

## Metaphor in Cognitive Linguistics

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### Abstract

Research in to conceptual metaphor in light of cognitive linguistics Various paths revealed the tireless efforts of scholars in this field to overcome the shortcomings of this theory by expanding and refining its propositions to become more capable of explaining the phenomenon of metaphor. Its development was linked to Sultan Ković, and the figures of conceptual blending theory, Gilles Foconi and Mark Turner. In this article, we attempt to trace the process of metaphor in the light of cognitive linguistics and reveal scholars' proposals in this regard.

**Keywords:** *Metaphor, Conceptual Metaphor, Cognitive Linguistics.*

### INTRODUCTION

Research on metaphor has witnessed an amazing development within the framework of cognitive linguistics after the vision of metaphor changed, both in terms of its importance in conceptual semantic research. It has become an important input into understanding and analyzing discourse, or at the level of conceptualizing the nature of metaphor. The vision of metaphor has changed, and it is no longer seen as a linguistic phenomenon located in language, but in fact it is a conceptual/cognitive phenomenon. Thus, the course of research into metaphor was changed by moving it from the level of linguistic practice to the level of knowledge. These are perceptions that amount to a cognitive break with what was prevalent before, thus separating two stages in the history of research into metaphor, the pre-knowledge stage and the knowledge stage (Vyvyan Evens and Melanie Green 2006).

The first stage expresses the classical perception, which traces its origins back to Aristotle, and extends to the pragmatics. The second stage reflects the contemporary perception, which extends to the attempts of Lakoff, Johnson, Kovic, and others. What unites the theories of each category, despite their diversity, is their vision of the nature of metaphor. It is of a purely linguistic nature in the classical conception, and in the contemporary conception it is a pattern of thinking or a conceptual phenomenon, and language is only one of its manifestations.

#### **The nature of cognitive linguistics:**

Mystical linguistics represents a branch of a broader field of knowledge known as mystical sciences. It is a multi-science field of knowledge, which includes, in addition to cognitive linguistics, psychology, philosophy, anthropology, artificial intelligence, and neuroscience, and what unites them is its quest to know the mechanism of operation of the human mind and how it builds and produces knowledge.

The mystics' interest in linguistics is due to the fact that its subject is language, which from their point of view constitutes a mystical mental faculty that reflects our pattern of thinking. In this context, Vivian Avens and Melanie Green say:

“However, an important reason behind why cognitive linguistics study language stems from the assumption that language reflects patterns of thought, therefore to study language from this perspective is to study patterns of conceptualization” (Vyvyan Evens and Melanie Green 2006).

Thus, language constitutes a major gateway to understanding the transmission of the human mind because it:

“Language offers window into cognitive function, providing insights into the nature, structure and organization of thoughts and ideas (Vyvyan Evens and Melanie)

Cognitive linguistics is concerned with studying language as a mental/cognitive faculty that studies language “in a way that is consistent with what is known in the human mind, treating language as a reflection and revelation of the mind” (Dhahabi Haj Hammou, 2010). It is also interested in studying the relationship between language, mind, and experience.

“Cognitive linguistics is primarily concerned with investigating the relationship between language, the mind and socio-physical experience”. (Vyvyan Evens ,2007)

### **Metaphor in the mystical perception:**

Talking about the mystical conception of metaphor requires talking about the efforts of the new rhetoricians and the ideas they put forward that established the mystical conception of metaphor. While Lakoff and Johnson were able to transfer metaphor from language to mind and from linguistic practice to knowledge, and develop a set of principles that established the theory of conceptual metaphor, some new rhetoricians were able to present some ideas that later formed part of this perception.

They tried to refute and refute the Aristotelian/classical conception of metaphor, which is based on the hypothesis of correspondence between language and the world, which produced a duality (truth and metaphor). The world, as a fixed given, has language identical to it. This means that everyday language is a literal language, and any violation of this correspondence in use is considered metaphorical... Therefore, metaphor continued to be viewed as a deviation or violation of normal and familiar use, and this violation is based on the ability to establish a similarity relationship between the word in its original position in the language and its metaphorical use, thus producing a new connotation, and this is not available to all people, so metaphor is considered a sign of genius, and it is From this perspective, it is a linguistic phenomenon par excellence that is accessible to writers but not to other members of the general public. Therefore, it has remained linked to creative poetic and literary works. In this context, we can talk about Armstrong Richards, who criticized the Aristotelian proposal and tried to refute the hypothesis of the correspondence of language to the world, which refers to the stability of meaning, describing it as “the myth of special meaning” (Vyvyan Evens and Melanie Green, 2006); Richards believes that meaning is not fixed, as Aristotle claims, but rather is variable and subject to context

In which words appear, given that they gain their meaning through their interaction with neighboring words within the context. This led him to refute and refute the idea that metaphor is something special and exceptional in linguistic use and that it is a sign of genius linked to rhetoric and poetry only, or that it is merely a verbal decoration. Rather, metaphor for him is “the ever-present principle in language” (Dhahabi Haj Hammou, 2010), and that “thought is metaphorical.” » (Vyvyan Evens2007) These are the ideas that formed part of the mystical conception of metaphor.

