THEORETICAL CONTENTIONS ON METAPHOR

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Annotation: For most people, metaphor is a literary invention, a rhetorical flourish; it's a matter of extraordinary language, not everyday speech. Furthermore, metaphor is usually seen as a property of language alone—that is, as something that has to do with words rather than ideas or deeds. The majority of people believe they can live happily without metaphor because of this. Conversely, we have discovered that metaphor is widely used in daily life—not just in speech but also in cognition and behavior.

Keywords: concept, conceptual metaphor, cognitive metaphor, metaphor universals, language, goal, metaphor, linguocultural.

INTRODUCTION

Our everyday conceptual framework, which guides our thoughts and actions, is essentially metaphorical. The notion of metaphor usage proposed by Lakoff G. and Johnson M. motivated several linguists to revisit and consciously investigate metaphor. Considering that they were correct when they made the aforementioned assertion. A growing number of academics and scientists held the stereotype that this type of stylistic technique is best suited for a select few individuals.

The ideas that direct our thoughts are not only cerebral in nature. They also control every aspect of our daily lives, even the most minute ones. Our perceptions, our navigation of the environment, and our interpersonal relationships are all shaped by our notions. Thus, our conceptual framework is essential to determining our daily reality. If our theory that our conceptual system is mostly metaphorical is correct, then metaphor plays a major role in how we think, feel, and act in daily life. Furthermore, they not only imply that they are useful to everyone, but they also inadvertently utilize them. The first people to explain that metaphors do not originate from literary sources, but fruit of mind. Many would contend that this cannot be true up to that point. Literature scientists often study metaphor as a form of language expression. Naturally, we don't want to disagree; we're just going to point out that this was only one part of the investigation. The essential question is how we construct metaphors, what prompts us to do so, and what factors influence us as we form certain metaphors. These were empty questions. But we are not often conscious of our conceptual system. We just think and act in a very automatic manner along certain lines in the majority of the small tasks we perform on a daily basis. The exact nature of these lines is far from clear. Analyzing language is one approach to learn

more. Language is a key source of evidence regarding the nature of the conceptual system that underpins communication, as it is the same system that humans use to think and act.

For the majority of us, a metaphor is a figure of speech that uses the comparison "one is the other" to compare two things, as in "He is a lion." Alternatively worded, metaphor is defined as "a figure of speech that implies comparison between two unlike entities, as distinguished from simile, which is an explicit comparison signaled by the words 'like' or 'as,'" by the Encyclopaedia Britannica. [The original text emphasizes]. For instance, in the statement "Achilles was a lion in the fight," we would see the word "lion" as a metaphor. The term metaphor (derived from the Greek word μεταφορά, metaphora, meaning "transfer") refers to language that makes direct comparisons between seemingly unrelated topics. It is a figure of speech in which two or more objects are compared without the use of like or as.[1:87]

I.A. Richards defines a metaphor as "a shift," or "a carrying over of a word from its normal use to a new use."Thus far, a number of linguists, philosophers, and intellectuals have examined metaphor, and they have all largely advanced the concept of metaphor's theoretical significance. This is, in fact, the most frequently accepted interpretation of metaphor—both in academic circles and in the general public consciousness—though this is by no means the only one. Five widely acknowledged characteristics can be used to succinctly describe this conventional idea. To begin with, metaphor is a linguistic phenomena and a quality of words. One feature of a linguistic statement is the metaphorical use of the word "lion." Second, metaphor has a rhetorical or artistic function, as in Shakespeare's statement that "all the world's a stage." Thirdly, the foundation of a metaphor is the similarity between the two things being contrasted and recognized. For us to be able to use the term "lion" as a metaphor for Achilles, there must be certain characteristics that Achilles and lions share. Fourth, using metaphors well requires a unique ability since they include the intentional and careful use of language. Its masters can only be great poets or orators, as, say, Shakespeare and Churchill. In support of this, Aristotle says, for example, that "mastery of metaphor is by far the greatest thing." This is the hallmark of brilliance; no one else can teach it." Fifth, there's a widespread belief that metaphor is a figure of speech that is only necessary for special effects. In their groundbreaking research Metaphors We Live By, George Lakoff and Mark Johnson introduced a novel interpretation of metaphor that comprehensively and methodically questioned each of these pillars of the potent conventional theory in 1980. What they came up with is now referred to as the "cognitive linguistic view of metaphor." The widely

