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**CONCEPTUAL ANALYSIS OF THE COMPONENTS OF METAPHOR
WITH THE ELEMENTS OF MENTALITY IN ENGLISH AND UZBEK
AND THEIR LEXICO-STYLISTIC FEATURES**

DISSERTATION

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INTRODUCTION

When our state became independent, it began to heed every domain, more and more reforms have been done so far, and mostly the attention has been paid to education.

During the early years of Independence it was adopted “The Law of the Republic of Uzbekistan on Education”, and further “The Law of the Republic of Uzbekistan on the National Program of Personnel Training System”. The main objective of all reforms done in every field is an individual. Our first President Islam Abduganiyevich Karimov wished Uzbek nation to be inferior to others and thanks to peaceful environment, freedom, and several reforms we researchers can investigate the science and take our motherland to tops. Learning foreign languages in Uzbekistan has become very important since the first days of the Independence of our country which pays much attention to the rising of education level of people, their intellectual growth. Special attention should be paid to the education of young people, their spiritual and moral upbringing and to the desire for their education and self-improvement. [2; 422]

Furthermore, considering how important it is to know the English language and knowing the essence of it in the development of not only education, but also medicine, economics, politics, engineering, technology, tourism and other spheres is directly related to the study and teaching of the foreign language.

The issue has become more actual after December 10, 2012 when the resolution of the first President of the Republic of Uzbekistan I.A.Karimov “ On the measures of improving the system of foreign language” PR – 1875 was issued.

As President I.A.Karimov states: “Currently it is difficult to assess the value of a profound knowledge of foreign languages of our people for our country which is striving to take a worthy place in the world community; for our nation sees its great future in harmony and cooperation with foreign partners”. [1; 235]

The incumbent president, Sh.M.Mirziyoev emphasizes that: We will continue to strictly adhere to the state policy on youth. Not only will we continue this policy, but we will lift this policy to our highest priority as it is today. We

mobilize all the strengths and capacities of our state and society to ensure that our young people have an independent thinking, ability to compete with their peers in any field, high intellectual and spiritual potential and grow up to be glorious and happy people in the world [3; 14].

The topicality of the research work. As it is being paid great importance to teaching and learning of foreign languages, great number of researches have being done in this field. Our dissertation is dedicated to conceptual analysis of the components of metaphor with the elements of mentality in English and Uzbek, and their lexical-stylistic features. Metaphor is colorful device of a language. Either consciously or unconsciously all of us use a number of metaphors each day. It is used by ordinary people, used at the academic level at the same time. The most interesting thing is that we are not always aware of this phenomenon. The metaphor has been with human being since the genesis of mankind. And only in the vicinity of 5th century it began to be studied in rudimentary scope. The most discussed period of it was indeed 20th century. Metaphor has not lost its intriguing feature so far. It is now being investigated in deeper scale connected with mind. Scholars now are eager to know about why men use this or that metaphor, what inspires or triggers them to use metaphor and likewise issues. Metaphor was and is one of the most captivating and intriguing aspects of linguists. Therefore, its importance does not shrink and stay actually.

The object of the research work: metaphors with the elements of mentality in English and Uzbek (on the materials “A tree grows in Brooklyn” by B.Smith and “Dunyoning ishlari” by U.Hoshimov)

The subject of the research work: study of the meanings and interpretations of metaphors and their characteristics in English and Uzbek; conceptual analysis of mentality elements of metaphors in English and Uzbek, and their lexico-stylistic features

The aim of the research work. To figure out discrepancy between traditional and conceptual metaphor. To find out how often metaphors (especially those with mentality elements) are used in speech (in the example of literary

style)^{1*} how metaphor affects to speech and what kind of metaphors are used frequently and why certain ones are used commonly in the English and the Uzbek languages. Moreover, to analyse them conceptually and categorize them based on the certain conceptions (like anger, love, etc.)To reach this aim we have **the following tasks** forward:

- to investigate theories on metaphor in English and Uzbek
- to compare and contrast traditional and conceptual metaphors
- to examine mappings, which key point in conceptual metaphors
- to explain the notions of “conception”, conceptual analysis and its devices
- to differentiate culture and mentality
- to find out metaphors in terms of mentality in English and in Uzbek based on literary works and their lexico-stylistic features
- to do conceptual analysis of found metaphors in English and in Uzbek, and figure out their lexico-stylistic attributes
- to sort those discovered metaphors out

The scientific novelty of the research work. Metaphor is widely investigated in both English and Uzbek languages. Recently the term conceptual metaphor has entered to the field and it has also been fairly researched. However, metaphor in terms of mentality has not been touched yet, though some scholars did research on metaphor and culture. As we argue that culture and mentality are different notions, we show that discrepancy and further we will examine metaphors based on mentality. Furthermore, we will do conceptual analysis of them, which hasn't been done by any scholars (on the materials “A tree grows in Brooklyn” by B.Smith and “Dunyoning ishlari” by U.Hoshimov). As we analyze them conceptually in English and Uzbek, following we categorize those investigated metaphors in certain notions

^{1*} Because in literary style we can meet any type of styles, like newspaper style, etc.

The practical value of the research work. Students and learners of various levels face with a problem namely ambiguity, that is to say one word can have several meanings. One of the sources of it is undoubtedly metaphor. If they know how to associate or why one word has several unrelated (actually in most cases they are commensurate) meanings, this would ease their learning process. The examples provided in our research work are of great value in this. Particularly, mappings (metaphorical expressions aroused by conceptual metaphors) can enlighten their understandings, and conceptual analyses could be helpful in figuring out the origins of certain words. Furthermore, it can be useful in seminar lessons of stylistics, lexicology, translation theory and practice and others.

The theoretical value of the research work. The research paper analyses and investigates metaphors in larger and deeper scope and also with two languages (English and Uzbek), which is vital theoretical value. Clear discrepancy between notions, such as traditional metaphor and conceptual metaphor, culture and mentality are provided. Metaphors are analysed conceptually and classified into groups. The work can mostly be used at advanced level, such as higher education, graduates doing research work in bachelor and master's and other researchers interested in this subject. Thus, it can be useful tool in disciplines such as stylistics, lexicology, translation theory, history of English and others.

The methods used in the research work. In the research work is based on descriptive, comparative and statistical methods.

The field of research: In the dissertation we deployed several scientific books, monographs, articles and other sources. They comprise not only foreign scholars, but also Uzbek and local researchers. Among them are “Metaphors we live by” of Lakoff George, Johnson Mark, “Metaphor. A practical introduction” and “Metaphor and culture” by Zoltán Kövecses, “Concepts and conceptual analysis” by Stephen Laurence, Eric Margolis, “Creating worldviews. Metaphor, ideology and language” by James W. Underhill, “Parts in Cognitive Linguistics” by Abduazizov A., “Semantika” by Sh.Safarov, “Derivative word in the light of communicative language theory: (stylistic aspect)” by Ashurova D.U., “Systematic

linguistic interpretation of metaphor” by Qobuljonova G.K., “Linguistic occurrences connected with word transference meaning” by Xajiyev S.K., “O’zbek tilidan universal qo’llanma” by Mengliyev B., Xoliyorov O’, “Linguistic analysis of metaphor” by Nurullayeva G., “Ключевые концепты в английских колыбельных песнях” by Бердников П.М. and others.

The structure of the given work encompasses an introduction, three chapters, a conclusion, references, a bibliography and appendixes.

CHAPTER ONE. THEORIES ON METAPHOR, ITS TYPES AND PECULARITIES

1.1. Theoretical contentions on metaphor

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, 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 [27; 4]. The idea about usage of metaphors put forward by Lakoff G. and Johnson M. inspired many linguists to dive into the investigation of metaphor again and with conscious mind. Since, they were indeed right when they claimed the aforementioned statement. More and more scholars and scientists had a stereotypical opinion that only limited group of people are able to handle with this kind of stylistic device.

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor. [27; 4]. Moreover, they not only suggest that everyone can use them, but they actually use it subconsciously. Lakoff and Johnson were pioneers to inform that metaphors are not the result of literary sources, but fruit of mind. Till them many would argue that this cannot be right. Metaphor is usually investigated by literature scientists as a linguistic expression. We do not want to oppose of course, we simply going to

say that this was only one aspect of investigating it. The core thing is how we create metaphors, what urges us to produce, what aspects affect us when we form certain metaphors. These questions were blank.

But our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like.[27; 4]

Johnson and Lakoff states that “The most important claim we have made so far is that metaphor is not just a matter of language, that is, of mere words. We shall argue that, on the contrary, human thought processes are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system.”[27; 7] There are also several theories besides that approach, but this inspired a lot. The first inspiring idea was presented by Aristotle though several centuries ago. So far there have been made and done several research on the topic of metaphor all over the world. But we mostly focus on investigations done in the English and Uzbek languages. These investigations were done by many linguists, not only Uzbek and British, but also Russian, German, Ukrainian, Danish, American and other linguists and scholars. Let us consider them in detail further.

1.1.1.Theoretical background of metaphor in the English language

People tend to use more emphatic and figurative speech, whereas others consider that this kind of speech is usually used by orators, speakers, writers and poets. However, people use metaphors in their day to day life without even knowing it. [32; 34] As in a daily routine we have to converse with different sort of

individuals, and according to our mood, or their demeanor we change our way of speaking. That is to say we sometimes unintentionally, subconsciously use metaphors, even they are often used to emphasize our intentions.

For most of us, metaphor is a figure of speech in which one thing is compared to another by saying that one is the other, as in *He is a lion*. Or, as the Encyclopaedia Britannica puts it: "metaphor is a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words 'like' or 'as.'" [emphases in the original]. For example, we would consider the word lion to be a metaphor in the sentence "Achilles was a lion in the fight." Metaphor (from the Greek language: *μεταφορά* - *metaphora*, meaning "transfer") is language that directly compares seemingly unrelated subjects. It is a figure of speech that compares two or more things not using like or as.² A metaphor, according to I.A.Richards, is "a shift", a carrying over of a word from its normal use to a new use". [13; 12] Metaphor has been studied by several linguists, philosophers and thinkers so far, and all of them more or less contributed to development of its theoretical value. Shakespeare, Goethe and Moliere helped to shape their languages, giving the members of their own linguistic communities new vibrant visions of the world; and if writers' words and turns of phrases, rhythms, rhymes and metaphors continue to stimulate the way we express ourselves in everyday speech today, it is because the vitality of those authors' worldviews has not died within our language. To a greater or lesser extent, their ways of viewing the world continue to contribute to the ways we view the world. As the great German linguist Wilhelm von Humboldt (1767–1835) put it, poets and philosophers strike their roots into reality, and in doing so, they cultivate and shape our vision of the world. Poets have the capacity to shape our interior world, the intimate space within us, just as much as ideologies structure the frameworks within which we live and work. [46; 4]

We would probably also say that the word is used metaphorically in order to achieve some artistic and rhetorical effect, since we speak and write

² www.merriam-webster.com

metaphorically to communicate eloquently, to impress others with "beautiful," esthetically pleasing words, or to express some deep emotion. Perhaps we would also add that what makes the metaphorical identification of Achilles with a lion possible is that Achilles and lions have something in common, namely, their bravery and strength.

Indeed, this is a widely shared view—the most common conception of metaphor, both in scholarly circles and in the popular mind (which is not to say that this is the only view of metaphor). This traditional concept can be briefly characterized by pointing out five of its most commonly accepted features. First, metaphor is a property of words; it is a linguistic phenomenon. The metaphorical use of lion is a characteristic of a linguistic expression (that of the word lion). Second, metaphor is used for some artistic and rhetorical purpose, such as when Shakespeare writes "all the world's a stage." Third, metaphor is based on a resemblance between the two entities that are compared and identified. Achilles must share some features with lions in order for us to be able to use the word lion as a metaphor for Achilles. Fourth, metaphor is a conscious and deliberate use of words, and you must have a special talent to be able to do it and do it well. Only great poets or eloquent speakers, such as, say, Shakespeare and Churchill can be its masters. For instance, Aristotle makes the following statement to this effect: "The greatest thing by far is to have command of metaphor. This alone cannot be imparted by another; it is the mark of genius." Fifth, it is also commonly held that metaphor is a figure of speech that we can do without; we use it for special effects, and it is not an inevitable part of everyday human communication, let alone everyday human thought and reasoning. [21; vi]

If we sum up the statement of Kovecses, metaphor is a phenomenon of language; it is used for special purposes, i.e. to give special "effect" to our speech; when metaphor is used, we name one thing with another (A is B) [14; 190]; not all people can handle to use metaphors, as it can demand effort; and finally without it we can also somehow manage our speech and daily life. Bear in mind that these

attitudes were in the past, not in the far past, but until middle, more exactly eighties of twentieth century, these sort of contentions were put forward.

A new view of metaphor that challenged all these aspects of the powerful traditional theory in a coherent and systematic way was first developed by George Lakoff and Mark Johnson in 1980 in their seminal study: *Metaphors We Live By*. Their conception has become known as the "cognitive linguistic view of metaphor." Lakoff and Johnson challenged the deeply entrenched view of metaphor by claiming that (1) metaphor is a property of concepts, and not of words; (2) the function of metaphor is to better understand certain concepts, and not just some artistic or esthetic purpose; (3) metaphor is often not based on similarity; (4) metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and (5) metaphor, far from being a superfluous though pleasing linguistic ornament, is an inevitable process of human thought and reasoning. [21; vii]

As one can see that these viewpoints changed everything, the contention's each band can oppose to the former traditional view and make more sense. Metaphor is indeed the result of mind rather than words. If we want to say something how actually we do this?! We first think (actually our brain does it) and deliver our thought by tongue, that is to by our speech. More often we use metaphor (or any other stylistic device) not only for artistic or aesthetic purpose, but also for stressing our point or sometimes we merely use it without any purpose. It is not only used by speakers, orators and writers, even most ordinary people use it. (Everyone says what a happy, sunny girl she was. [21; viii]) It is an evitable part of our life, as human being tends to use fewer words and explain themselves from all the beginning.

George Lakoff clearly expressed this by stating, metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without

metaphor. We have found, on the contrary, 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.

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

But our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like. [27; 4]. And here we had better discriminate conceptual and traditional metaphor, which we are going to discuss in next sections, so let us not go so further.

Up until most recently, metaphor has been primarily studied by philosophers, rhetoricians, literary critics, psychologists, and linguists, such as Aristotle, Hume, Locke, Vico, Herder, Cassirer, Buhler, I. A. Richards, Whorf, Goodman, Max Black, to mention just a few names from the thousands of people who have done work on metaphor over the past two thousand years. Today, an increasing number of cognitive scientists, including cognitive linguists, engage in the research on metaphor. The reason is that metaphor plays a role in human thought, understanding, and reasoning and, beyond that, in the creation of our social, cultural, and psychological reality. Trying to understand metaphor, then, means attempting to understand a vital part of who we are and what kind of world we live in. [21; ix] In the past metaphor was touched upon by philosophers and

orators, as well poets. The reason for that is it was a common thought then to investigate such matters for elite sphere and they somehow considered metaphor as their “feature”. That is to say, if one is not an above mentioned person, or do not have their attributes they would not use, or to say in overt, they could not use metaphor. How wrong is the idea we can see now. Admittedly, most of the scholars triggered and raised interest to this subject. That is of great of importance.

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. [46; 17]

1.1.2.Theoretical background of metaphor stated by Uzbek linguists

Metaphor has been thoroughly investigated by Uzbek linguists too. Some scholars dedicated their research on general meaning transfer (“ko’chim”), while others selected one specific type of meaning transfer such as metaphor (sometimes called as “istiora”). If we look up Explanatory Dictionary of the Uzbek language there is given such a definition to metaphor: “the usage of a word or a phrase on the basis of similarity or comparison or used word or phrase in this meaning, istiora, majoz³, for instance tuning peg of dutar (musical instrument) is called as “ear” in a metaphoric meaning.”[3; 582]As one can observe metaphoric word or phrase in one language cannot commensurate with the same meaning transfer in another one. Like in above mentioned example, we say “ear” of dutar, rubab and

³ Other names for metaphor in the Uzbek language

things like that, whereas in the English language they call it tuning peg, in its turn there is also metaphor, as they call hook, usually something to hang on it, as a peg.

Aforementioned many linguists touched upon the theme meaning transfer, and they defined it more or less on their way. If we observe some of them, we can encounter reasonable approaches. According to Qobuljonova G., lexeme is the essential unit of language. It serves to name the objects existing in the world. It does not only limit itself with naming, but also it has functions such as passing the knowledge to generations (cumulative), realize (perceptive), affect to the listener (expressive). She also claims that in learning the world it is important the role of comparison. New object or event is always compared to previous realized objects or events, and it leads to call the latter ones with names of previous ones. [41; 3-4] She also admits that metaphor was considered as literary device and attracted mostly poets and researches of literature. She comments on the fact that from 70s it began to be investigated rapidly and she highlights the works of Mirtojijev M. As there are so many approaches to the definition of metaphor in the Uzbek language too, she puts forward her version: "Metaphor is transfer of object's, attribute's, action's name to another object's, attribute's, action's name respectively on the basis of mutual similarity" [41; 4] She also points out the types of metaphor namely simple and extended as to formation, also literary and linguistic metaphors. Qobuljonova also highlights that in scientific research metaphor is illustrated in two forms: the occurrence of language and speech. Mirtojijev, according to denote similarity of metaphors, divides them into three groups: [41; 5]

- 1) Simple metaphor;
- 2) Personification (naming inanimate object with the name of animate);
- 3) Synesthesia (perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway). He also comments on the vitality of ellipsis in the formation of meaning transfer.

