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THE SIGNIFICANCE OF METAPHOR AS A LINGUISTIC PHENOMENON

Dehkanova Mashkhura Shukhratjon qizi

Abstract

The composition deals with the condition, reasons and factors of characterization of conceit in the field of linguistics. In addition, conceit and its main tricks, its significance in the social life and the functional features of in diurnal speech are stressed in the composition. As a result of our disquisition, the following results were attained a) the creation and significance of emotion conceits with the detailed exemplifications have been proved scientifically b) conceits as a artistic event in different languages have been vindicated c) the disquisition of conceits in both Uzbek and English language

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An EFL teacher at Secondary School N
dehkanovamashxura@gmail.com

Introduction

Conceit is a specific subcaste in each language, formed under the influence of communication and

literature with a wide compass. It's natural that this verbal miracle, that is, the conceit is an integral part of communication of any society, an important factor of verbal development, as well as one of the forms of verbal position. In addition, the conceit can be characterized as a artistic relic of the people.

Methodology

Interest in conceit has grown significantly in recent times, all the members of society use the conceit in their diurnal speech unconsciously. It's also for utmost people a device of the lyrical imagination and the rhetorical flourish rather than ordinary language. we've set up, on the negative that conceit is pervasive in every day life not just in language but in study and action. also, there are inestimable source of knowledge about people's life tradition and culture. It has always been the object of scientific exploration in colorful fields of mortal knowledge, including, champion, chroniclers, artistic scientists, linguistics and others. numerous scientists, similar as,J. Lakoff, Laguta,M.Djonson emphasize that conceits transfer all kinds of connotations, associations and connections further than swapping words. They change conception and ideas. According to the scientist Albert Einstain, used the conceit to explain his propositions. " The only way learning commodity recently is by comparing it to commodity we formerly know ", says author James Geary in the BBC Radio program World of Mouth. It's an insolvable to produce a conceit an unvailing of a resemblance. Because it's reflected in our everyday language. That is, it's including emotion conceit. The major finding that comes from the study of conceits characterizing the emotion sphere, paradoxically there are no emotion – specific conceits. This idea was first suggested by Kovecses it's established of emotion language, similar as in two emotion generalities wrathfulness and love, if we consider as an illustration, it's illustrated that wrathfulness is fire His wrathfulness is smoldering. wrathfulness is hot fluid in a vessel She's boiling with wrathfulness.

Love is nutrient I 'm starved for love

love is trip it has been a long, bumpy road.(6p. 4)

In other words, emotion conceits can be abstract, the well- known linguists Lakoff and Johnson wrote the important connection between emotion conceits and metonymy.

According to Professor Stacy Pies from New York University, " conceits is an imaginative vault, that stretches how we suppose ". It helps to enlarge our frame of reference. It's also described as an assignation to understand commodity, when that occurs, there's " a moment of closeness between minds that's really satisfying and enjoyable and meaningful " says Pies

Conceits are also artistic event, that's in a analogous tone whatever the language. In Dutch, for illustration, you might relate to someone having the " skin of an giant ", whereas in English, it would be said " a thick skin ", and the French fellow to the English " when gormandizers might fly " is when hens will have teeth ".

From the results of Pie's exploration, we can observe that " language without conceit is insolvable. It's through and through tropical without it, language would be dull, boring and flat she says we'd just fall asleep ".

Conceits are reflected in our everyday language in a wide variety of expression similar as, attack every weak point. He attacked every my weak point in the argument. It would be the same meaning in Uzbek language " nozik nuqta ". Another illustration would wipe out meaning destroy, especially a large number of people orthings.However, he'll wipe you out, If you use that strategy. In uzbek language it's analogous with " tagiga suv quymoq ". Orientational conceits give a conception a spatial exposure; for illustration, HAPPY IS UP. The fact that the conception HAPPY is acquainted up leads to English expressions like" I am feeling up moment."(,15)

Similar tropical exposures aren't arbitrary. They've a base in our physical and artistic experience. Though the polar resistances up- down, in- out,etc., are physical in nature, the orientational conceits grounded on them can vary from culture to culture. For illustration, in some societies the future is in front of us, whereas in others it's in back. We'll be looking at over- down spatialization conceits, which have been studied intensely by William Nagy(1974), as an illustration. In each case, we will give a brief hint about how each tropical conception might have arisen from our physical and artistic experience. These accounts are meant to be suggestive and presumptive, not definitive.(,15)

Noam Chomsky, the linguist at the Massachusetts Institute of Technology, who wrote a cutting notice of the behavioristB.F. Skinner's causerie Verbal Behavior(1957), a review composition that appeared in the leading American verbal journal Language. Chomsky argued that the mortal language faculty is a " internal organ ", as he put it directly, and that hence verbal crucially involves the study of an important aspect of the mortal mind.(1)

The notion of complex conceit can be illustrated with some lines from William Shakespeare's comedy As You Like It, Act II, Scene VII.(2)

All the world's a stage
And all the men and women simply players;
They've their exits and their entrances,
And one man in his time plays numerous corridor,
His acts being seven periods.

In the given illustration, conceits are that a stage = world, players = humans, entrance = birth, exit = death, acts = periods.(5, p276)

As anothernon-literary ordinary language conceit that has been bandied in some detail in the cognitive verbal literature, consider the conceptualization of mortal life as a trip; trip = life. Lakoff and Johnson(,60- 62) suggest that this conceit is grounded on a artistic model similar as that involves primary conceits as " people are supposed to have purposes in life, and they're supposed to act as to achieve those purpose. "(,61)

trip = life, rubberneck = person, destination = pretensions, intinerary = plan. To recapitulating these exemplifications, there's some substantiation that conceits have an influence on how people suppose and bear.

In cognitive Linguistics, conceit is seen as a high illustration of embodied meaning. Two major conceit proponents, George Lakoff and Mark Johnson, following Joseph Grady distinguish between primary and complex conceits. Primary conceits are directly related to experience, frequently fleshly experience and, according to them, they constitute introductory abstract correlations from which complex conceits are erected up.

Conclusion. It can be concluded from this that feelings are comprehended by their assumed typical cases and their assumed typical goods, that's analysed above exemplifications. In the buoyant words of Geary(2, 3- 4) our understanding of conceit is in the midst of a transformation. For centuries, conceit has been seen as a kind of cognitive frill, a affable but basically useless embellishment to " normal " study. Now, the frill is gone. New exploration in the social and cognitive lores make it decreasingly plain that tropical thinking influences our stations, beliefs and action in unexpectedly hidden and frequently oddball ways.

Conceits are more tenacious than data and further conclusive too(7). Some of the questions raised concern how conceits are began; the part of people's embodied gests in the arising of conceits; how conceit in study might impact conceit in language, and whether conceit may help to structure the way

a conception is mentally represented.(9). Gibbs emphasize that " conceit scholars should fete some of the complex provocation for why a) people suppose directly and b) use conceits so constantly in language, problem working, flashed back , creativity and so forth "(5)

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