held belief about metaphor was contested by Lakoff and Johnson, who asserted that: (1) metaphor is a property of concepts, not of words; (2) metaphor serves a functional rather than merely artistic or aesthetic purpose; (3) metaphor is frequently not based on similarity; (4) metaphor is used effortlessly in everyday life by ordinary people, not just by exceptionally talented people; and (5) metaphor, far from being a superfluous though pleasing linguistic ornament, is an inevitable process of human thought and reasoning. [2:89] Since it is evident that these points of view altered everything, each band's argument can now be made in opposition to the previous conventional wisdom and make greater sense. Indeed, the mind produces metaphors rather than words. If we may express anything, how do we truly go about doing this? First, we think—our brains perform the thinking—and then we communicate with our tongues, or our words. Metaphors, like any other stylistic element, are frequently employed not just for aesthetic or artistic purposes but also to emphasize points or, on sometimes, for no particular reason at all. Not only do authors, presenters, and orators utilize it, but the majority of regular people do too. Everyone remarks on how content and joyful she was. The ideas that direct our thoughts are not only cerebral in nature. They also control every aspect of our daily lives, even the most minute ones.[3:67]. Our perceptions, our navigation of the environment, and our interpersonal relationships are all shaped by our notions. Thus, our conceptual framework is essential to determining our daily reality. If our theory that our conceptual system is mostly metaphorical is correct, then metaphor plays a major role in how we think, feel, and act in daily life. But we are not often conscious of our conceptual system. We just think and act in a very automatic manner along certain lines in the majority of the small tasks we perform on a daily basis. The exact nature of these lines is far from clear. Analyzing language is one approach to learn more. Language is a key source of evidence regarding the nature of the conceptual system that underpins communication, as it is the same system that humans use to think and act. Let's not go any farther as we need to distinguish between conceptual and conventional metaphors in the parts that follow. Philosophers, rhetoricians, literary critics, psychologists, and linguists—among the thousands of people who have studied metaphor over the past two millennia—such as Aristotle, Hume, Locke, Vico, Herder, Cassirer, Buhler, I. A. Richards, Whorf, Goodman, and Max Black—have been the main investigators of metaphor until very recently. Research on metaphor is being conducted by a growing number of cognitive scientists, including cognitive linguists. The reason is that metaphor plays a role in human intellect, comprehension, and reasoning and, beyond that, in the development of our social, cultural, and psychological reality. Therefore,

striving to comprehend a metaphor is an attempt to comprehend an essential aspect of our identity and the nature of the world in which we exist. [4:13]

Studying metaphor has aroused great interest for several decades. If this element of language has aroused such interest, it is because there has been increasing recognition that all of our concepts are framed within metaphorical terms. Rather than a model of language based upon the linguistic sign (a model which implies that words designate things in the world outside of language), linguists today are more inclined to accept that there exists a figurative substructure to concepts. This in turn helps us to understand that concepts are not extra-lingual entities existing in the world and awaiting discovery by the mind and awaiting definition by philosophers. Thanks to progress in metaphor theory, it has become clear that concepts are the inventions of the mind as it works with and within language to construct meaningful configurations of thought.

Different scholars and linguists presented various kinds of opinions on metaphor, as well as its types. As Covecses claimed that there are several ways of classifying metaphors, linguists also classified them according to certain rules and laws.

Rhetorical theorists and other scholars of language have discussed numerous dimensions of metaphors, though these nomenclatures are by no means universal nor necessarily mutually exclusive.

An *extended* metaphor, or conceit, sets up a principal subject with several subsidiary subjects or comparisons. Shakespeare's extended metaphor in his play *As you like it* is a good example:

All the world's a stage / and all the men and women merely players:

They have their exits and their entrances;

And one man in his time plays many parts.

First, the world is compared to a stage; and then men and women are introduced as subsidiary subjects further elaborated by the theatre metaphor.

A *mixed* metaphor is one that leaps, in the course of a figure, to a second identification inconsistent with the first one.

Example: "He stepped up to the plate and grabbed the bull by the horns", where two commonly used metaphors are juxtaposed to create an original image.[5:86]

Conclusion

These are examples of classifying traditionally, whereas some of them include conceptual metaphor as a type. However, Kovecses made a classification of conceptual metaphor itself and considered as independent. As above we said that we

will speak broadly about conceptual metaphor in the next sections, it will be given only its types. The fact that this section is dedicated to kinds of metaphors we decided to give all types of it encompassing conceptual metaphor's types too.

According to Kovecses, there are distinct kinds of conceptual metaphor and that it is possible to classify metaphors in a variety of ways. These include classifications according to the conventionality, function, nature, and level of generality of metaphor. (Further the author distinguishes metaphors according to their complexity, classifying them as "simple" or "complex.") It is possible to classify metaphors in several other ways, but these are the ways that play an especially important role in the cognitive linguistic view.[6:87]

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