Qobuljonova in the beginning of her research points out the theory of Aristotle, (it is traditional, as Aristotle first put forward the initial notion of

metaphor as epiphora): “a generic term for the metaphorical motility previous to any objectivation of a figurative meaning.”⁴. According to this she claims that metaphor is a compared or transferred word from sex to type, or from type to sex, or from type to type, which is not related to an object. As an example for from sex to type “There stands my brother’s boat”, in which “stands” means transferred meaning; from type to sex “Odyssey did thousands of great deeds...” “thousands” in metaphorical meaning to “many”; from type to type “loosing soul with brass...” and “cutting water drop with brass...” here metaphorical words are “cutting” and “loosing”. Commenting on the drawback of this theory, she says that Aristotle presented the definition of metaphor, yet he did not explain how these similarities happen. Potebnya A.A. defines metaphor as “Metaphor is shortened comparison”: She was beautiful and delicate as a flower. // She was a delicate and beautiful flower. [41; 15] As she analyzes the theories and approaches of other linguists, she comments that many scholars while defining metaphor included the attributes of either synecdoche or simile, sometimes even metonymy. Thus there happens confusion about it. She refers to it to the definition of Aristotle, and says that many linguists referred to him, and maybe as result they came to such conclusions.

Commenting from Rahmatullayev Sh., she highlights that metaphor has the capacity of usage with other meaning transfer kinds like metaphoric-functionality, metaphoric-metonymy, metaphoric-synecdoche and so on. As an example it is presented the wing of a plane, which is compared not only to functionality, but also similarity.

One of the other sources on linguistics of the Uzbek language presents likewise information. It is stated that the meaning transference of a particular object, feature or action to other ones based on outer similarity is called a metaphor. This similarity is based on the attitude of the object towards the colour, shape, action/state, feature, place and time. For instance, the spout of the teapot is compared to the nose of a human, the part of the sea thrust into the land is compared to the armpit of a human. Metaphor is mostly formed in comparison

⁴ http://kristeva.fr/snyder_en.html

with the names of human body (head, face, nose, mouth, ear, tongue, foot); the part of cloth (apron, collar); the name of body parts of animals, poultry, insects (wing, tail). The word “otlanmoq” was used in the meaning of “to go somewhere by horse” in the past (definitely, it was imagined to be on a horse), however nowadays it means, “to depart somewhere” let it be either by horse or on foot, or by car. Only the outer similarity of the action exists.

The similarity between the object and the event as the following:

Form likeness:

- odamning qulog'i – qozonning qulog'i,
- qush uchdi – odam uchdi;

Position likeness:

- itning dumi – samolyotning dumi,
- qo'shni odam – qo'shni dala;

Content likeness:

- tomdan yiqilmoq – imtihondan yiqilmoq,
- sovuq havo – sovuq xabar,
- qaynoq suv – qaynoq liniya,
- achchiq o't – achchiq sovuq,
- tomdan tushmoq – mansabdan tushmoq,
- odam o'tirdi – fabrika o'tirdi, akkumlyator o'tirdi. [41;64]

As it can be seen from the above mentioned definitions and examples, the metaphor within the two languages are almost quite near. For instance “davlat boshi” in Uzbek, “The head of the State” in English”; “achchiq sovuq ” in Uzbek, “bitter cold” in the English language; “qaynoq liniya” in Uzbek, “hot line” in English; “the face of the building” in English, “binoning yuzi” in Uzbek, “the wing of a plane” In the English language corresponds to “samolyot qanoti”. In these examples there is a meaning and word correspondence between Uzbek and English languages.

However, there are some words, which is a metaphor in the one language, whereas not in the second one. As an example “choynakning burni” is a metaphor

in the Uzbek language, but it is not a metaphor in English, as there is a word denoting it (spout), it will sound awkward if it is said “the nose of the teapot”; “sovuq xabar” in the Uzbek language is a metaphor, however there is not a cold news or cold information in English (rather they say, bad news, terrible news or etc.); the metaphor “qozonning qulog’i” in Uzbek language cannot be a metaphor in the English language, as they call it as a handle, not an ear. [33; 92-93]

Another researcher Xajiyev S.K. defines the terms “ko’chim” (transferred meaning or the word having that feature), “ko’chish”(transference), “ko’chma ma’no” (figurative meaning) and illustrates his statement with examples from Qodiriy: “Abdurahmon-chayon”(Abdurahmon is a scorpion), and he explains that “scorpion” is “ko’chim” (transferred meaning or the word having that feature), the meaning “a person who beats unexpectedly subtly, an evil person who does bad thing to honest and good people” is “ko’chma ma’no” (figurative meaning), and the process of comparison of Abdurahmon to scorpion is “ko’chish”(transference). [47; 15] He considers metaphor to be multifunctional so it is investigated in the several disciplines and parts of linguistics such as lexicology, stylistics, pragmatics, psycholinguistics, rhetorics, aesthetics, psychology, philosophy, logics, cognitive psychology, gnosiology, epistemology and others. The author also comments on the metaphoric paraphrases such as “the opposite sex” (women), “the better half”(woman), “the worser halves” (men). [47; 24]

For example:

- 1) “Did you ever see anything in Mr Pickwick’s manner and conduct towards **the opposite sex** to induce you to believe?” [12; 97]
- 2) His arm about her, he led her in and bawled:”Ladies and **worser halves**, the bride” [31; 96]
- 3) “I expect you’d like a wash,” Mrs. Thopmson said. “The bathroom’s to the right and the **usual offices** next to it” [9; 12]
- 4) In the left corner built out in the room, in the toilet with the sign “**This is it**” on the door
- 5) I’m thinking an **unmentionable thing** about your mother[44; 98]

In the first example “the opposite sex” refers to women, in the second “worsen halves” means men, toilet or bathroom is indicated by the metaphors “usual office, this is it” in the third and fourth instances, final example illustrates statement which is very shocking.

Xajiyev further presents instances to metaphoric paraphrases such as the cap and gown (a student); a gentleman of a long robe (lawyer); the fair sex(women); my better half (wife); a baby bear (inexperienced policeman); the leader of hosts, the giver of rings, the protector of earls, the victor lord (all of them refers to king); a play of sword (battle, war); a battle seat (saddle); a shield bearer (warrior); the one that can never be repaid (mother); an instrument of destruction(gun); the most pardonable of human weakness (love); the punctual servant of all work (the sun); in disgrace with fortune (in unhappiness); to tie the knot (marry). [47; 25]

As well as this the Uzbek language also has such examples and Xajiyev presents examples like tabiat ne'matlari – mevalar (nature blessings - fruits); zangori olov – gaz (blue fire - gas); yerning yopinchi'g'i – osmon (the cover of the Earth); xazon fasli – kuz (the season of dried leaves); o'rmon malikasi – archa (the queen of the forest –the fir-tree); samo lochini – uchuvchi (the falcon of space - pilot); tog' lochini – burgut (the falcon of the mountain - eagle); sahro kemasi – tuyay (the boat of dessert – a camel). [47; 25]

He also provides his classification of metaphors, to be more exact he classifies the types of linguistic metaphors:

- 1) Nominative metaphor (naming transference)
- 2) Cognitive metaphor
- 3) Figurative metaphor

As for first type the author presents examples such as ko'z qorasi (the apple of sb's eye), stolning oyog'i (the leg of the table), ko'chaning boshi (the head of the street), dalaning etagi (the foot of the field), bilimga chanqoq (thirsty for knowledge) and others; for second type the author does not give examples, yet there are a lot of examples for this kind like Love is a Journey, Time is Money,

Organizations are Plants and so on; the third type was illustrated with example of “Sobakevich haqiqiy ayiq edi” (Sovakevich was a real bear), and Xajiyev explains that comparison is being done here as for several similarities such as hugeness of that person, club-footedness of him, the colour of his garments and etc. This attributes served to create the figure (character) of Sobakevich.

Many philologists such as Shukurov I., Tohirov Z., Xo’jayeva D., prof. Rahmatullayev Sh., Yunusov R. and many others carried out research on the theme of meaning transfer and metaphor.

1.2. Characteristics of the types of metaphor

Different scholars and linguists presented various kinds of opinions on metaphor, as well as its types. As Covceses 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.
[37; 54]

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.

A *dead* metaphor is one in which the sense of a transferred image is no longer present. Example: “he grasped the concept” or “I didn’t catch your name”. Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), but in none of these cases do most speakers of English actually visualize the physical action. Dead metaphors, by definition, normally go unnoticed.

Some people make a distinction between a *dead* metaphor whose origin most speakers are entirely unaware of (such as “to understand” meaning to stand underneath a concept), and a *dormant* metaphor, whose metaphorical character people are aware of but rarely think about (such as “to break the ice”). Others, however, use the latter as a way of describing metaphorical *cliché*.

So a *dead metaphor* is a metaphor that through overuse has lost figurative value. Other examples of dead metaphors are:

- “ run out of time“,
- “ foot of a hill”,
- “ branches of government.”

An *active* metaphor is one which, by contrast, is not part of daily language and is noticeable as a metaphor. Example: “You are my sun.”

A synecdochic metaphor is one in which a small part of something is chosen to represent the whole in order to highlight certain elements of the whole. For example “a pair of ragged claws” represents a crab in Eliot's Love Song of J. Alfred Prufock. Describing the crab in this way gives it the attributes of sharpness and savagery normally associated with claws.

A *compound* metaphor is one that catches the mind with several points of similarity. Example: “He has the wild stag's foot.” This phrase suggests grace and speed as well as daring.

An *implicit* metaphor is one in which the tenor is not specified but implied. Example: “Shut your trap!” Here, the mouth of the listener is the unspecified tenor.

A *submerged metaphor* is one in which the vehicle is implied, or indicated by one aspect. Example: “my winged thought”. Here, the audience must supply the image of the bird.

A *root* metaphor is the underlying worldview that shapes an individual's understanding of a situation. A root metaphor is different from the previous types of metaphor in that it is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption.

Religion provides one common source of root metaphors, since birth, marriage, death and other universal life experiences can convey a very different meaning to different people, based on their level or type of religious conditioning.

For example, some religions see life as a single arrow pointing toward a future endpoint. Others see it as part of an endlessly repeating cycle.

A *conceptual metaphor* is an underlying association that is systematic in both language and thought. For ex.in the Dylan Thomas poem “Do Not Go Gentle into That Good Night,” the conceptual metaphor of “A Lifetime Is a Day” is repeatedly expressed and extended throughout the poem.

Similar to root metaphors, conceptual metaphors are not only expressed in words, but are also habitual modes of thinking underlying many related metaphoric expressions.[27;24]

A *dying* metaphor. In his essay Politics and the English Language, George Orwell calls a dying metaphor one that has been worn out and is used because it saves people the trouble of developing original language to express an idea. In short, such metaphors are becoming *clichés*. Example: “Achilles' heel”.

A simpler classification of metaphors was made by Newmark, who distinguishes six types of metaphor:

- Dead metaphors, whose images are highly unmarked, e.g. The mouth of the river, the foot of a hill.
- Cliché metaphors, which refer to the use of cliché expressions in text, e.g. Achilles' heel.

- Stock or standard metaphors, “established metaphors not deadened by overuse.” (the “body” of a car).
- Adapted metaphors, where the ‘fixedness’ of a stock metaphor has been adapted or personalised in some way.
- Recent metaphors, where an anonymous metaphorical neologism has become generally used in the source language (download).
- Original metaphors, which are created by the writer or speaker usually to make discourse more interesting and often used to highlight particular points or as reiteration. [32;35]

Another way of classifying metaphors is in terms of the part of speech. Examples that have already been discussed include several parts of speech that are used metaphorically:

noun: “The world is *a stage*”

adjective: “*incendiary* language”

verb: “*brought* the convention,” “*ends in*”

narrative: “*Some of you throw a bit of crockery*” [40;19]

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.

1.3. Discrepancy between traditional metaphor and conceptual metaphor

We have mentioned in our previous sections that at present metaphor started to be taken into consideration from other directions too. As a result, metaphor is considered as a fruit of mind, not language. This kind of attitude began with the contribution of Lakoff and Johnson, and further investigated thoroughly by other linguists. Coveceses is one the linguists who follow their direction, and even made his own conclusions. Differentiating traditional and conceptual metaphors, he puts forward such issue. “Consider the way native speakers of English often talk about life — either their own lives or those of others:

People might say that they try to give their children an education so they will get a good start in life. If their children act out, they hope that they are just going through a stage and that they will get over it. Parents hope that their children won't be burdened with financial worries or ill health and, if they face such difficulties, that they will be able to overcome them. Parents hope that their children will have a long life span and that they will go far in life. But they also know that their children, as all mortals, will reach the end of the road, (based on Winter, 1995, p. 235)

This way of speaking about life would be regarded by most speakers of English as normal and natural for everyday purposes. The use of phrases such as *to get a good start*, *to go through a stage*, *to get over something*, *to be burdened*, *to overcome something*, *a long life span*, *to go far in life*, *to reach the end of the road*, and so on would not count as using particularly picturesque or literary language. Below is a list of additional phrases that speakers of English use to talk about the concept of life:

He's *without direction* in life.

I'm *where I want to be* in life.

I'm *at a crossroads* in my life.

She'll *go places* in life.

He's never *let anyone get in his way*.

She's *gone through* a lot in life.[15;132]

Given all these examples, we can see that a large part of the way we speak about life in English derives from the way we speak about journeys. In light of such examples, it seems that speakers of English make extensive use of the domain of journey to think about the highly abstract and elusive concept of life. The question is: Why do they draw so heavily on the domain of journey in their effort to comprehend life? Cognitive linguists suggest that they do so because thinking about the abstract concept of life is facilitated by the more concrete concept of journey.” [21;3]

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Examples of this include when we talk and think about life in terms of journeys, about arguments in terms of war, about love also in terms of journeys, about theories in terms of buildings, about ideas in terms of food, about social organizations in terms of plants, and many others. A convenient shorthand way of capturing this view of metaphor is the following: conceptual domain (a) is conceptual domain (b), which is what is called a conceptual metaphor. A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another. A conceptual domain is any coherent organization of experience. Thus, for example, we have coherently organized knowledge about journeys that we rely on in understanding life. We will discuss the nature of this knowledge below.

We thus need to distinguish conceptual metaphor from metaphorical linguistic expressions. The latter are words or other linguistic expressions that come from the language or terminology of the more concrete conceptual domain (i.e., domain b). Thus, all the expressions above that have to do with life and that come from the domain of journey are linguistic metaphorical expressions, whereas the corresponding conceptual metaphor that they make manifest is life is a journey. The use of small capital letters indicates that the particular wording does not occur in language as such, but it underlies conceptually all the metaphorical expressions listed underneath it.

The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain. Thus, life, arguments, love, theory, ideas, social organizations, and others are target domains, while journeys, war, buildings, food, plants, and others are source domains. The target domain is the domain that we try to understand through the use of the source domain.[21;4]

So, it means there is a clear distinction between metaphorical linguistic expressions (which we call as traditional metaphor) and conceptual metaphor. We should clearly understand the difference between them, because all metaphorical linguistic expressions can fall into one single conceptual metaphor.

Lakoff and Johnson prove this by citing proper examples. One can see in the ARGUMENT IS WAR metaphor that expressions from the vocabulary of war, e.g., *attack a position, indefensible, strategy, new line of attack, win, gain ground*, etc., form a systematic way of talking about the battling aspects of arguing. It is no accident that these expressions mean what they mean when we use them to talk about arguments. A portion of the conceptual network of battle partially characterizes the concept of an argument, and the language follows suit. Since metaphorical expressions in our language are tied to metaphorical concepts in a systematic way, we can use metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities.

To get an idea of how metaphorical expressions in everyday language can give us insight into the metaphorical nature of the concepts that structure our everyday activities, let us consider the metaphorical concept TIME IS MONEY as it is reflected in contemporary English.

TIME IS MONEY

You're *wasting* my time.

This gadget will *save you* hours.

I don't *have* the time to *give you*.

How do you *spend* your time these days?

That flat tire *cost me* an hour.

I've *invested* a lot of time in her.

I don't *have enough* time to *spare* for that.

You're *running out of* time.

You need to *budget* your time.

Put aside some time for ping pong.

Is that *worth yourwhile*?

Do you *have* much time *left*?

He's living on *borrowed* time.

You don't *use* your time *profitably*.

I *lost* a lot of time when I got sick.

Thank you for your time.

You can see from the above examples that all of them fall into the concept TIME IS MONEY. Words in italics are metaphorical linguistic expressions, whereas the word in capital words is conceptual metaphor. Money is more concrete than time, as we mentioned above concrete notions are used to define and clarify abstract notions, and they (time and money) have similar features too, such as both of them are valuable, earning money usually depends somehow on time.

Time in our culture is a valuable commodity. It is a limited resource that we use to accomplish our goals. Because of the way that the concept of work has developed in modern Western culture, where work is typically associated with the time it takes and time is precisely quantified, it has become customary to pay people by the hour, week, or year. In our culture TIME IS MONEY in many ways: telephone message units, hourly wages, hotel room rates, yearly budgets, interest on loans, and paying your debt to society by "serving time." These practices are relatively new in the history of the human race, and by no means do they exist in all cultures. They have arisen in modern industrialized societies and structure our basic everyday activities in a very profound way. Corresponding to the fact that we

act as if time is a valuable commodity — a limited resource, even money — we *conceive of* time that way. Thus we understand and experience time as the kind of thing that can be spent, wasted, budgeted, invested wisely or poorly, saved, or squandered.