We can also talk about Michael Reddy, whom Lakoff himself referred to, and mentioned his credit for establishing the theory of conceptual metaphor in his famous article “The Pipe Metaphor,” in which he acknowledged that daily life is widely metaphorical, and that the place of metaphor is thought, not language, thus undermining the foundations of the theory. Classicism believes that the place of metaphor is in language, and that it is limited to the fields of poetry and rhetoric. George Lakoff says in this context:

“The contemporary theory that metaphor is primarily conceived, conventional and part of the ordinary system of thoughts and language can be traced to Michael Reddy’s now colossal paper ‘The conduit metaphor’” (George Lakoff, 1992)

The idea of metaphor is not just a deviation from the normal and familiar use of language. Rather, it is present in our everyday language and in our daily lives, and its place is thought, not language. It is not a completely new idea. However, Lakoff and Johnson emphasized these ideas, and the importance of their proposal lies in the fact that they addressed these ideas. They consciously made them central theoretical concepts in the conceptual metaphor, which had methodological dimensions in the light of which this phenomenon was explained.

Like their predecessors, Lakoff and Johnson proceed from criticizing the classical conception and excluding it, as we explained previously, to confirm that the metaphor

“We have found, on the contemporary, that metaphor is pervasive in everyday life, not just in language but in thought and action, our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature (George Lakoff and Mark Johnson 2003)

According to this conception, metaphor is a cognitive mechanism by which a person perceives the world, and it is widely present in our daily lives and among various segments of society. Therefore, it is not linked to geniuses alone, as everyone, regardless of their mental abilities, borrows the known to understand the unknown, or the obvious to understand the unclear, and the tangible to understand the abstract, and the abstract to understand the most abstract, and its frequent circulation in our daily lives makes it lose its metaphor, becoming automatic in our thinking. It is simply a pattern of thinking, as Lakoff and Johnson say:

If we are right in suggesting that our conceptual system is largely metaphorical, the way we think, what we experience, and what we do every day, much a matter of metaphor”. (George Lakoff and Mark Johnson 2003),

### **Conceptual Metaphor Theory**

The emergence of this theory was linked to the publication of the book by George Lakoff and Mark Johnson, *Metaphors we live by*. They started from a general hypothesis that metaphor is widely spread in our daily lives and that its place is thought, not language. They tried through this book, and other subsequent works, to prove the conceptual nature of metaphor, and that our thinking is essentially metaphorical.

The metaphor is based on understanding one mental field (A) in terms of another mental field (B). The first field represents the target field and the second field represents the source field by adopting the mechanism of conceptual projection. Where the delineation of the source domain is projected onto the target domain (Vyvyan Evans 2007), and the target domain is usually unknown or more abstract than the source, so the ambiguous is understood in terms of the obvious or the abstract in terms of the concrete. It is as if we understand life by projecting the characteristic of the journey onto it. Life, like a journey, has a beginning, which is the hour

of birth, and an end, which is the hour of death. There is a path that the traveler takes, and in the path there are turns, rest stops, etc. (George Lakoff and Mark Johnson 2003). Accordingly, the metaphor, as Lakoff says:

“In short, the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of other”. (Vyvyan Evens and Melanie Green, 2006)

Lakoff classified conceptual metaphor into three major categories:

### **a. Structural Metaphor**

And it is:

“Causes when one concept is metaphorically structured in terms of another”.

It is based on a set of structural symmetries between two conceptual fields, an example of which is “life is a journey”, which according to this conception is based on the following symmetries:

Source Domain (Journey) □ Target Domain (Life)

Traveler □ human

Distance traveled □ Progress made

Obstacles □ Problems

Reach station □ goals in life

The analogy here took place between a group of elements that as a whole constitute a structure. That is, the projection here took place between two structures: the structure of the “journey” with its elements of travellers, problems, and obstacles... and the structure of “life” with its elements of birth, actions, and events... and since life is more abstract. We looked at it through the most straightforward flight structure.

### **b. Orientational Metaphor**

This type of metaphor:

“Instead organizes a whole system of concepts with respect to one another (...) since most of them have to do with special orientation: up-down, in-out, front-back, on-off (...)” (George Lakoff, 1992)

Because we are beings determined by space trends, we rely on the experience of trends to understand unclear experiences, as is the case in the metaphor of “happiness above,” as we look at everything that is good by imagining the direction “above.” Therefore, we find many expressions that go in this direction, such as our saying:

"I'm at the top"

"I'm at rock bottom"

"My spirits are high"

"My morale is low"

It is clear that feelings are an abstract thing that cannot be captured, so we projected the experience of direction onto them and gave them a direction, as in our saying: “I am at the top.”

The direction “above” builds morale/feelings, giving it a positive meaning, and vice versa with “My morale is low, I am at the bottom.”.

