible objects as a point of reference, we create concepts about complex and elusive objects. Therefore, H. Ortega-i-Gasset comes to the conclusion that with the help of metaphor, the most remote areas of our conceptual field become accessible, since close and comprehensible objects open the mind's access to distant and elusive concepts. This property of the metaphor is based on the ability of the cognitive human psyche in general and poetic consciousness in particular to combine into a single whole the supposed disproportion and disconnection of things, to fuse immeasurable impressions and sensations into a single whole, noted by T. S. Eliot (1938) - an ability that is manifested in balance and reconciliation of opposite qualities. It is this concept of "seeing as" that P. Ricker develops in his semantic theory of metaphor, believing that the pictorial aspect of imagination is prominent in the figurative character of metaphor. The scientist emphasizes the ability of the metaphor, on the one hand, to reveal the meaning in the direction of the imaginary, and on the other hand, to bring it into reality. We consider the thesis of P. Ricker (1990) and S. Levin (1976) about two aspects of the cognitive function of



a metaphor to be justified and legitimate: on the one hand, it is knowledge of sheer reality, and on the other, a special one, the imaginary reality of the belles lettres text.

Conclusion. Taking into account the cognitive function of the metaphor we can say that it allows us to significantly expand the traditional rather narrow view of the metaphor as a stylistic device, which is traditional for stylistic analysis. Metaphor is one of the main means of representing emotions and emotional states, therefore, the study of its functioning in the belles lettres text will contribute to the further study of the emotionality of the text.

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