TIME IS MONEY, TIME IS A LIMITED RESOURCE and TIME IS A VALUABLE COMMODITY are all metaphorical concepts.

They are metaphorical since we are using our everyday experiences with money, limited resources, and valuable things to conceptualize time. [27;9]

Let us see more examples. The words in italics are metaphorical linguistic expressions, whereas the words in capital words are conceptual metaphors.

AN ARGUMENT IS WAR

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that strategy, he'll *wipe you out*.

He *shot down* all of my arguments.

LOVE IS A JOURNEY

Look *how far* we've come.

We're *at a crossroads*.

We'll just have *to go our separate ways*.

We can't *turn back* now.

I don't think this relationship is *going anywhere*.

Where are we?

We're *stuck*.

It's been a *long, bumpy road*.

This relationship is a *dead-end street*.

We're just *spinning our wheels*.

Our marriage is *on the rocks*.

We've *gotten off the track*.

This relationship is *foundering*.

THEORIES ARE BUILDINGS

Is that the *foundation* for your theory?

The theory needs more *support*.

We need *to construct a strong* argument for that.

We need *to buttress* the theory with solid arguments.

The theory will *stand or fall* on the *strength* of that argument.

So far we have *put together* only the *framework* of the theory.

IDEAS ARE FOOD

All this paper has in it are *raw* facts, *half-baked* ideas, and *warmed-over* theories.

There are too many facts here for me *to digest* them all.

I just can't *swallow* that claim.

Let me *stew* over that for a while.

That's *food* for thought.

She *devoured* the book.

Let's let that idea *simmer on the back burner* for a while.

This is just a small sample of all the possible linguistic expressions that speakers of English commonly and conventionally employ to talk about the target domains above. We can state the nature of the relationship between the conceptual metaphors and the metaphorical linguistic expressions in the following way: the linguistic expressions (i.e., ways of talking) make explicit, or are manifestations of, the conceptual metaphors (i.e., ways of thinking). To put the same thing differently, it is the metaphorical linguistic expressions that reveal the existence of the conceptual metaphors. The terminology of a source domain that is utilized in the metaphorical process is one kind of evidence for the existence of conceptual metaphor. [21;5]

An important generalization that emerges from these conceptual metaphors is that conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. Argument, love, idea, social organizations are all more abstract concepts than war, journey, food, and plant. This generalization makes intuitive sense. If we want to better understand a concept, we are better off using another concept that is more concrete, physical, or tangible than the former for this purpose. Our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract domains. This explains why in most cases of everyday metaphors the source and target domains are not reversible. For example, we do not talk about ideas as food or journey as love. This is called the principle of unidirectionality; that is, the metaphorical process typically goes from the more concrete to the more abstract but not the other way around.

So far we have used the word "to understand" to characterize the relationship between two concepts (a and b) in the metaphorical process. But what does it mean exactly that a is understood in terms of b ? The answer is that there is a set of systematic correspondences between the source and the target in the sense that constituent conceptual elements of b correspond to constituent elements of a. Technically, these conceptual correspondences are often referred to as mappings.

Let us look at some cases where elements of the source domain are mapped onto elements of the target domain. Let's take the love is a journey conceptual metaphor first. When we use the sentence 'We aren't going anywhere', the expression 'go somewhere' indicates traveling to a destination, in this particular sentence, a journey which has no clear destination. The word we obviously refers to the travelers involved. This sentence then gives us three constituent elements of journeys: the travelers, the travel or the journey as such, and the destination. However, when we hear this sentence in the appropriate context, we will interpret it to be about love, and we will know that the speaker of the sentence has in mind not real travelers but lovers, not a physical journey but the events in a love relationship, and not a physical destination at the end of the journey but the goal(s)

of the love relationship. The sentence ‘*The relationship is foundering*’ suggests that somehow relationships are conceptually equated with the vehicles used in journeys. The sentence ‘It’s been a bumpy road’ is not about the physical obstacles on the way but about the difficulties that the lovers experience in their relationship. Furthermore, talking about love, the speaker of ‘We’ve made a lot of headway’ will mean that a great deal of progress has been made in the relationship, and not that the travelers traveled far. And the sentence ‘We’re at a crossroads’ will mean that choices have to be made in the relationship, and not that a traveler has to decide which way to go at a fork in the road.

Given these interpretations, we can lay out a set of correspondences, or mappings between constituent elements of the source and those of the target. (In giving the correspondences, or mappings, we reverse the target-source order of the conceptual metaphors to yield source-target. We adopt this convention to emphasize the point that understanding typically goes from the more concrete to the more abstract concept.)

Source: journey	Target: love
the travelers	=> the lovers
the vehicle	=> the love relationship itself
the journey	=> events in the relationship
the distance covered	=> the progress made
the obstacles encountered	=> the difficulties experienced
decisions about which way to go	=> choices about what to do
the destination of the journey	=> the goal(s) of the relationship[15;138]

This is the systematic set of correspondences, or mappings, that characterize the love is a journey conceptual metaphor. Constituent elements of conceptual **domain a** are in systematic correspondence with constituent elements of conceptual **domain b**. From this discussion it might seem that the elements in the target domain have been there all along and that people came up with this metaphor because there were preexisting similarities between the elements in the two domains. This is not so. The domain of love did not have these elements

before it was structured by the domain of journey. It was the application of the journey domain to the love domain that provided the concept of love with this particular structure or set of elements. In a way, it was the concept of journey that "created" the concept of love. To see that this is so, try to do a thought experiment. Try to imagine the goal, choice, difficulty, progress, etc. aspects of love without making use of the journey domain. Can you think of the goal of a love relationship without at the same time thinking of trying to reach a destination at the end of a journey? Can you think of the progress made in a love relationship without at the same time imagining the distance covered in a journey? Can you think of the choices made in a love relationship without thinking of choosing a direction in a journey? The difficulty of doing this shows that the target of love is not structured independently of and prior to the domain of journey. Another piece of evidence for the view that the target of love is not structured independently of any source domains is the following. In talking about the elements that structure a target domain, it is often difficult to name the elements without recourse to the language of the source. In the present example, we talk about the goals associated with love, but this is just a slightly "disguised" way of talking about destinations given in the source; the word goal has an additional literal or physical use—not just a metaphorical one. In the same way, the word progress also has a literal or physical meaning and it comes from a word meaning "step, go." These examples show that many elements of target concepts come from source domains and are not preexisting.

We can now consider another example of how correspondences, or mappings, make up a conceptual metaphor.

SOCIAL ORGANIZATIONS ARE PLANTS

He works for the local branch of the bank.

Our company is growing.

They had to prune the workforce.

The organization was rooted in the old church.

There is now a flourishing black market in software there.

His business blossomed when the railways put his establishment within reach of the big city.

Employers reaped enormous benefits from cheap foreign labour.

This seems to be characterized by the following set of mappings:

Source: plant	Target: social organization
(a) the whole plant	=> the entire organization
(b) a part of the plant	=> a part of the organization
(c) growth of the plant	=> development of the organization
(d) removing a part of the plant	=> reducing the organization
(e) the root of the plant	=> the origin of the organization
(f) the flowering	=> the best stage, the most successful stage
(g) the fruits or crops	=> the beneficial consequences [21;7]

Notice that in this case as well, constituent elements of plants correspond systematically to constituent elements of social organizations, such as companies, and the words that are used about plants are employed systematically in connection with organizations. This correspondence can be seen in all of the mappings, except mapping (a), which is merely assumed by the sentence: "He works for the local branch of the bank." The mappings (indicated by the letters used above) and the matching expressions that make them manifest in the plants metaphor are listed below:

(b) branch

(c) is growing

(d) prune

(e) root

(f) blossom, flower

(g) fruits[21;9]

So, what we understand from the above presented ideas is that we do not always know or aware of the fact that we create them subconsciously. There is similarity in all cases between source and target; there is always something that makes sense when we make mappings and actually our brain dos it perfectly. Yet,

we not always can explain that or another mapping, because of that reason. Only these kinds of analyses bring them into light and reveal their covert points. There is also another thing to mention that not all the elements of the source can be reflected in the target metaphor. This should be taken into consideration, as if we have a conceptual metaphor, one must not consider that all their features can be transferred. That is a wrong point. In order to make mappings between source and target metaphors, there ought to be evident or somehow hidden, but existing qualities. As it can be seen from aforementioned mappings and examples, there is likeness every time. Let's take last example and analyze it: SOCIAL ORGANIZATIONS ARE PLANTS. In this case, plants have got their parts, so organizations have, this can be described as *branch*; plant grows, organizations too; one can remove parts or branches of a plant, whereas organizations can reduce the number of their staff, which described as *prune*; every plant has its root, organizations have their origins, the inception, both cases can be referred as a root; when flowers reach at a certain period and they are well cared they flower, whereas organizations when the staff work successfully reach their best point, prosperous stage, which can be illustrated as *flowering, blossoming*; after blossoming plants give fruit, organizations having reached their successful scale, begin to give benefits, good results, which both of them can be referred as *fruits*. One cannot disagree that there are no similarities between them, as it exist and can be proven. But plants can be weeded, yet organizations can be?! Organizations when they get bigger and get auspicious, start to buy assets, how can this be presented in the features of a plant?! You can see that there is a paradox! We said they are alike, but by saying this (SOCIAL ORGANIZATIONS ARE PLANTS), we mean that their features, their some qualities are alike, not completely. They cannot compatible in all cases, not all their attributes can commensurate to each other. By analyzing we can find the mappings, and this occasion only our conception works, otherwise we cannot say they are similar.

1.4. The notion of "concept" in modern linguistics

The number of studies devoted to concept is increasing in connection with the growing role of anthropocentric, culturological and cognitive approaches to the study of a language as a source of information about the conceptual structures of consciousness. Such studies occupy an increasingly important place in modern linguistics.

Concepts can receive a different formal-material expression in the language with the help of a word, expression, text. The study of nationally deterministic concepts is usually carried out on the basis of words with deep semantic potential. One of the strategies for describing the basic concepts of cultural and linguistic consciousness is contained in the description of individual concepts on a specifically selected linguistic material.[48;3]

Modern linguistics studies not only linguistic forms and speech activity as a whole, but also the world perception and worldview of the native speaker, embodied in linguistic units and categories. To explore collective or individual mentality, the ideal tool is concept. Since when one utters a particular word there are direct and indirect meanings, the one which is understood firstly without further and deep consideration is a notion, merely a meaning of a certain word; whereas there is another subtle, dormant meaning, which lies beyond it. Once one of our professor teachers said that there is a clear discrepancy between notion and concept. In order to grasp it easier we should imagine an iceberg. When you see an iceberg, you always see what is above the surface of water, and not always ponder upon that it has part beneath the water too, doesn't it? The part above the surface is usually simple notion, which is usually understood by the term, while the underneath part is a concept: it is usually mammoth, rigid and base.

The most interesting for research are the linguocultural and linguocognitive approaches to understanding the concept. In the opinions of Z.D. Popova and I.A. Sternina, there is an interaction between these understandings and their complementarity: the concept as a unit of thinking allows us to move to the level of the conceptosphere of society and, thus, culture; Concept as a cultural unit is a unit

of collective experience that the individual perceives. In other words, here there are two directions between culture and the individual: in the linguistic cognitive approach the concept is the direction from human consciousness to culture, and in the linguocultural approach from culture to individual consciousness [Popova, Sternin 2001: 56]

V. Kolesov notes that the concepts are ethnospecific and, therefore, are of great importance when comparing cultures of different peoples for studying their originality and common features. The researcher considers concepts as tools of cognition of external reality, which can be described by means of language in the form of some explanatory constructions [Popova 2011: 46].

The national conceptosphere consists of many concepts that have been formed into a certain structure throughout the development of the culture of the people. It is a complex entity that goes beyond the semantics of its constituent linguistic units and is deeply embedded in the written, material and spiritual culture of the ethnos.

In each picture of the world there are both national characteristics and interrelated universal concepts - time, space, dimension, cause, fate, number, etc. However, with the same set of universal concepts for each people there are special, only inherent relations between these concepts, which create the basis for a national worldview and a picture of the world. The conceptual sphere of linguistic consciousness determines the mentality of the people, its values, such as, for example, truth, good and evil, family, work, honor and faith.

Understanding the concept as an object of the linguistic philosophical doctrine was formulated by the philosopher and philologist S.A. Askoldov. He considers the concept in isolation from the individual representation and analyzes the community of the national picture of the world reflected in it. In the article "Concept and word" S.A. Askoldov raises the question of the linguistic expression of the concept: how concepts and units of language are correlated [Askoldov 2007: 272]. According to the scientist, the concept corresponds to the word, which in the

process of generation of thought replaces an indefinite number of concepts of one kind. [48;5]

In linguistics, both in domestic and in foreign, the term "concept" is designed to denote the content side of the linguistic sign, which allows us to remove the functional limitations of the traditional terms "meaning" and "connotation"; the term "concept" embodies a logical and linguistic category, thereby replacing the term "notion", adopted in logic. The application of the term "concept" is associated with the deepening of the subject area of linguistics and the sphere of its interaction with other sciences, in particular, with philosophy and psychology.

Concepts, according to Yu.S. Stepanov are not only semantic components, but also the causes of thoughts [Stepanov 2007: 31].

D.S. Likhachev also, like S. Askoldov, points to the substitutive function of the concept, which allows to overcome the differences between communicants arising in the understanding of words, thereby facilitating language communication. The concept is a kind of reference to the previous language experience of man. He expands the meaning, leaving room for co-creation, conjecture, and constructing the emotional aura of the word [Likhachev 2013: 56].

In this connection, D.S. Likhachev defines concepts as certain substitutions of the meanings of a word related to a person and his cultural, professional, age experience. Concepts of individual meanings of words, conjugated in one sense, together form a conceptosphere. In accordance with the method of the dictionary representation of the concept, lexical and phraseological concepts are singled out [Likhachev 2013: 57].

In turn, S.Kh. Lyapin asserts that the concept, as a multi-faceted idealized education, rests on a conceptual basis fixed in the meaning of any sign: the scientific term, word or phrase of a language possessing a lexico-grammatical-semantic structure. At the same time, S. Kh. Lyapin does not exclude the non-verbal consolidation of the concept [Lyapin 1997]

G.G. Slyshkin notes that the advantage of this approach is that it does not restrict the conceptual sphere to the framework of the lexical-phraseological system of the language, recognizing the possibility of expressing concepts by other language units, as well as non-verbal means [Slyshkin 2010: 102].

Thus, there can be no clear relationship between the conceptual and semantic spheres of the language. V.I. Karasik also notes that the concept is much broader than the simple lexical meaning of the word [Karasik 2009: 84].

V.V. Kolesov notes the role of the concept in the process of cultural language development of reality and calls the concept the basic unit of mentality, which within the boundaries of a verbal sign and the language as a whole can be represented in all its meaningful forms:

- 1) image;
- 2) meaning;
- 3) symbol.

According to the scientist, with the development of the word to the mental sign, the volume of its content changes, and the word becomes the key concept of culture [Kolesov 2002].

In the works of N.F. Alefirenko the concept is considered as a thought image consisting of a horizontal and vertical axis. In the horizontal axis, visual images and logical concepts are formed, in the vertical axis - surface and underlying semantic layers [Alefirenko 2004]. The Polish researcher O. Makarovska also presents the concept as a complex mental formation, consisting of two layers: notional and conceptual. The notional layer reflects information obtained as a result of the categorization of cognizable objects. In the conceptual - the results of human thought and emotion processes aimed at knowledge of the world [Makarovska 2010: 611-612].

Additional tools for describing the content of the concepts are experimental techniques that reflect the information of the emotional and evaluation plan. The results of experiments supplement the idea of the content of the concept, which has developed in the study of textual material.

It should be noted that, because of the difference and diversity in the definitions of the concept, some scientists refer the concept to a "quasi-methodological category" [Sorokin 2003: 292].

In all the above definitions of the concept there are obvious similarities - the concept acts as a discrete, voluminous unit of speech, thinking or memory, reflecting the linguistic picture of the world of the people. The concept is an idealized education and has a high degree of abstraction. At its final point of development, the concept becomes the source of the semantic content of the word. Following V.I. Karasik and G.G. Slyshkin, we believe that the concept is a conditional mental unit, aimed at the comprehensive study of language, consciousness and culture. The concept is conscious, being a mental projection of the elements of culture, and is meant in language / speech. [48;10]

With the cognitive approach in linguistics, the semantics of the word is considered more deeply and can go beyond its immediate meaning. Concepts receive expression in language and speech in various ways: free combinations of words, phraseological units, lexemes. In addition to the various definitions of the term "concept" and its various classifications, there are also various approaches to its study. These approaches differ, in particular, according to which aspect of the term being determined is brought to the fore and becomes the basis of the study. Let's consider some of them.

The psychological approach was first considered in the works of S.A. Askoldov-Alekseev and D.S. Likhachev. Here the concept is defined as a mental formation, the most important function of which is the substitutionary one. In the works of D.S. Likhachev, the concept is defined for each basic dictionary word meaning and is some "algebraic" expression of value [Likhachev 2013: 268]. Indeed, this or that word is reflected in our consciousness not as the totality of all the features that make up its semantics, but as an individual interpretation based on personal experience. The psychological approach is valuable for revealing the diversity of associations and semantic hyphenations and determining the role of the carrier in the creation and development of language.