### c. Ontological Metaphors

The projection takes place between two fields, one of which is clearer than the other, so that we understand the unclear field through the clear field through the mechanism of projection, as is the case in the metaphor of “ideas are food,” which is based on the following analogy:

Source domain (nature) (target domain (knowledge)

Food projection my thoughts

Where the projection was made between the concrete (food) and the abstract (ideas), that is, we understand the abstract in terms of the concrete, and among the expressions that indicate that (abstract) ideas are viewed as (concrete) food:

I digested the idea well. The idea is food that is digested

I couldn't swallow your thoughts □ Thoughts are food you swallow

### Sultankovic and the theory of conceptual metaphor:

Despite the success of the conceptual metaphor theory in explaining the phenomenon of metaphor through the mechanism of projection between two domains, it clashes with some metaphors that do not respond to the principle of conceptual projection between the source domain and the target domain. Therefore, some researchers sought to reconsider this theory with the aim of developing it until it achieves sufficiency in explaining the phenomenon of metaphor. Among these researchers are Mark Turner and Gilles Fauconnier, who went beyond conceptual theory to conceptual blending theory.

And Sultan Ković, who worked on refining and expanding this theory. Our discussion in this area will be limited to Sultan Ković's additions as he expanded the conceptual theory of metaphor.

Muhammad Al-Saleh Al-Boumrani argues that the pioneers of the theory of conceptual metaphor did not clarify our picture of culture and the cultural context except theoretically, which made it vulnerable to criticism from this angle. The most prominent critic of this theory is Sultan Kovic, and his most notable addition is in two aspects: the creativity of metaphor and context. Creativity is no longer exclusive. On the discourse that transcends everyday language, that is, literary language, but creative language also exists in our daily language among speakers in special contexts (George Lakoff, 1992), as Kovic highlighted the importance of context in understanding and interpreting metaphor; Metaphor is not just a mechanical process of projecting a source field onto a target field in an abstract conception, far from the verbal context that determines the meaning of the metaphor and the speaker's intentions. (George Lakoff, 1992). He also linked the creativity of metaphor to different contexts, whether linguistic, cognitive, social, or cultural, as well as our tribal knowledge, as these contexts contribute to generating and expanding new and innovative metaphors.

Kovic says:

(In particular several such contextual aspects of factors, seem to produce in conventional and novel metaphors: (Mohamed saleh Bouamrani) the immediate linguistic context itself, (Mohamed saleh Bouamrani) what we know about the major entities participating in the discour,

(z.kovetse, 2010) the phisycollection, (Vyvyan Evens, 2007) the social setting, and (Armstrong).

Kovic relies on a group of examples to highlight the role of these contexts in creating new metaphors, from that journalistic interview published by the newspaper “America Today” in 2007 about the life of “Fats Domino” after Hurricane Katrina, which struck the city of New Orleans, destroyed his house and caused severe damage to it like the rest of the world. Residents of the area. The subtitle of the article was: “The rok n roll pioneer rebuildshis \_and on the new album. (Gin) home. httimelesmusic

Kovic starts by asking why the journalist used the metaphor “he rebuilt his life” when there are metaphorical expressions available. To answer this question, Kovic assumes that “life is a building” and that Domino was during the dialogue in the process of rebuilding his house that was destroyed by the hurricane, so he says: “In... All probability, this is because, at the time of the interview Domino was also in the process of rebuilding his house that had been destroyed by the hurricane

He concludes that if this is true, it can be said:

"It can be suggested that the social situation (rebuilding his house) triggered by facilitated, the choice of the conceptual metaphor life is building

In this way, Kovic tried to highlight the importance of context of all kinds in generating and understanding new metaphors, which he called: “context \_induced creativity.”

The physical context, with the physical/material events it provides, also contributes to generating new metaphors. To explain this perception, Kovic started from the following question:

How physical events and their consequences may produce novel or unconventional metaphors in discourse

To answer this problem, Kovic relies on a previous press interview conducted by America Today newspaper, which states: “The 2005 hurricane capsized domino’s life, though he’s loath to confess any inconvenience or misery outside of missing his social circle.”

Kovic points out that the journalist, in using “The 2005 hurricane upended a domino’s life,” employed the well-known metaphor, “Life is a voyage.” However, the physical context represented by the hurricane made him focus on some aspects of the source field and not others, and employed the metaphor, “Life is a cruise.”

Kovic attributes the reason for the journalist's choice of this metaphor and his use of the verb (turn) to the role of the sea in the hurricane and the result of the consequences resulting from the hurricane, which are still present during the dialogue. Thus, Kovic concludes that the physical context leads to expanding the metaphor and contributes to the generation of new metaphors.

## CONCLUSION

After we traced the process of conceptual metaphor, we found:

- It was based on demolishing the duality (metaphorical and literal) that established the classical theory of metaphor, and from there it transferred metaphor from the level of linguistic practice to the level of knowledge.

Conceptual theory rehabilitated metaphor by moving it from a marginal position in classical theories to a central position in analyzing and understanding discourse in light of cognitive linguistics.

Metaphor is widely spread in our daily language. Rather, it is a pattern of thinking, it is what we live by.

The theory of conceptual metaphor did not remain confined to the propositions of Lakoff and Johnson, but rather was expanded by investing in the pragmatic dimension in producing and understanding metaphor.

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