A logical approach is associated with the work of N.D. Arutyunova. In them, the concept is characterized as the concept of practical (everyday) philosophy [Arutyunova 2013: 15]. At the same time, scientific and "naive" knowledge is opposed, and not individual and collective (as in D.S. Likhachev).

The notion of "concept" is closely connected with folklore and ethnographic research, which is quite natural, given the definition of the concept we identified earlier. Often the term "concept" is used in a narrow sense to refer to "worldview concepts" - units of world view, which together constitute the basis of culture. In such studies, such concepts as "debt" (T.V. Bulygina, A.D. Shmelev), "person" and "personality" (R.I. Rosina), "freedom" (A.D. Koshelev) and so forth.

In the logical-conceptual approach of A.Vezhbitskaya, the concepts serve as tools for comprehending the surrounding reality and are described by means of language in certain explanatory constructions. Here the concepts act as mental formations that are necessary for the native speaker to explain the structure of the external world. According to A.Vezhbitskaya, the concept is an idealized unit in the mind of the individual, which has a material expression and reflects the person's idea of the surrounding reality and his cultural experience [Vezhbitskaya 2007: 89].

The philosophical approach was first identified in the studies of V.V. Kolesova. In this approach, the structure of the language contains and reflects the national mentality. The concept is the basic unit of this mentality. It is an internal unit, which in the verbal linguistic expression becomes an image. In this approach, the origin and development of the conceptual sphere of language on the subject of the most important texts for each period of development of this language are studied [Kolesov 2002: 34].

Within the framework of the culturological approach, Yu.S. Stepanov emphasizes the connection between language and culture and strictly delineates the terms "notion" and "concept." He refers the notion to the field of studying logic and philosophy, and the concept - to the field of mathematical linguistics, culturology and linguoculturology. The notion in this case is associated with the

term "meaning" and means the content of the concept. In the opinion of Yu.S. Stepanova, the concepts in cultural studies in the structural plan are similar to the concepts in mathematical logic; while the concept in culturology includes more components. It consists of different "layers", which denote the milestones of the gradual development of culture [Stepanov 2007].

A semantic approach to the study of concepts is described in the book by A. P. Babushkin "Types of concepts in the lexico-phraseological semantics of the language". In this approach, the key aspect of consideration is cognitive semantics. The collective nature of the concept is noted, which excludes their consideration in the context of the individual. From the point of view of the semantic approach, the concepts do not go beyond the content of the sign of the language, because the meanings of words are the reflection of the knowledge of the outside world by the representatives of culture [Babushkin 2006: 14-15].

The conceptual parameters of the word can be studied through component analysis, where the meaning of the word reveals its logical and objective content. The concept of Babushkin is based on the theory of reference and the theory of meaning.

Also interesting is the concept of S.G. Vorkachev, who in his article "Methodological Foundations of Linguo-Conceptology" speaks of three main approaches in the linguistic interpretation of the concept. In the broadest sense, concepts are understood as a set of lexemes that form the basis of the national linguistic consciousness and picture of the world of native speakers. The number of concepts here includes any lexical unit that reveals in its meaning a way of semantic representation, and from these concepts a conceptual sphere of language is formed that reflects the culture of the nation. In a narrower interpretation, concepts are a set of semantic entities marked by linguocultural specifics, that is, they demonstrate the special features of the bearers of ethnoculture. Such concepts are only part of the conceptosphere as an organized space - a conceptual domain. Finally, in the narrowest possible approach, only a limited list of semantic units is

considered, which are key to the study of the national mentality as a specific attitude of the bearers of a given ethnoculture [Vorkachev 2014: 24].

The approaches described above give different definitions of the term "concept" and differently explore the basics of the appearance of concepts. When examining the interaction of concepts within one language, the notions "conceptosphere" (D.S. Likhachev) and "cultural layer" (N.D. Arutyunova) are singled out.

As a result of the development of the anthropocentric approach, new aspects appeared in the study of language. The key to the study is the "man in culture", a linguistic personality that carries in itself the characteristics of national thinking, shaped by the history of the nation. The study of the interrelation between language and culture takes place at the intersection of various fields of science. This relationship was studied in different aspects: lexicographic (V.V. Vinogradov, V.V. Koselov, Yu.S. Sorokin, etc.); in the psycholinguistic (A.N. Leontyev, R.M. Frumkin, L.V. Shcherba, etc.); in sociolinguistic (G.V. Stepanov, V.M. Arinstein); in the ethnolinguistic (O.N. Trubachev, N.I. Tolstoy) and in the linguistic-regional studies (E.M. Vereshchagin, V.G. Kostomarov, N.D. Burvikova, E.E. Yurkov, K.N. Rogova and others).

The joint study of language and culture led to the emergence of the term "lingua-culturology" (Latin *lingua* - language, *cultura* - culture, *logos* - teaching), which became widely used in the scientific literature due to the work of V.N. Teli, V.V. Vorobyova, V.A. Maslova and other researchers.

Linguoculturology is usually defined as a philological discipline of the synthesizing type that emerged at the junction of linguistics and cultural studies and considers language as the embodiment of culture (see the works of V.V. Vorobyov, V.A. Maslova, A. Vezhbitskaya, G.M. Vasilieva, E.E. Yurkov). As S.G. Vorkachev, linguoculturology was created on the basis of the triad proposed by E. Benveniste - language, culture, human personality - and represents linguoculture as a way to see the material and spiritual identity of the ethnos [Vorkachev 2014: 35].

At present, the term "concept" is widely used in various fields of linguistics. He entered the conceptual apparatus of cognitive science, semantics, linguoculturology. However, there are still differences in the interpretation of this concept. It is known that for the first time in Russian linguistics the term "concept" appeared in S.A. Askoldov-Alexeyev, printed in the collection "Russian speech" in 1928. In this work, the researcher defined the "concept" as "a mental formation that substitutes for us in the process of thought an undefined set of objects of the same kind" [Askoldov-Alekseev 1980: 24]. Askoldov-Alekseev sees the most essential aspect of the concept in the function of substitution and reduces this concept to the sum of the word's word meanings, that is, the concept, in the opinion of the researcher, correlates with the level of the word.

D.S. Likhachev in the article "The conceptual sphere of the Russian language", analyzing the definition given by S.A. Askoldov-Alekseev, offers his own, wider understanding of the concept. He notes that the concept exists not for the word itself, but separately for each of its main meanings, expands this meaning and includes also its emotional aura. Likhachev understands the concepts as "some substitutions of meanings hidden in the text by" deputies "that facilitate communication and are closely related to the person and his national, cultural, professional, age and other experience" [Likhachev 2013].

Representatives of cognitive linguistics (AP Babushkin, NN Boldyrev, ES Kubryakova, R.M. Frumkin, etc.) see the concept as a unit of operational consciousness, while the main thing in this interpretation of the concept is an indication of its integrity. Concepts reflect the content of the acquired knowledge, experience, all human activities and the results of the knowledge of the world around them in the form of certain units, the "quanta" of knowledge [Boldyrev 2011]. A C.X. Lyapin offers an integral understanding of the concept and views it as a multidimensional culturally significant sociopsychic education in the collective consciousness, objectified in that other language form [Lyapin 1997].

So, being a multidimensional phenomenon, the concept includes in its structure a rational, emotional, abstract and concrete component. Concepts are

primary cultural entities that are broadcast to various spheres of human existence, in particular, in the spheres of concepts (science), images (art) and activities (everyday life, mastering the world). The key for this work is the consideration of the concept within the framework of the linguocultural approach, in particular in the works of SG. Vorkacheva, as well as the definition given by S.A. Askoldov-Alekseev [48;16]

In the framework of this study, an important approach is to consider the concept as a mental education, marked by national and cultural specifics. The concept is recognized as the basic element of culture.

Considering the structure of the concept, it is necessary to pay attention to the fact that in the scientific literature there are different views on this problem. According to V.I. Karasika and G.G. Slyshkin's "Linguistic Cultural Concept as a Unit of Research", the linguocultural concept is a conditional mental unit, implying a comprehensive study of language, consciousness and cultural characteristics. The relationship of linguocultural concept with the three above-mentioned branches, from the point of view of the authors, is characterized by the following:

- 1) consciousness - the domain of the concept (the concept lies in the mind);
- 2) culture determines the concept (that is, the conceptual-mental image of cultural elements);
- 3) language and speech are spheres in which the concept is objectified.

In the study Yu.S. Stepanova revealed that the concept has three "layers": the main, actual sign; additional or several additional "passive" features that are historical; an internal form, usually not at all realized, embodied in an external form [Stepanov 1997: 44].

The first layer is valid for native speakers and can be converted based on their associations. The second layer of the concept is relevant only for certain social groups, and the third is an internal form or an etymological sign that is mainly relevant for researchers and can help in determining the development of the concept being studied in the minds of native speakers [Stepanov 1997: 45].

S.G. Vorkachev argues that the cultural concept also represents a diverse unit of thinking, which has in its structure such distinctive components as: semantic, reflecting its characteristic structure; shaped, fixing cognitive metaphors that support these concepts in linguistic consciousness; and significant, determined by the place that occupies the name of the concept in the lexicogrammatical system of a particular language, which also includes the etymological and associative characteristics of this name [Vorkachev 2014: 45].

From the above it follows that in the scientific literature there are certain approaches to understanding the structure of the concept. Nevertheless, most researchers agree that the concept is an outlet to the conceptsphere of society, i.e. in the final analysis, on culture, and the concept as a unit of culture is the fixation of collective experience, which becomes the property of the individual.

As we know, linguoculturology aims to study the national and cultural features of linguistic units in the fullness of their content and semantic nuances. In this connection, in the context of the structure of the concept, the subject-figurative, conceptual and value components of it are of paramount importance [Vorkachev 2014: 51].

An imaginative aspect consists of visual, auditory, tactile, taste, olfactory characteristics of objects, phenomena, events that are reflected in the memory of a person.

The value element shows the involvement of the speakers of the language and culture in the part of the world picture expressed by the concept. A factual or conceptual element is in the mind in a linguistic expression and can be displayed directly using language methods. The factual component is the part that is regarded as the most accessible for description, for the reason that it finds a direct language reflection, which is displayed primarily in the vocabulary. That is why most scientists suggest that the linguistic representation of the concept is the most important parameter of its description.

The formulation of the cultural concept implies, first of all, a detailed analysis of its lexical representation, which is an indicator of the general complex

of knowledge about what is indicated, regardless of the degree of explication of this knowledge in the language. According to the researchers, this information also includes the non-linguistic experience of the language community in question, a set of intra- and extralinguistic data on the word.

It should also be emphasized that in the language the concept can be expressed not just in separate words, but also in phrases, phraseological units and whole texts, although as a rule the concept is nevertheless noted in the word receiving the status of the name of the concept. From this point of view, the concept can relate simultaneously to a number of lexical units.

Studies show that the whole aggregate of linguocultural concepts forms the conceptual sphere of the language, reflecting the culture, the picture of the world of the nation in a fixed form. Due to their carrier, the conceptsphere is divided into individual, microgroup, macro-group, national, civilizational [Likhachev 1993; Karasik 1997].

National conceptsphere, understood by D.S. Likhachev as a common set of concepts of a culture, is the most extensive education [Likhachev 1993]. Proceeding from this, the minimal unit of the conceptsphere is the concept.

Researchers note that not all concepts are homogeneous. In the composition of individual concepts, the concepts of a narrower content are distinguished; some concepts have the ability to include others, more private ones. To determine this kind of concepts, A.E. Aleksandrova introduces the term "macroconcept," meaning "a concept of extremely broad significance, capable of including other concepts in its field (in full or in part)" [Aleksandrova 2006].

Other types of concepts that Alexandrov singles out are microconcepts, that is, concepts of a smaller volume that can be fully or partially converted into components of a larger concept.

It is important to note that, according to many scholars, the difference between cultures is in fundamental nuances, recorded when comparing large conceptual associations. The multiple characteristics of the organization will give

more weighty reasons for drawing conclusions about the specifics of the national mentality [Balabanova 2010].

The key to this study are the provisions of A.E. Aleksandrova on macro- and microconcepts, as well as the classification of the structural components of the concept in the works of S.G. Vorkacheva. [48;19]

1.5. Methods of analysis used in the study of concepts

Having considered the notion of the concept from the standpoint of lingvocognitive, linguocultural and integrative approaches and defining its working formulation, let us proceed further to the study of the methodology of research and the description of the concept.

Along with the existing term "concept" in modern linguistics, the methodology for the study of concepts, that is, conceptual analysis has also been developed. "The value of conceptual analysis is to trace the way of understanding the meaning of the concept and write down the result in a formalized semantic language." [Telia 1996: 97]

It should be noted that at present the analysis of the concept is first and foremost a set of different research methods, rather than any special kind of interpretation of concepts.

On the basis of what concepts should be considered, the language or extralinguistic orientation is predominant. If we are talking about concepts with certain objects of objective activity, the extra-linguistic focus, as well as the intuition of the researcher [Maslova 2015], is of utmost importance.

In general, preference is given to the analysis of language forms (words, phrases, as well as individual texts and even works), however, a combination of non-linguistic data is also used, especially if the study is related to rather abstract concepts.

In the opinion of Z.D. Popova and I.A. Sternina, the total amount of speech methods that explicate the concept in the language at the current stage of its development, cannot provide a complete state of the process of its formation and

development, but it is through language tools that one can access the concept [Popova, Sternin 2001: 79].

It should be mentioned that in the study of concepts, the authors rely on the fact that the concept finds expression in different units of language. The deepest conception of the concept can be obtained by analyzing the paradigmatic means of the main lexeme, which forms the concept, the features of its use, and the stable combinations that reveal the content of the concept.

V.I. Karasik and G.G. Slyshkin note that language units of different levels can lead to the same concept: lexemes, phraseological units, free phrases, sentences reflecting the concept [Slyshkin 2010: 42]. And according to V.N. Telia, the concept is "scattered" in the content of lexical units, the corpus of phraseology, the paremiological foundation and in the system of stable comparisons [Telia 1996: 96].

So, the concept is most often considered through the semantics of the various linguistic units that reveal it, their vocabulary values and speech contexts.

It is believed that "the more methods and techniques a researcher uses, the more features of the concept he will reveal, the closer the concept model will be built to the truth" [Popova, Sternin 2001: 152].

As a method of conceptual research, the analysis of vocabulary interpretations of various words determining the existing concept of culture is often used. Lexicographical terms often contain an important characteristic of the concept, their research provides the necessary information for the researcher.

The semantics of the key lexeme, which calls the concept, most closely reflects the core of the concept. The study of the synonyms of the keyword expands the content of the concept with additional differential features.

Most linguists note that there is a need to use the method of etymological analysis of the main lexemes, which makes it possible to detect their original form, shortened to basic features.

An effective way is the study of stable units of language - phraseological units, proverbs, sayings, which form the interpretation field of the concept in the

works of Z.D. Popova and I.A. Sternina and which allow you to form an idea of the value component of the concept. From the point of view of V.N. Telia, in the body of phraseology, the paremiological foundation, the reference images are reflected, that are characteristic of the language community under consideration.

Particularly relevant for the study of the concept is the contextual analysis of various types of discourse (journalistic, scientific, artistic, advertising, etc.). The studies of fragments of modern publicistic and advertising texts represent a value component of the concept at this stage.

The use of experimental psycholinguistic methods is also widespread. Their use, according to N.A. Krasavsky, makes it possible to establish the "hidden" signs of the concept - its association [Krasavsky 1992].

One of such psycholinguistic methods is a free associative experiment. It consists in the fact that the subject is given a stimulus word and is asked to react to it by the first associations - words or phrases.

Z.D. Popova and I.A. Sternin believes that the associative field of words and word combinations extracted during the experiment into the chosen stimulus word can be regarded as a kind of explanation of the meaning that exists in the consciousness of the bearer of a particular language. Associative experiments make it possible to determine the national characteristics of the linguistic consciousness of the people - the connection of words in consciousness, their semantic and hierarchical subordination, the brightness of certain components of the meaning of the stimulus word, their value load in society [Popova, Sternin 2001: 251].

In addition, in the studies of concepts, a receptive experiment is also effective, which is carried out using questionnaires. In it subjects are asked to bring a subjective definition of the name of the concept. This technique provides an opportunity to obtain complete information about the perception and interpretation of the concept under study by individual consciousness. The results of the research are compiled, and the researcher gets a number of conceptual signs, ordered by brightness in the minds of the speakers of a particular language.

Display concept, considered V.I. Karasik, are special research methods of interpretation of definitions of his name and neighboring designations:

Description of the concept, according to V.I. Karasik, is special research methods of interpreting the meaning of its name and neighboring designations:

[48;21]

- 1) definition (definition of semantic attributes);
- 2) contextual analysis (allocation of associated semantic features);
- 3) etymological analysis;
- 4) paremiological analysis;
- 5) interviewing, questioning [Karasik 2009: 92].

In our research we used the analysis of the definition, contextual analysis, etymological and questioning.

Conclusions to Chapter one

In this chapter we discussed the theoretical background of metaphor in English and Uzbek investigated by several linguists and scholars. We glanced at types of metaphor according to its several categories and provided them with relevant examples. Furthermore, in this chapter we discussed the notions like ‘concept’ and ‘conceptual analysis’, as in the next chapters we’ll do conceptual analysis of metaphors with mentality components.

CHAPTER TWO. CONTRIBUTION OF MENTALITY WHILE FORMING METAPHOR

2.1. Universality and discrepancy of metaphors with the elements of mentality

Are there any conceptual metaphors that can be found in all languages and cultures? This is an extremely difficult question to answer, considering that there are more than 4,000 languages spoken currently around the world. The best bet to begin to understand this issue is to look at some conceptual metaphors that one can find in some language and then check whether the same metaphors exist in typologically very different languages. If they do occur, it can be set up a hypothesis that they may be universal. With this research, Kovecses says, they can then verify or disprove the universality of these metaphors. He made clever position and chose several languages to compare. We would like illustrate his findings, as they are of vital importance.

The author begins with some metaphors for happiness in English.[21;163]

BEING HAPPY IS BEING OFF THE GROUND

BEING HAPPY IS BEING IN HEAVEN

HAPPY IS UP

HAPPINESS IS LIGHT

HAPPINESS IS VITALITY

HAPPINESS IS A FLUID IN A CONTAINER

HAPPINESS IS A CAPTIVE ANIMAL

HAPPINESS IS AN OPPONENT

HAPPINESS IS A RAPTURE

A HAPPY PERSON IS AN ANIMAL (THAT LIVES WELL)

HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION

HAPPINESS IS INSANITY

HAPPINESS IS A NATURAL FORCE

Of these, three are especially important for conceptualizing happiness in English: the metaphors that employ the concepts of up, light, and fluid in a container. In a study, the Chinese linguist Ning Yu checked whether these metaphors also exist in the conceptualization of happiness in Chinese. He found that they all do. Here are some examples that he described:

(Ning Yu used the following grammatical abbreviations: PRT = particle; ASP = aspect marker; MOD = modifier marker; COM = complement marker;

CL = classifier; BA = preposition ba in the so-called fof-sentences.)

HAPPY IS UP

Ta hen gao-xing.

he very high-spirit

He is very high-spirited/happy.

Ta xing congcong de.

he spirit rise-rise PRT

His spirits are rising and rising./He's pleased and excited.

Zhe-xia tiqi le wo-de xingzhi.

this-moment raise ASP my mood

This time it lifted my mood/interest.

HAPPINESS IS LIGHT

Tamen gege xing-gao cai-lie.

they everyone spirit-high color-strong

They're all in high spirits and with a strong glow/They're all in great delight.

Ta xiao zhu yan kai.

he smile drive color beam

He smiled, which caused his face to beam./He beamed with a smile.

HAPPINESS IS A FLUID IN A CONTAINER

Ta xin-zhong chongman xiyue.

he heart-inside fill happiness

His heart is filled with happiness.

Ta zai-ye anna-buzhu xin-zhong de xiyue.

she no-longer press-unable heart-inside MOD happiness

She could no longer contain the joy in her heart.

It appears that the same metaphors also occur in Hungarian:

HAPPY IS UP

Ez a film feldobott.

this the film up-threw-me

This film gave me a high/This film made me happy.

Majd elszáll a boldogságtól.

almost away-flies-he/she the happiness-from

He/she is on cloud nine.

HAPPINESS IS LIGHT

Felderült az arca,

up-brightened the face-his/her

His/her face brightened up.

Deri is alkat.

he/she bright personality

He/she has a sunny personality.

HAPPINESS IS A FLUID IN A CONTAINER

Tulcsordult a szíve a boldogságtól.

over-flow-past the heart-his/her the happiness-from

His heart overflowed with joy.

Nem birtam magamban tartani örömet.

not could-I myself-in hold joy-my-ACC

I couldn't contain my joy. [21;165]

(ACC means accusative.) English, Chinese, and Hungarian are three typologically completely unrelated languages and represent very different mentality types of the world. The question arises: How is it possible for such different languages and the owners of various cognition to conceptualize happiness

metaphorically in such similar ways? Three answers to the question suggest themselves: (i) it has happened by accident; (2) one language borrowed the metaphors from another; and (3) there is some universal motivation for the metaphors to emerge in these cultures. Kovecses says he will opt for the third possibility, although the other factors cannot be ruled out completely either.

In the Uzbek language also several conceptual metaphors can correspond to those in English. But there are some distinctive points too. For example conceptual metaphors like

BEING HAPPY IS BEING IN HEAVEN

U yettinchi osmonda yurar edi – He was in seventh heaven

– *He was on a cloud nine*

HAPPY IS UP

Bugun kayfiyatim baland! – I'm up today!

HAPPINESS IS LIGHT

Uning ko'zlari yorishib ketdi – Her eyes were brightened

HAPPINESS IS A FLUID IN A CONTAINER

Onam to'lqinlanib ketdi – My mother's heart filled with happiness

can be found in Uzbek too. But some of them cannot have metaphorical expressions in Uzbek, like

HAPPINESS IS A CAPTIVE ANIMAL

HAPPINESS IS AN OPPONENT

A HAPPY PERSON IS AN ANIMAL (THAT LIVES WELL) .

Further, proving his point, Kovecses discusses another conceptual metaphor: ANGER IS A HOT FLUID IN A CONTAINER. He takes languages such as, English, Hungarian, Japanese, Chinese, Zulu, Polish, Wolof, and Tahitian. In English he gives instances like, [21;165]

WHEN THE INTENSITY OF ANGER INCREASES, THE FLUID RISES:
His pent-up anger welled up inside him.

INTENSE ANGER PRODUCES STEAM: Billy's just blowing off steam.

INTENSE ANGER PRODUCES PRESSURE ON THE CONTAINER: He was bursting with anger.

WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES: When I told him, he just exploded.

WHEN A PERSON EXPLODES, PARTS OF HIM GO UP IN THE AIR: I blew my stack.

WHEN A PERSON EXPLODES, WHAT WAS INSIDE HIM COMES OUT: His anger finally came out.

Other languages:

Hungarian:

[boiled in-him the anger] Anger was boiling inside him.

[seethe the anger-with] He is seething with anger,

[almost burst the head-his] His head almost burst.

Kovecses mentions that the only difference in relation to English seems to be that Hungarian (in addition to the body as a whole) also has the head as a principal container that can hold the hot fluid.

Japanese:

Keiko Matsuki observed that the anger is a hot fluid in a container metaphor also exists in the Japanese language. One property that distinguishes the Japanese metaphor from both the English and the Hungarian ones is that, in addition to the body as a whole, the stomach/bowels area (called hara in Japanese) is seen as the principal container for the hot fluid that corresponds to anger. Consider the following Japanese examples:

The intestines are boiling.

Anger seethes inside the body.

Anger boils the bottom of the stomach.

In other cases they correspond to one another though.

Chinese:

Chinese offers yet another version of the container metaphor for the Chinese counterpart of anger (nu in Chinese). The Chinese version makes use of and is

based on the culturally significant notion of qi. Qi is energy that is conceptualized as a gas (or fluid) that flows through the body and that can increase and then produce an excess. This is the case when we have the emotion of anger. Brian King isolated the "excess qi" metaphor for anger on the basis of the following examples:

(King uses the following grammatical abbreviations: POSS = possessive, NEG = negative.)

ANGER IS EXCESS QI IN THE BODY

[heart in POSS anger qi] the anger qi in one's heart

[deep hold qi] to hold one's qi down

[qi well up like mountain] one's qi wells up like a mountain

[hold back one stomach qi] to hold back a stomach full of qi

[pent up at breast POSS anger qi finally explode] the pent up anger qi in one's breast finally explodes

[NEG make spleen qi start make] to keep in one's spleen qi

First, it may be observed that in Chinese anger qi may be present in a variety of places in the body, including the breast, heart, stomach, and spleen. Second, anger qi seems to be a gas or fluid that, unlike in English, Hungarian, and Japanese, is not hot. Its temperature is not specified. As a result, Chinese does not have the entailment involving the idea of steam being produced. Third, anger qi is a gas or fluid whose build-up produces pressure in the body or in a specific body organ. This pressure typically leads to an explosion that corresponds to loss of control over anger.

Zulu:

The Zulu version of the container metaphor was described by John Taylor and Thandi Mbense. They offer the following examples:

(Taylor and Mbense use the following grammatical abbreviations: SC = subject concord; PERF = perfect (recent past); PAST = (remote) past; LOC = locative morpheme; MIDDLE = middle-forming (detransitivizing) morpheme; APPL = applicative morpheme; ASP = aspectual marker; FUT = future marker; IMP = imperative; INF = infinitive (nominalizing morpheme).)

ANGER IS IN THE HEART

[this-person SC-with-heart long] This person has a long heart, i.e., "He is tolerant, patient, rarely displays anger."

[he-with-heart small/short] He has a small/short heart, i.e. "He is impatient, intolerant, bad-tempered, prone to anger."

[heart SC-say-PERF xhifi I-him-see] My heart went 'xhifi' when I saw him, i.e., "I suddenly felt hot-tempered when I saw him."

[it.PAST-say 'fithi' heart-LOC] It went 'fithi' in the heart, i.e., "I suddenly felt sick/angry."

[I.PAST-him-tell then he.PAST-inflate-MIDDLE] When I told him he inflated.

[he-PAST-be.angry he.PAST-burst] He was so angry he burst/exploded.

The Zulu container metaphor is somewhat "deviant," in that it is primarily based on the heart, and that the things that cause pressure in the container are the variety of emotions that are produced by the events of daily life. When there is too much of these emotions in the heart, people are "inflated" and are ready to "burst." A person with a "small/short heart" is more likely to lose control than one with a "long heart," as the first two examples show.

Polish:

Although marginally, the container metaphor is present in Polish as well. Agnieszka Mikolajczuk offers the following examples (in transcribing the Polish examples, it has been left out special Polish diacritic marks): (Mikolajczuk uses the following grammatical abbreviations: NOM = nominative; LOC = locative; INSTR = instrumental; GEN = genitive)

ANGER IS A HOT FLUID IN A CONTAINER

[bile/anger-NOM itself in him-LOC boil] he is boiling with rage

[burst exasperation-INSTR] to burst with anger

Wolof :

Pamela Munro notes that in Wolof, an African language spoken in Senegal and Gambia, the word *bax* means "to boil" in a literal sense. It is also used

metaphorically in the sense of "to be really angry." The existence of this metaphor indicates that Wolof has something like the container metaphor as a possible conceptualization of the counterpart of anger.

Tahitian:

Tahitian can serve as our final illustration of a culture, where anger is conceptualized as a force inside a container. For example, Robert Levy quotes a Tahitian informant as saying: "The Tahitians say that an angry man is like a bottle. When he gets filled up he will begin to spill over." This saying again indicates that the concept of anger is conceptualized in Tahitian as being a fluid in a container that can be kept inside the container or that can spill out. [21;170]

Uzbek:

As Kovecses discusses the notion "ANGER" in several languages and presents related examples, we would like to join one more language to compare. In the Uzbek language the notion "ANGER" is accepted more like to aforementioned languages. It can be illustrated as HOT FLUID IN A CONTAINER, or FIRE, EXPLOSIVE. Let us see and analyze some examples:

ANGER IS HOT FLUID IN A CONTAINER

Buvamning **qoni qaynab** ketdi[39;83]

My grandfather's blood boiled (word for word)

ANGER IS A SUBSTANCE WHICH CAN ACT

*Jahlim **chiqdi**.* – My anger went out – word-for-word

ANGER IS SMOULDERING SUBSTANCE

*Amaki **tutab tetdi*** – The man *smouldered with rage*

The major correspondences, or mappings, of the metaphor include:

- (i) the container with the substance => the angry person's body in it
- (2) the substance (fluid, gas, objects) => the anger in the pressurized container
- (3) the physical pressure in the => the potentially dangerous container social or psychophysiological force of the anger
- (4) the cause of the pressure => the cause of the dangerous force

(5) the control of the physical => the control of the social or pressure psycho-physiological force

(6) the inability to control the => the inability to control the physical pressure dangerous social or psychophysiological force [21;170]

The author further commenting on says that the main reason for such kind of universality is that the similar physiological conditions of those nations. Author claims, when you are angry, your blood pressure is high, or pulse rate increases, you get a headache and other conditions which all of them undergo when they are testy. It makes sense. But we cannot say that this is the only case which likeness happens, Kovecses claims there are other factors too, including perceptual, cultural, category-based and others. They can also affect to this phenomenon. And the main key factor is mentality, as only it with the help of cognition and perception of course, decides the final resolution. Mostly Kovecses claims there are discrepancies in cultures, and as result it happens such differences or similarities, but we argue that it is rather mentality not culture. Since mentality is pertained to cognition (which is done first), culture is related to action (it means then it is passed to it).

2.2. Variation in the exploitation of metaphor having mentality components

There can be differences in the range of conceptual metaphors that languages and cultures have available for the conceptualization of particular target domains. This is what commonly happens in the case of emotion concepts as targets. Matsuki observes that all the metaphors for anger in English as analyzed by Lakoff and Kovecses can also be found in Japanese. At the same time, she also points out that there are a large number of anger-related expressions that group around the Japanese concept of **hara** (literally, "belly"). This significant concept is unique to Japanese mentality, and so the conceptual metaphor anger is (in the) **hara** is limited to Japanese. [21; 183]

Zulu shares many conceptual metaphors with English. This does not mean, however, that it cannot have metaphors other than the ones we can find in English.

One case in point is the Zulu metaphor that involves the heart: anger is (understood as being) in the heart. When the heart metaphor applies to English, it is primarily associated with love, affection, and the like. In Zulu it applies to anger and patience-impatience, tolerance-intolerance. The heart metaphor conceptualizes anger in Zulu as leading to internal pressure since too much "emotion substance" is crammed into a container of limited capacity. The things that fill it up are other emotions that happen to a person in the wake of daily events. When too many of these happen to a person, the person becomes extremely angry and typically loses control over his anger.

As we saw, Chinese shares with English all the basic metaphor source domains for happiness: up, light, fluid in a container. A metaphor that Chinese has, but English does not, is happiness is flowers in the heart. According to Ning Yu, the application of this metaphor reflects "the more introverted character of Chinese." He sees this conceptual metaphor as a contrast to the (American) English metaphor being happy is being off the ground, which does not exist in Chinese at all and which reflects the relatively "extroverted" character of speakers of English.[21;184]

In other cases, two languages may share the same conceptual metaphor, but the metaphor will be elaborated differently in the two languages. For example, English has anger is a hot fluid in a container. One metaphorical elaboration of this metaphor in English is that the hot fluid produces steam in the container (cf. "He's just blowing off steam.") Now this particular elaboration is absent in, for instance, Zulu.

Hungarian shares with English the conceptual metaphors the body is a container for the emotions and anger is fire. The body and the fire inside it are commonly elaborated in Hungarian as a pipe, where there is a burning substance inside a container. This conceptual elaboration seems to be unique to Hungarian.

Hungarians also tend to use the more specific container of the head (with the brain inside) for the general body container in English in talking about anger, and a number of Hungarian expressions mention how anger can affect the head and the

brain. Linguistic expressions in English do not seem to emphasize the head (or brain) to the same degree (except the expression to lose one's head).

Both English and Zulu have fire as a source domain for anger, but Zulu elaborates the metaphor in a way in which English does not. In Zulu you can extinguish somebody's anger by pouring water on them. This possible metaphorical entailment is not picked up by the English fire metaphor in the form of conventionalized linguistic expressions. Notice, however, that the metaphorical entailment is perfectly applicable to enthusiasm in English, as when someone is said to be a wet blanket at a party.

Anger has desire (to harm) as a component, which can be found in the desire is hunger metaphor. The metaphor appears to exist in Zulu as well, but Zulu elaborates it in unique ways. We can interpret Taylor and Mbense's description in such a way as to suggest that in Zulu an angry person's appetite can be so voracious that he eats food that is not even prepared or he does not even separate edible from inedible food. This aspect of the metaphor is obviously missing from English, at least as judged by the conventionalized linguistic expressions.

In both English and Zulu, anger can be comprehended as a natural force. But speakers of Zulu go much further in making use of this metaphor than speakers of English. In Zulu you can say of an angry person that "the sky became dark with thunderclouds," "the sky (= lightning) almost singed us," or "why did he blow a gale?" These elaborations do not exist in English in conventionalized form, but speakers of English may well understand them given the shared conceptual metaphor.[21;185]

Kovecses examines every detail carefully and gives related examples. Whenever possible he explains the unique features which speakers of several nations have and points out characteristic differences. This is quite remarkable that as although they have common features in general, each of them has unique attributes and these exist none of them.

There appear to be two large categories of causes that bring about variation in metaphor. One is what we can call the broader cultural context; by this Kovecses

simply means the governing principles and the key concepts in a certain mentality. The other is the natural and physical environment in which a mentality is located. Let us briefly look at these in turn.

The governing principles and key concepts will differ from mentality to mentality. To demonstrate the effect of these differences on metaphor, let us consider in some detail the near-universal pressurized container metaphor for anger in a variety of mentalities. We saw in the previous chapter that at a generic level, this metaphor is very similar across mentalities. However, at a specific level we can notice important differences in this metaphor across certain mentality layers.

Geeraerts and Grondelaers note that in the Euro-American tradition (including Hungarian), it is the classical-medieval notion of the four humors from which the Euro-American conceptualization of anger (and that of emotion in general) is derived. But they also note that the application of the humoral doctrine is not limited to anger or the emotions. The humoral view maintains that the four fluids (phlegm, black bile, yellow bile, and blood) regulate the vital processes of the human body. They were also believed to determine personality types (such as sanguine, melancholy, etc.) and account for a number of medical problems, together with cures for them (like blood-letting). Obviously, then, the use of the humoral view as a form of cultural explanation extends far beyond anger and the emotions. In addition to being an account of emotional phenomena, it was also used to explain a variety of issues in physiology, psychology, and medicine. In other words, the humoral view was a key component of the classical-medieval cultural context.

In Japan, as Matsuki tells us, there seems to exist a distinct set of concepts that is built around the concept of *hara*. Truth, real intentions, and the real self (called *honne*) constitute the content of *hara*. The term *honne* is contrasted with *tatemae* or one's social face. Thus, when a Japanese person keeps his anger under control, he is hiding his private, truthful, innermost self and displaying a social face that is called for in the situation by accepted standards of behavior.

King and Yu suggest that the Chinese concept of nu (anger) is bound up with the notion of qi, that is, the energy that flows through the body. Qi in turn is embedded not only in the psychological (i.e., emotional) but also the philosophical and medical discourse of Chinese mentality and civilization. The notion and the workings of qi is predicated on the belief that the human body is a homeostatic organism, the belief on which traditional Chinese medicine is based. And the conception of the body as a homeostatic organism seems to derive from the more general philosophical view that the universe operates with two complementary forces, yin and yang, which must be in balance to maintain the harmony of the universe. Similarly, when qi rises in the body, there is anger (nu), and when it subsides and there is balance again, there is harmony and emotional calm.

The natural and physical environment shapes a language, primarily its vocabulary, in an obvious way; consequently, it will shape the metaphors as well. Given a certain kind of habitat, speakers living there will be attuned (mostly subconsciously) to things and phenomena that are characteristic of that habitat; and they will make use of these things and phenomena for the metaphorical comprehension and creation of their conceptual universe. As this habitat impacts upon their minds.

A good test case of this suggestion is a situation in which a language that was developed by speakers living in a certain kind of natural and physical environment was moved by some of its speakers to a new and very different natural and physical environment. If this happens, we should expect to find differences between metaphorical conceptualization by speakers of the original language and that used by people who speak the "transplanted" version.

One case in point can be Dutch and its derivative language Afrikaans Dutch, spoken in some parts of South Africa. Rene Dirven analyzes and describes this situation in his 1994 book *Metaphor and Nation*. Dirven examined some Afrikaans newspapers and collected the common metaphors in them. He wanted to see to what extent these metaphors are shared by Dutch. His study is a systematic comparison of common stock Dutch and new, Afrikaans metaphors. In the

description of "nature" metaphors, he points out that the shared metaphors include images of water, light and shadow, lightning, earthquake, sand, stars, wind, and clouds and that "this is a picture of the typical natural setting of the Low Countries or any other more northern European country" (p. 70). A curious feature of Dutch nature metaphors is that they almost completely lack metaphors based on animals. In contrast to this relatively calm and serene natural atmosphere, he finds metaphors in new, Afrikaans Dutch that are based on both animals of various kinds and forceful images of nature. Dirven writes:

. . . Afrikaans not only seems to have developed many more expressions based on the domain of nature, but the new metaphors also depict a totally different scenery; this may contain mountains, heights and flattened or levelled-off rises or it may be a flat or hilly landscape, used as grazing or farming land (= veld); there are no permanent clouds or shadows, but the "clouds bulge heavily downwards"; all sorts of familiar animals provide the stereotypical images for human behaviour or appearances. (1994, P- 73)

Another example is provided by English. The English spoken in Britain was carried to North America by the settlers. The freshness and imaginative vigor of American English has been noted by many authors. Among them, Baugh and Cable provide a useful comment:

He [the American] is perhaps at his best when inventing simple homely words like apple butter, sidewalk, and lightning rod, spelling bee and crazy quilt, low-down, and know-nothing, or when striking off a terse metaphor like log rolling, wire pulling, to have an ax to grind, to be on the fence. . . . The American early manifested the gift, which he continues to show, of the imaginative, slightly humorous phrase. To it we owe to bark up the wrong tree, to face the music, fly off the handle, go on the warpath, bury the hatchet, come out at the little end of the horn, saw wood, and many more, with the breath of the country and sometimes of the frontier about them. In this way, the American began his contributions to the English language, ... (1983, p. 365)

Many of these and other metaphorical expressions in American English owe their existence to the new landscape the settlers encountered, the many new activities they engaged in, and the frontier experience in general.[21;189]

As was pointed out above, the language of emotion may emphasize metaphoric or metonymic understanding of a given emotion, and different mentalities may prefer one way of understanding emotional experience rather than the other. The same can apply to a single mentality through time. There can be a shift from one to the other, probably typically from metonymic to metaphoric understanding. It is worth quoting in full what the historian Peter Stearns has to say about such a process in connection with the United States:

Prior to the nineteenth century, dominant beliefs, medical and popular alike, attached anger, joy, and sadness to bodily functions. Hearts, for example, could shake, tremble, expand, grow cold. Because emotions were embodied, they had clear somatic qualities: people were gripped by rage (which could, it was held, stop menstruation), hot blood was the essence of anger, fear had cold sweats. Emotions, in other words, had physical stuff. But during the nineteenth century, historians increasingly realize, the humoral conception of the body, in which fluids and emotions alike, could pulse, gave way to a more mechanistic picture. And in the body-machine emotions were harder to pin down, the symptoms harder to convey. Of course physical symptoms could still be invoked, but now only metaphorically. (1994, pp. 66-67)

In other words, Victorian Americans used the "pressurized container" metaphor for anger, which emphasized less the bodily basis (the metonymic conceptualization) of anger (although it was obviously motivated by it), but allowed them to conceptualize their anger metaphorically as something in a container that could be channeled for constructive purposes. [21;189]

2.3. Alternative Conceptual Metaphors

Friendship

The conceptual metaphors for a given emotion can change through time with particular mentality. For example, in Victorian times what we would identify today

as romantic love was part of the concept of friendship between males. This came through clearly in the contemporary letters and journals that Peter Stearns studied: "In letters and journals they described themselves as 'fervent lovers' and wrote of their 'deep and burning affection'" (p. 81-82). In general, the fire metaphor characterizes passions, like romantic love, while affection today is more commonly thought of in terms of warmth than (the heat of) fire. Indeed, in some interviews my students conducted in the United States, where people talked about love in relation to friendship, it was always a more subdued, less intense form of love (affection) conceptualized as warmth that occurred. This change shows that a metaphor that was conventionally associated with male friendship as fire (through love) for the Victorians was dropped and replaced by a metaphorical source domain (warmth) indicating less intensity. [21;193]

Love

Alternative conceptual metaphors may also be available for a given emotion simultaneously in a certain mentality. This seems to be the case with two very prevalent metaphors of love today: love is a unity and love is an economic exchange. Importantly, these are the two metaphors that play a central role in the constitution of two major mentality models of love: "ideal love" and "typical love." The ideal version of love is mainly characterized by the unity metaphor, whereas the typical version mainly by economic exchange. The ideal version reflects more traditional ideas about love, while the typical model more recent ones. Stearns notes in this connection that after the Victorian period "[t]he sexual emphasis also tended, if only implicitly, to highlight the rewards an individual should get from a relationship rather than the higher unity of the relationship itself" (p. 173). Obviously, talk about "higher unity" and "the rewards an individual should get from a relationship" correspond to the unity and exchange metaphors, respectively. In her study of American love in the 1970s, Ann Swidler reaches a similar conclusion:

In a successful exchange each person is enhanced so that each is more complete, more autonomous, and more self-aware than before. Rather

than becoming part of a whole, a couple, whose meaning is complete only when both are together, each person becomes stronger; each gains the skills he was without and, thus strengthened, is more "whole." If we enter love relationships to complete the missing sides of ourselves, then in some sense when the exchange is successful we have learned to get along without the capacities the other person had supplied. (Bellah et al. 1988, p. 119)

In the passage, as in the two metaphors, love is viewed in two possible ways: In one, there are two parts and only the unity of the two makes them a whole. This essence of the traditional conception of love, was recognized but not accepted by, for instance, Margaret Fuller as early as 1843. The second more recent metaphor takes two wholes that are each not as complete as they could be, but in the process of the exchange they both become stronger, complete wholes. In Swidler's words: "The emerging view of love ... emphasizes exchange. What is valuable about a relationship is 'what one gets out of it'" (p. 119). Apparently, the exchange metaphor has become a prevalent metaphor in American mentality. This does not mean, however, that the unity metaphor is completely forgotten. There are many people in the United States who still use the unity metaphor as well. [21; 193]

Broader Context

But why did all these changes occur in the conceptualization of anger, friendship, and love in American mentality? The explanation comes from nonlinguistic studies of the broader context.

Anger

As Peter Stearns notes in connection with Victorian emotionology, anger was not a permissible emotion in the home, but, for men, it was actually encouraged at the workplace and in the world of politics. Women were supposed to be "anger-free," and men, while calm at home, were expected to make good use of their anger for purposes of competition with others and for the sake of certain moral ends. But why did this "channeled anger" give way to the ideal of "anger-free" people or to the ideal of suppressing anger under all circumstances? Why did

anger become a completely negative emotion? There were a variety of specific reasons, as Stearns argues, including the following:

New levels of concern about anger and aggression followed in part from perceptions of heightened crime, including juvenile delinquency, and the results of untrammelled aggression in Nazism and then renewed world war. It was difficult, in this context, to view channeled anger as a safe or even useful emotional motivation. (1994, p. 195)

As a result, the attacks on any form of anger, which started around the 1920s, continued throughout the Depression period and the Second World War, leading to a global rejection of the emotion by the 1960s in mainstream culture. The new metaphoric image that became prevalent was that of the "pressure cooker waiting to explode." This fully mechanical metaphor depicted anger as something completely independent of the rational self, the angry person as incapable of any rational judgment, and the resulting angry behavior as extremely dangerous. The process (that started in the eighteenth century) of the separation of the emotion from the self and the body, that is, the "mechanization" of anger, was now completed.

Friendship

To turn to friendship, we can ask why in addition to the view of friendship in the Victorian period, as almost love-like, there emerged a very different, less intense form of friendship called "friendliness" in American culture? Again, the causes are numerous and we can't go into all of them. One of them, however, is that there were demands for a "new emotionology" from outside the "private sphere," especially the world of business and large corporations. Again, Stearns explains:

American language continued to reflect incorporation of a pleasant but nonintense emotionality. "Niceness" became a watchword for sales clerks and others in casual contact. "Have a nice day" struck many foreigners—even neighboring Canadians—as a remarkably insincere phrase. At the same time though, they noted that Americans did seem "nice," an attribute that includes

unusual discomfort with emotional outbursts on the part of those raised in different cultures where displays of temper might be more readily accepted. In American culture, "nice" did have a meaning—it connoted a genuine effort to be agreeably disposed but not deeply emotionally involved while expecting pleasant predictability from others. (1994, pp. 292-293)

Furthermore, the new emotionology considerably "reduced tolerance to other people's intensity." Although friendship for many Americans is an opportunity to talk out their problems, "intense emotion was also a sign of immaturity, and it could be shunned on that basis." (1994, p. 245)

Love

Finally, why did the conception of love change? But even before that happened, why was romantic love so intense in the Victorian period to begin with?

According to Stearns: "Hypertrophied maternal love increased the need for strong adult passion to aid products of emotionally intense upbringing in freeing themselves from maternal ties"(p.66). In addition, "in intense, spiritualized passion, couples hoped to find some of the same balm to the soul that religion had once, as they dimly perceived, provided.... more concluded that true love was itself a religious experience" (p. 69). Now, in the wake of increasingly loosening family ties and the ever-weakening importance of religion, the intensity of romantic love also declined. Romantic love ceased to be regarded "as the spiritual merger of two souls into one" (p. 172). Rationality was emphasized in all walks of life, possibly due to the influence of business and the rational organization of large corporations. By 1936, marriage manuals stressed the idea of "rational, cooperative arrangements between men and women. Soaring ideals and spirituality were largely absent. . . . Companionship, not emotional intensity, was the goal" (pp. 175-176). And after the 1960s, relationships were regarded as "exchange arrangements in which sensible partners would make sure that no great self-sacrifice was involved" (p. 180).

According to Stearns, the overall result was that "[t]wentieth-century culture . . . called for management across the board; no emotion should gain control over

one's thought processes" (p. 184). The rational culture of the computer was in place, together with the new and highly valued emotional attitude of staying "cool."

Individual Variation

Do metaphors vary from person to person? We know from everyday experience that they do. Since there hasn't been much work done on this issue, I try to offer some speculations about how and why individuals differ with respect to the metaphors they use. There are several factors in this variation due to mentality of course. Occasionally, this phenomenon can be met, let's see it with examples. Imagine two contemporaries: one of them lives in the Jungle, while other lives in Iceland. Or suppose two contemporaries living in one habitat, but one of them is keen on sports, while the other is a bookworm. Or imagine two people knowing each other so many years, working at the same place but are different age. Or suppose two contemporaries living in one street, going to one school, choosing the same profession but with different pastimes. Do they always have the same mentality? We can continue the list a lot, but we want to make it concise and contend that each individual has one unique aspect that the rest don't have. We do not want to say that there is absolute difference, not! Sometimes even if they have plenty of differences, there may be universal mentality features. What we are going to contend is that each individual is unique feature and that feature enriches the word stock and metaphors.

Human Concern

One source of individual variation seems to be what can be termed human concern. We can often observe that people use metaphors that derive from their major concerns in life. For example, in listening to doctors talk about nonprofessional topics, we notice that they often employ metaphors that come from their professional lives. They have certain general concerns and interests (their professional activities as doctors), and they will apply these to domains that call for source-to-target mappings. What is interesting about this process is that expertise of whatever kind may lead to the exploitation of this expert knowledge.

At the same time, a negative consequence may be that people who are not doctors may not be able to gain much from these metaphors because they do not have the necessary expertise to make sense of the doctor's metaphors based on their professional activities as a revealing source domain.[21;194]

Conclusions to Chapter two

In this chapter we discussed how mentality can affect to the usage of metaphor. We tried to explain why some mentality elements can be universal, whereas some of them are unique to one particular language. We also discussed alternative conceptual metaphors, and how certain concepts (as an impact of mentality) changed their perception. Thus, mentality elements related to those concepts are attempted to explain.

CHAPTER III. METPHORS ENCOMPASSING MENTALITY ELEMENTS IN THE ENGLISH AND UZBEK LANGUAGES AND THEIR CLASSIFICATION. (ON THE MATERIALS OF “A TREE GROWS IN BROOKLYN” AND “DUNYONING ISHLARI”)

In fact we have to distinguish culture from mentality. As in some cases their border is quite similar that one is confused about what is what. Yet, there are certain discrepancies between them. Kovecses explains his attitude clearly by relying upon the notion of culture, he chooses several languages to compare and based on one concept he tries to illustrate metaphors in those languages. Sometimes there are similarities in term of notions between the languages, whereas occasionally it can be met clear differences. Though we agree with his contention, we argue that it is somehow incomplete, as in order to make metaphors we use first our brain which is under the influence of mentality, and then culture. Therefore, we have to differentiate these notions.

While our research in differentiating them, we encountered a bit hardship. Since most literature presents either vague information or explains only one of them. The most striking thing is their definitions in most cases are quite similar, yet we managed to put a boundary between them. We have also asked several scientists and linguists about it. We contend that they are about how we behave, our values, our customs and traditions; yet mentality is related to cognition, that is to say it is directly pertained to our thinking, it is fruit of brain, whereas culture is rather related to actions and deeds, it is when our thoughts put into action. Thus, when we ponder about one concept, tradition, value and whatsoever its mentality, when we act it is culture. Mentality rather than culture is flexible, and it can spread across various cultures. We can differentiate several mentality kinds, according to nationality, age, profession, geographical location, flora and fauna, social status and so on. The interesting thing is that mentality rather changeable than culture. Within one single century it can be in various forms, since almost everything, like

innovations, destructions, obsolescence, development can affect to the layout of mentality. One can agree that both terms can be obsolete in certain time. Thus, they are so broad, meanwhile a kind of vague notions. What are we going to do in this chapter is we first sort out particular common metaphors which containing mentality elements in the English and Uzbek languages, group them in one certain conceptual metaphor, and classify them according to mentality types (as above mentioned). We tried to choose the most commonplace metaphors so we chose two literary^{5*} works namely “A tree in Brooklyn” by Betty Smith and “Dunyoning ishlari” by O’tkir Hoshimov and we intend to classify them in aforementioned manner. Wherever possible, we’ll try to give equivalents in the other language, or if there is not one it will be presented word for word version or we can give a definition to them. Though our aim is only to figure out metaphors in one particular language with mentality elements, and not to emphasize on equivalents, we find it more proper and comprehensible. As it would not be somehow exhaustive then if we did not do that, so we will illustrate translations too.

3.1. Conceptual analysis of metaphors with mentality elements in English (on the basis of “A tree grows in Brooklyn” by Betty Smith) and their lexico-stylistic features

Let us analyze a few conceptual metaphors based on “A tree grows in Brooklyn”. The first one is about “the sun”. We can deduce conceptual metaphors such as THE SUN HAS SHAPE, THE SUN CAN ACT from the metaphorical expressions such as *the sun slanted down, shafted sun, The sun is still bright, it’s thin and doesn’t give you warmth... The summer sun streamed in*

When we claim the conceptual metaphor THE SUN HAS SHAPE, it can be concluded that it is not a metaphor, as it has indeed shape (it is round). However what we meant is that it can thin or thick. Whole thing affecting to this metaphor is when we look at it what kind of shape it has, since at dawn or dusk, or in certain cloudy weather it can be seen partly, or opposite if the weather is normal (no

^{5*} As they contain various types of styles

clouds or something like that) or at noon we can its whole shape. From here thin and thick is being formed.

Now look at this example:

Shut your lousy trap. These here kids is got nerve

This is a pretty bright example of mentality, as it is uttered by a tree seller. He is an illiterate, rude man but with kind heart. In his mind he can be polite and loveable, but considering his business he has become such a man. The reasons for the usage of these metaphors are that firstly, the life has affected him to be so, secondly he cares a lot about business (He sells fir-trees, if there are ones left unsold he gives them for free on condition that if the demander is able to stand at the throwing of a fir-tree) and as result he is so crude. We can get conceptual metaphors like MOUTH IS TRAP, MOUTH IS HAIRY, COURAGE IS NERVE.

EYES ARE DANCERS.

Katie looked at the piano with dancing eyes.

This mentality is both shared similar by the English and Uzbek languages. There is we think, the cognition is from action and condition of eyes. The actual meaning in this metaphorical expression is when one is happy or jolly, at first one's eye is happy. And what we do when we happy? We say hurray, we jump, and even dance. This action subsequently passed to eyes. Translation looks like "Keyti pianinoga o'ynoqi ko'zlari bilan qaradi"

TREES ARE HUMAN

This cognition is also widespread among different languages, so in our languages too. During prehistoric times, trees are thought to be alive and have senses. Several metaphorical expressions are used like *bearded with moss, in garments green, tree knew, that was the kind tree it was, it liked poor people, its umbrellas curled over*. From these examples it is apparent that the features of human are directly passed to trees. Conceptual metaphor TREES ARE HUMAN in the English language can correspond to Uzbek, whereas not all metaphorical expressions can have the same meaning in the Uzbek language. For instance, examples like in garments green (yashil libosda), tree knew (daraxt bilardi), it liked

poor people (u kambag'al odamlarni yaxshi ko'rardi), kind tree (mehribon daraxt) are similar to the Uzbek versions, however *bearded with moss* cannot have appropriate equivalent, word for word translation is maysadan soqol qo'ygan, this metaphorical expression doesn't have equivalent in Uzbek. More examples in English

Come, little leaves, said the wind one day

Come o'er the meadows with me and play

Put on your dresses of red and gold...

There is a conceptual metaphor THE FOUR ELEMENTS OF LIFE ARE HUMANS.

This conceptual metaphor is widespread worldwide. Mentality element affecting here traces back to prehistoric times. It goes without saying that this assumption is absolute true. However, according to the literature and myths and mostly religious sources, we can claim that this contention makes a sense. In those times, people tried to understand their surroundings, the nature and even themselves. Therefore, if there was something that beyond their cognition they began considering them as mighty. The most commonplace and prevalent forces were undoubtedly earth, water, wind and fire. This cognition spread worldwide we think. As a proof for this contention we can say certain ceremonies, like, when a child comes to the world, it is washed by water, when a person dies, he or she buried to earth, or being cremated, in some places the ashes (of cremated person) are thrown into water or blown away by wind, and etc. as you see they can differ by elements, yet one of them is present especially when there is birth or death, or some other essential event in one's life.

Other examples:

When the sweet wind did gently kiss the trees

And they did make no noise

Yulduzlar sirli ko'z qisishar, tillaqoshdek ingichka oy sirli mo'ralar, shabada shivirlar...

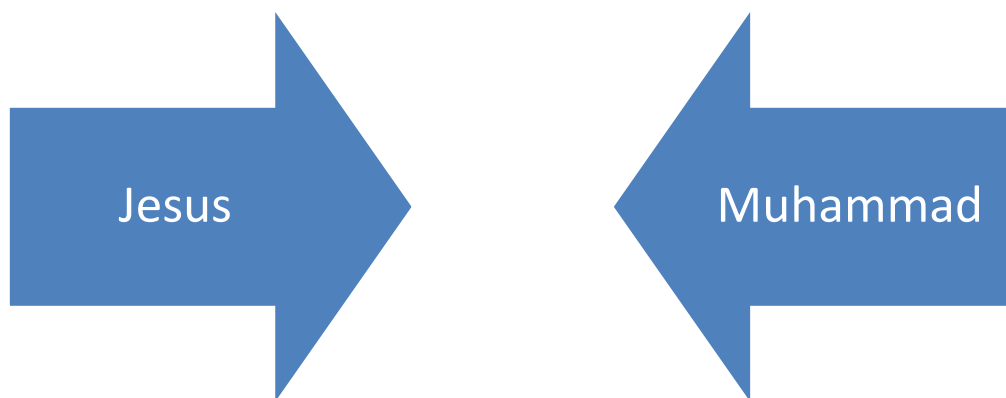
Stars were twinkling mysteriously, the thin moon like gold ring was stealing a glance, breeze was shivering...

HUMAN BEING IS FLUID

The cognition of this conceptual metaphor is that from early time, people used to believe water, wind, fire and soil to have mightiness and think them to obtain inexplicable power. Here comes the reason, when human began to realize its power, he might started comparing himself to them. This feature can be seen in the Uzbek language too. As an example we can illustrate such metaphorical expressions *poor foreigners seeped in (kambag'al chet elliklar sizib kira bohladi), kids began spraying out of all the side streets (bolalar ko'chaning turli tomonlaridan sepilib(oqib) kela boshladi).*

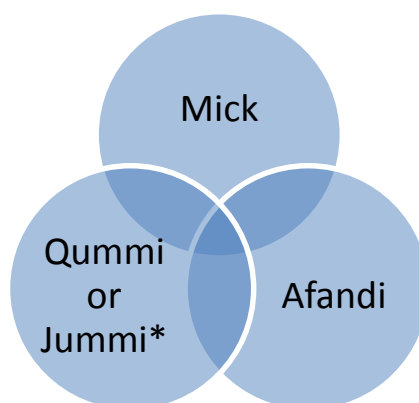
ONE PERSON IS ANY KIND OF PERSON FROM THE SAME NATIONALITY OR HAVING PARTICULAR QUALITY

*Each one thinks that she might be making the real little Jesus – referring to prophet
It will be just another Mick – referring to ordinary person*



Often we compare people within a society, that is to say one person to another. Thus, the characteristics of the former are passed onto another. This phenomenon is also noticed in several languages, including English and Uzbek. Usually the best, the most admired, the strongest, the wisest and likewise people or the least privileged such as the laziest, the dullest, the weakest are compared to other people. In the first metaphorical expression *little Jesus* the mentality of religion is affecting, as in the Uzbek language the impact of Islam is strong and it would be **Muhammad** to be compared. This is a nice example of transferring the

prophecy features to someone by not saying directly. There is mentality to abstain calling himself directly a prophet. In the Uzbek language, this expression is not often used though.

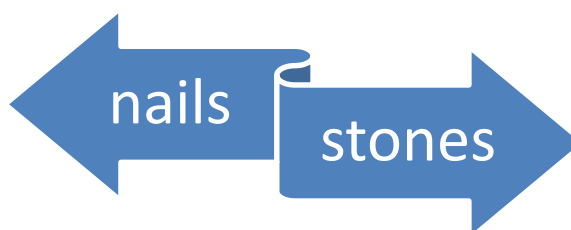


In the second example, **Mick** refers to any ordinary Irishman. Uzbek equivalent would be AFANDI (local, i.e. Khoresmian version would be Qummi or Jummi*). Here the mentality is about deeds of one person. They can be called as stereotypes. Once one person (no matter where lives, Britain or Uzbekistan) did something awkward, extraordinary or hilarious, and his name or title passes to whole nation. There is an impact of nationality.

English	Uzbek
<i>Each one thinks that she might be making the real little Jesus</i>	-
<i>It will be just another Mick</i>	Nima qilyapsan hey, Afandi?!

HIGH-CALORY MEALS ARE NAILS

*They could have **digested nails** had they been able to chew them*



The mentality forming this metaphorical expression is hardship human has undergone during wartimes, starvation and other crisis situations, when human were ready to consume anything which would satisfy their needs. In the Uzbek language there is this kind of version *Ular toshni ham singdira olar edilar*. In

Uzbek’s cognition the anything which they are ready to eat is **stone**, whereas in English it is **nail**.

English	Uzbek
<i>They could have digested nails had they been able to chew them</i>	U toshni ham singdirib ketadigan bola edi

TAKING THE BULL BY THE HORNS IS A BRAVE ACT

Evy took the bull by the horns

This is also interesting metaphor encompassing mentality elements with *fauna of locality*. As we know in western countries, people are interested in different fights involving animals, that most commonplace among them is undoubtedly the one with bulls. In its pristine forms, the aim was to kill the bull, otherwise it killed the man. Yet recently a prevalent goal is to keep on the bull as long as one is able to. In other forms one with red cloth annoys the bull and draws it dexterously when the bull reaches it.

English	Uzbek
Evy took the bull by the horns	-

THOUGHT IS A TRAVELLER

There is cognition of thought as having the features of action, like jump, run and etc. We put forward the conceptual metaphor THOUGHT IS A TRAVELLER, as this concept defines it clearly rather than THOUGH IS A RUNNER. Uzbek version also corresponds to this concept.

*Her thoughts **ran** - Uni xayollari **olib qochib ketdi**.*

HUMANS ARE SUPREME BEINGS

From the prehistoric times human beings compared themselves to supreme beings like God, the Devil, angels, prophets and others due to some peculiarities or because of their attributes. This conceptual metaphor can be considered as virtually universal, since in many languages one can meet the same equivalent of the following example:

English	Uzbek	Russian
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<i>Yes he is the Devil</i>	<i>Ha, u iblis</i>	<i>Да, он Дьявол</i>
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The mentality component here is religion, as in all religions Satan is considered to be evil and vicious.

USED THINGS ARE THINGS WHICH ARE PASSED FROM ONE’S HAND TO ANOTHER’S HAND

English	Uzbek	Note
Second-hand mobile-phone	Ishlatilgan telefon	In Uzbek there is not metaphor

TEASING IS BEING A MONKEY

They *aped* teacher’s snarling manner when they spoke to each other

So don’t *monkey* around with it

The impacting mentality element here is fauna. This conceptual metaphor is also a prevalent one. The monkey has an attribute of mimicking, teasing. Or at least by humans this concept is put forwarded in fairy-tales, stories and myths.

English	Uzbek
- They <i>aped</i> teacher’s snarling manner when they spoke to each other	- Nima meni maymun qilmoqhimisan?!
- So don’t <i>monkey</i> around with it	- Maymun bo’laverma!

HAPPINESS IS LIQUID IN A CONTAINER

Sometimes his happiness was so overflowing that he couldn’t hold it..

As Kovecses [21;163] contends that the same conceptual metaphor is commonplace not only in English, but also in Chinese, Hungarian and even in the Uzbek language. The factor motivating the mentality element here is mighty forces (in our instance it is water)

QUICK GLANCE IS STEALING

This is quite astonishing conceptual metaphor, because in one glance there seems to be no similarity at all. But if we contemplate deeper, this conceptual metaphor makes a sense. Just imagine you are looking at something quickly, which

you do not want to be noticed. Good. Now imagine a thief trying to steal something... does he look directly the thing which he wants to steal?! The answer in most cases is no! As he or she is not willing to be caught with even his sight.

Once she stole a look at her mother

In Uzbek there is similar equivalent like: *U onasiga o'g'rincha qarab qo'ydi.*

The meaning here is almost the same, whereas parts of speech are different. In English stole a look is verb, while in English o'g'rincha is adverb.

FACE IS FLEXIBLE OBJECT

Admittedly, you can do somehow some actions with your face, but there are such metaphoric expressions such as *Her face twisted with fury, I was pulling silly faces to make the baby laugh*, that one acknowledges that they are metaphorical.

There can be equivalents similar in meaning, but they do not have complete correspondence. Their translations in Uzbek will be *Uning yuzi jahldan burishib ketdi, Men chaqaloqni kuldirish uchun yuzimni burishtirdim.*

RELIANCE IS COUNTING

When we want to make sure of something or somebody, what we usually do? I contend that we count! For example, you have taken money from somebody, in order to assure yourself you count them; in most cases when we ascertain something, we often work out, do some calculations.

I can't tell you how much I'm counting on you

Men senga qanchalik ishonishimni aytib bera olmayman

3.2. Conceptual analysis of metaphors in Uzbek with the elements of mentality (on the basis of “Dunyoning ishlari” by Utkir Hoshimov) and their lexico-stylistic features

Now, let us do what we are doing vice versa, i.e. from Uzbek into English. In the previous paragraph we chose English statements and tried to give their Uzbek versions, now we present Uzbek utterances based on certain conceptual metaphors with mentality elements and then we will try to illustrate English versions of them, if there is no such correspondence, we will present word-for-

word translations. Yet, bear in mind that, since our work is mostly aimed at English, our conceptual metaphors will be given in English.

SILENCE IS DOWN

Actually this metaphorical expression somehow coincides with English too, in the expressions like *turn down*, In the Uzbek language there is an example like

Shu qadar og'ir sukunat chokadiki..

There was such heavy silence Metaphoric expression has been lost

THE MOON IS A BIRD

THE MOON, STARS, WIND ARE HUMAN

These conceptual metaphors are also widespread, as the moon can be seen worldwide. The first conceptual metaphor does not have an equivalent in English, as there is no mentality relating the moon and birds.

Uzbek	English
<i>Oymomaxon xulla, qanoatlari tilla</i>	-
<i>Oymoma esa bu qo'shiqni yana bir eshitgisi kelgandek, muallaq to'xtab qolar,</i>	<i>The moon remained still as if it would like to listen to this song,</i>

In the second conceptual metaphor, we can somehow translate and even use in English. This can sound appropriate

*Oymoma esa bu qo'shiqni yana bir **eshitgisi kelgandek**, muallaq to'xtab qolar,*

*The moon remained still as if it **would like to listen** to this song,*

With stars things get interesting. In the Uzbek language they can be regarded as human being and can winkle. What about English? In fact, there is a word for this action: **twinkle**. This word nearly means the same notion. Yet, it is not a metaphor here. Let us present one more example and analyze it:

Yulduzlar sirli ko'z qisishar, tillaqoshdek ingichka oy sirli mo'ralar, shabada shivirlar...

Stars were twinkling mysteriously, the thin moon like gold ring was stealing a glance, breeze was shivering...

In the second and third cases there are similar metaphors, whereas in the first case as aforementioned there is not metaphor in English. With the example of the moon we can face the same metaphorical expression as we met in analysis of English (*steal a glance*).

Osmonda xoin oy kezar, xiyonatkor yulduzlar xoinlarcha ko'z qisishar, xiyonatkor shamol xoinona qiqir-qiqir kular edi

The unfaithful moon was moving around in the sky, stars were twinkling unfaithfully, unfaithful wind was giggling unfaithfully...

The conceptual metaphor here *stars (In Uzbek)* also cannot correspond to the English one.

Ko'z qismoq-twinkle (winkle – word-for-word)

It can be argued that aren't these conceptual metaphors personification (stylistic device). We agree that they can be a good example to personification too. However conceptual metaphor comprises itself personification too (but not metonymy and synecdoche of course). As a proof we can present our aforementioned (in the first chapter) theory A is B. Our examples suit best and appropriate for this formula, therefore one should not be confused about that. Lakoff and Johnson[27;34] also approve likewise contention. The point here is that personification is a general category that covers a very wide range of metaphors, each picking out different aspects of a person or ways of looking at a person.

What they all have in common is that they are extensions of ontological metaphors and that they allow us to make sense of phenomena in the world in human terms—terms that we can understand on the basis of our own motivations, goals, actions, and characteristics.[27;34]

Uzbek	English
<i>Onam mening suyangan tog'im ekan. Tog'im to'satdan qulab tushdi</i>	-
<i>I've got a mountain of work to do.</i>	<i>Meni tog'dek ishlarim kutib turibdi</i>

If we analyze the conceptual metaphor and the statements containing metaphorical expressions, it can be understood that there is one more conceptual

metaphor besides that. How can we know that?! We have to understand the meaning of course. Let's try to translate it word for word:

My mother was my relying mountain. Suddenly my mountain demolished

Now we explain its meaning:

My mother was my absolutely reliable person. She died.

So, you see actually there are two conceptual metaphors, one A HUMAN IS A MOUNTAIN, the other is A MOUNTAIN IS A RELIABLE SUPPORT. In Uzbeks' mentality **mountain** is considered to be supportive and reliable. You can hear it more often in ordinary speech and in literature too. In the English language however by this concept is usually perceived its first meaning (large hill), then the attribute of being big. The latter concept can be noticed in Uzbek language too.

I've got a mountain of work to do.

Meni tog'dek ishlarim kutib turibdi

The conceptual metaphor we will present now is quite striking. So let's first present metaphorical expression, and then we will try to form conceptual metaphor for them.

Qizlik uy bozor! Keladida, xaridorlar!

House where a girl lives is a market! Customers will come!

These are nice examples with mentality of Uzbeks (in term of nationality, customs). There is a custom in Uzbeks. When girls reach their puberty, people who know them (their neighbors, relatives or whoever is) begin to come to theirs. This custom is different in various parts of Uzbekistan⁶, so we try to give common one. When guests come to girls' house usually they say "qulchilikka keldik", meaning they are ready to do anything in order to consent the parents of the girl

Uzbek	English
<i>Voy girgittonlar, voy o'zim girgittonlar</i>	-
<i>Biz...haligi...qulchilikka keluvdik</i>	-

This can also be staggering for other nations. They are called *sovchi*. They usually praise the "future husband's" family, his status and etc. From ethics girl's

⁶ As in every part, in every region and district this custom can differ from one another

family usually don't refuse from the first time (sometimes they can do it though). If negotiations are successful, the boy and the girl should meet each other. If the girl and the boy like one another, there will be wedding⁷, if not the family of the girl's refuse their offer, and this whole process can be again but with other boy's family. Our example is used by a person who was empathizing her. So conceptual metaphors will be

HOUSE WHERE A GIRL LIVES IS A MARKET

SOVCHI⁸ IS A CUSTOMER

SINGLE GIRLS (WOMEN) IN PUBERTY ARE GOODS

The latter conceptual metaphor can be deduced from this whole scene and from the conceptual metaphor SOVCHI IS A CUSTOMER. These statements in no way can be translated into English, they can only be interpreted with such definitions. There is one more striking conceptual metaphor:

SOVCHI IS A JANITOR

...agar taqdir qo'shgan bo'lsa qarindosh bo'larmiz degan umidda eshigizni supurgani keldik.?

... as fate would have it, we have come to sweep your yard in hopes of being a relative.

...if fate joined, we have come to sweep your door in hopes of being a relative-word-for-word.

While we were analyzing English statements we have come across the conceptual metaphor – ONE PERSON IS ANY KIND OF PERSON FROM THE SAME NATIONALITY OR HAVING PARTICULAR QUALITY. Likewise concept can be referred to Uzbek, that is to say there is the same conceptual metaphor in Uzbek. In “Dunyoning ishlari” there is an old man, whose vocabulary is not so rich, but not because of his lack of vocabulary, due to his habit this man calls all girls with one certain name, all lads with another. In fact, as far as we

⁷ Until wedding there are other procedures too, but we are aiming at only open the conceptual metaphor here, so we do it concise.

⁸ the representative from guy's family intending to praise him and his family, and willing to arrange a wedding.

concerned the reason for the usage of this concept is physiology factor. The metaphoric expression is following:

<i>Uzbek</i>	<i>English</i>
<i>Qani Qoravoylar, qani popuklar...</i>	<i>Come lads, come gals... (no metaphors)</i>

Usually boys are considered to be a bit rough and having a bit dark complexion (as Uzbekistan is sunny land, and boys usually play outside. Consequently they become dark-skinned), whereas gals are believed to be delicate, soft (as they usually do not do hard work, often they at home, as a result they get fair and soft). Of course this can be somehow stereotypical, but it is commonplace view. So the old man when saying *Qoravoylar* referring to all boys, while saying *Popuklar* implying all girls.

<i>Uzbek</i>	<i>English</i>
<i>Hoy ko'paygur, osilma</i>	-

One can come across hardship in translating this statement, as there is mentality element of locality, nationality and ethics of East. There is no such a word in English! It is, in fact, curse word but with positive meaning, which is paradoxical. If it is a curse word, then it should have an offensive connotation, while in our example its interpretation is 'may you have children in future'. This metaphorical expression also falls to the same conceptual metaphor (one concept can be referred to anyone).

Let's analyze further examples:

-Iya, qoravoy, sizniyam burningiz oqib ketdi-yu, artib oling, tasadduq!

-Qo'yavering, buva!-deydi jo'raboshimiz bilag'onlik qilib.-Artgani bilan foydasi yo'q. Buniki qaynab chiqaveradi.

This is from conversation between that old man and one of the cunning lads. The first statement is uttered by an old man, we can see the familiar conceptual metaphor here, one which we discussed right above (qoravoy referring to all boys). In the second statement there is also metaphor. This is referring mentality of nationality, as in English there is no corresponding one. So, the conceptual metaphor will be:

BOILING IS PRODUCTION OF SOMETHING ENDLESSLY

There is a saying in Uzbeks ‘qaynar xumcha’, which in English will be ‘boiling pot’. The stress here (In uzbek version) is paid onto not boiling process, but the production of something inside of it continuously. If it is presented in such form (boiling) in English it cannot imply the similar concept.

BOY’S GENITAL ORGAN IS A BIRD

Uzbek	English
<i>Bulbulingiz ko’rinib ketdi-ku</i>	-

This is also related Uzbek mentality, which cannot be interpreted as a metaphor in English. When we sought the English equivalent of it, we couldn’t find such a polite word. There is a word pee or pee-pee in English, however it cannot be a metaphor. In fact this metaphorical expression is a childish word, which is polite way of addressing to male genital organs. While our research of this word’s equivalent we found out that the English are usually use rather the word of adults, when they want to use a bit softer version they say the aforementioned words. There is no metaphorical word for this. There is mentality factor of ethics, as our (mostly eastern mentality) mentality involves being not quite direct, it demands to be a bit polite and to prevent direct words for these kind of concepts. In western mentality, they consider it normal to say these words to their children and saying it even in public occasionally perceived as normal case.

SIGHT IS EATIBLE THING

This conceptual metaphor is also commonplace to Uzbek rather than English.

Uzbek	English
<i>Oltmishvoyning diydoriga to’yolmay ketdiya</i>	-

SAYING IS PUSHING

*Kichik akam hozirjavoblik bilan gap **suqdi***

*My little brother **pushed** a statement skillfully*

This metaphorical expression is commonly used by Uzbeks

MARRYING IS DOUBLING ONE’S HEAD

Shu yil kuzda Hakimimning boshini ikkita qilib qo’ysak degandik??

This metaphorical expression is relatively commonplace to Uzbek mentality. In Uzbeks’ tradition (we reviewed it thoroughly when we discussed)

More examples:

Uzbek	English	Note
<i>Belingiz qiyshayib topmagandan keyin joningiz achimaydi-da...</i>	-	English say my heart hurts, they don’t say my heart irritates
<i>O’zi shunaqa bo’ladi.....Ot topadi, eshak yeydi</i>	-	These metaphors are also relatively common in Uzbek

This is an interesting example containing metaphorical expression pertaining to Uzbek mentality. In the first statement there is a metaphorical expression like heart hurts, more exactly it will be correct to say heart irritates. Do the English use it? No! Of course they can say my heart hurts, but not irritates. The meaning here is not related to heart, actually the meaning here is ‘worry’. In the second example we can see alluring metaphorical expressions like horse and donkey. The main conceptual metaphor here is:

AN ANIMAL IS A HUMAN

But actual conceptual metaphors here, i.e. more accurate ones are:

AN EARNING PERSON IS A HORSE

A LOAFER IS A DONKEY

One more conceptual metaphor with animals:

A DOG’S LIFE IS DREADFUL

Uzbek	English	Note
<i>Borib itning kunini boshiga solaman</i>	<i>I’ll go and show you dog’s life</i>	There is nearly full correspondence, a little difference is Uzbek say

		'day', English 'life'
--	--	-----------------------

This is mutual conceptual metaphor in English and in Uzbek, with a slight difference in lexeme. In the English language it is used with 'life', while in Uzbek it is used with 'day'. The key mentality factor is dog's condition. As dogs are usually lie outside, and if dog hasn't got an owner, its life can really be disturbing. Stray dogs' lives, for example, can be quite hazardous, they can be hit, or hunt and whatnot.

There are good examples involving metaphors relating to musical instruments:

Uzbek	English
<i>Dutorning singan qulog'i...</i>	<i>Dutar's broken peg..</i>

In the first example the word 'quloq' refers to tuning part of string instruments. There is a conceptual metaphor like TUNING PART OF A STRING INSTRUMENT IS HUMAN PART. In our case it is an ear. This is a good example of mentality, as in the English language it cannot be a metaphorical expression. In fact, there is a word for naming this metaphorical expression, namely 'peg'. The reason can be shown for the usage of the metaphor in the Uzbek language as its relation with turning. This can be seen most in Khorezmian dialect. They say 'quloqingni to'vliman'. The same notion is referred to the tuning process. 'Dutori quloqini kim to'vladi?' And also in the appearance of ear and tuning peg there can be similarities. So, maybe for this case they use 'ear'. English word 'peg' also has another meaning, and its actual meaning is 'hook'. We think the English also find similarities in outer appearance. In Uzbeks' perception it is like ear, while Englishmen consider it as a hook. There are other metaphorical expressions related to musical instruments.

Mana, Egambedi omon-eson keldiku! O'larmidi likillamasdan ko'milib o'tirsa!

This metaphorical expression is mostly common to Uzbek, while perception exists in most languages. As far as we are concerned the mentality factor here is affecting by fauna, more exactly by an ostrich. As you know that ostriches when

there is a danger usually bury their heads into the earth. From this scenery this metaphorical expression may be taken.

Loy qozonga oltin tuvoq bo'lmay bo'yginang lahatda chirigur!

As we emphasized above, some may argue that this example is an example of stylistic device namely personification, yet we argue that there is a conceptual metaphor. Translation looks like:

May your height decay in tomb than being gold bowl to the muddy pot!

This is also prevalent in Uzbek cognition rather than in English. Actually, this statement is uttered by a woman, whose son falls in love with a woman who has a child. He is her only child, and his mother gets furious when she heard this news. So she curses her son in that way. To be more precise we can give conceptual metaphors such as GOLD DISHES ARE REPUTABLE PEOPLE, MUDDY DISHES ARE DEFECTED PEOPLE. As she referring his son, who hasn't married yet, as a gold dish; and the woman whom he chose she is referring as muddy one.

BLOWING YOUR NOSE IS HITTING IT

- *Qayoqqa?- dedi oyim talmovsirab*
- *Lahadga!- Ammam yana burnini **qoqdi**...*

In the English language this concept is implied by a direct word not with metaphor, however in Uzbek there is a metaphor for this action and this is inferred by hitting. The mentality factor can be noise, as when hitting a nail, or a door, or something there is usually a rough sound. When somebody blows their noses, there is a likewise sound. So, this factor maybe served as key.

MOUTH FULL OF BLOOD IS GRIEVING SITUATION

This conceptual metaphor has national colour of Uzbeks and this is usually used by old people and can be regarded as a bit old-fashioned. This utterance is used when the woman above who we mentioned as having an only child came to her house with his sister-in-law as 'sovchi'. The girl, whom they wanted to marry their son, is living with her mother-in-law in her husband's house. Her husband actually went to the war and was killed there. Sister-in-law (sovchi) uses this

metaphorical expression, as she knows that the old woman's son died and it was kind of sympathy.

Bu gapning mavridimas, o'zingizning og'zingiz to'la qon

HORNY ANIMAL IS STRONG PERSON

It is familiar concept for us, as we have seen similar concepts earlier in previous paragraph like **TAKING THE BULL BY THE HORNS IS A BRAVE ACT**. So there is the same concept: bull has horns and the word 'brave' represent that the general idea is similar

Uzbek	English	Note
<i>Hoy bola yoshlik qilma, keyin shoxing sinib qoladi</i>	-	There exists similar conceptual metaphor, yet they are expressed with different notions in the each languages
<i>Shoxingni qayirib qo'ymay tag'in</i>	-	
-	<i>Evy took the bull by the horns</i>	

UNMARRIED PERSON IS PERSON WHOSE EYE HAS NOT OPENED YET

While this conceptual metaphor is common in Uzbek, it exists in English too. The cognition here can be traced to an infant. When a new baby comes to the world its eyes are closed, and mouth is open. This scene referred to the condition which has not been experienced or the person who is fresh to something or is naïve.

Uzbek	English
<i>O'g'lingiz ko'z ochmagan yigit bo'lsa..</i>	You are so naïve – no metaphor
<i>Bu haqiqiy tajriba bo'ldi no metaphor</i>	<i>Living in another country can be a real eye-opener.</i>

This utterance was given by that mother-in-law whose son killed in the war to the 'sovchi's, emphasizing their son hasn't married yet. There is mentality element comprising customs of Uzbeks. If a man who has not married yet weds to

a woman who has already married, this is considered as humiliating. While in western mentality this situation can be considered as normal. Admittedly, in some societies and perception this can be considered a bit shameful there too, but in our mentality this is mostly shameful. In the English language, there is an expression ‘eye-opener’. If we look up dictionary there is given a definition as following:

eye-opener^{9*} /'aɪ,əʊ.pən.ə r / - ,oʊ.pən.ə/ *noun* [C usually singular]

something that surprises you and teaches you new facts about life, people, etc.

*Living in another country can be a real **eye-opener**.*

As you can see that the concept is nearly similar with some nuances.

SKILLED PERSON IS A PERSON WHOSE HANDS ARE FLOWER

*G'irt chapani, ammo **qo'li gul** yigit*

Uzbeks often use this metaphorical expression, when they want to stress one's skill. This concept is not exploited in English. They use the concept of ‘flower’ meaning something beautiful, but not skilled. However in Uzbek's mentality the person who is adept at doing something considered working with hands beautifully then conceptual metaphor **SOMETHING BEAUTIFUL IS A FLOWER** runs here.

Uzbek	English
<i>O'v akam, opkela qoling anovi "oqbola" dan!</i>	-
<i>Yaxshisi, bitta opkeb qo'ying "oqbola" dan! Kechqurun jigarü ezamiz</i>	-

These statements are used by a construction worker, who likes drinking. But striking thing is that he doesn't name the beverage directly, instead he uses metaphorical expression ‘oqbola’ (he means alcoholic beverage- vodka). So conceptual metaphor here is then **ALCOHOLIC BEVERAGES ARE HUMANS**. Continuing his speech he says he will crush the liver of ‘oqbola’(alcoholic beverage). What he meant is that he wants to drink or more exactly drink up.

^{9*} Cambridge Advanced Learner's Dictionary. Third edition. Cambridge University Press. 2008

Conceptual metaphor will be DRINKING UP ALCOHOLIC BEVERAGES IS HITTING ITS PARTS.

3.3. Difference and similarities of conceptual metaphors with the elements of mentality in the English and Uzbek languages

We have analyzed several metaphors with mentality elements in English and Uzbek. While certain conceptual metaphors have the same equivalents in the other language, most of them cannot have their metaphor counterparts. Now, we are going to present them in a classified form in terms of certain themes. If there is an equivalent in the other language, we will present it, otherwise we will leave a blank space.

Death

English	Uzbek	Note
She's popped her clogs	-	The mentality component here is clog, which is a type of shoe made of wood, or with the top part made of leather and the bottom part of wood
He's bitten the dust	Yer tishladi	There is a little difference in mentality element, English use the word 'dust', whereas Uzbek 'yer' (land)
She's given up the ghost	-	This mentality component is common to English, in Uzbek there is a expression "Uning ruhi arshi a'loga jo'nadi"

		though (<i>ghost - ruh</i>)
He's fallen off his perch	-	This mentality component is common to English
She's kicked the bucket	-	The wooden frame that was used to hang animals up by their feet for slaughter was called a bucket. Not unnaturally they were likely to struggle or to spasm after death and hence 'kick the bucket'.
-	Buvijonim bandalikni bajo keltirdilar	This mentality component is common to Uzbek
-	<i>Onam mening suyangan tog'im ekan. Tog'im to'satdan qulab tushdi</i>	This mentality component is common to Uzbek
-	<i>U kecha yaratganning huzuriga jo'nadi</i>	This mentality component is common to Uzbek
-	Uning joni uzildi	This mentality component is common to Uzbek

Being mad

<i>English</i>	<i>Uzbek</i>	Note
<i>She's off her trolley</i>	<i>Nima yoshligingda beshigindan yiqilib tushganmisan?!</i>	In English <i>mentality element is 'trolley', in Uzbek mentality element is 'beshik'(cradle)</i>
<i>She's a basket case</i>	-	This mentality component is common to English

<i>You are nut</i>	-	This mentality component is common to English
-	<i>Hey, xumkalla! Nima qilyapsan?</i>	This mentality component is common to Uzbek, as this object is big and hollow
<i>He's not right in the head</i>	<i>Kallang joyidami</i>	Nearly full correspondence
-	<i>Qovoqkalla</i>	This mentality component is common to Uzbek, since pumpkin is favourite and daily nutrition of Uzbek and its inner part is hollow
-	<i>Tovuqmiya</i>	This mentality component is common to Uzbek, as most household keep hens

Career

<i>He was at the very bottom of the career ladder</i>	<i>U mansab pillapoyasining pastki zinalarida edi</i>	Full correspondence
<i>Simon stepped into his shoes</i>	<i>Simon uning kursisiga o'tirdi</i>	Partly correspondence Mentality elements are 'shoes' in English and 'kursi' in Uzbek
<i>Please don't talk shop</i>	-	This mentality component is common to English

Being busy

<i>I'm snowed under</i>	-	This mentality component
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		is common to English
<i>I've certainly got my hands full</i>	<i>Qo'lim qo'linga tegmaydi</i>	Partly correspondence, 'hand' is common in both languages, yet it is illustrated with different utterances
<i>I'm up to my eyes/ears in work</i>	<i>Ishim boshimdan oshib yotibdi</i>	Partly correspondence,
<i>I'm on the go all the time</i>	-	This mentality component is common to English
-	<i>Shu kunlarda bosh qashigani ham vaqtim yo'q</i>	This mentality component is common to Uzbek, emphasizing being busy

Elements

<i>He's the salt of the earth</i>	-	The phrase 'the salt of the earth' derives from the Bible
-	<i>Bularning tuprog'i bir joydan olingan</i>	This mentality has roots back to religion, as there is concept that human was created with soil
<i>Tanya is playing with fire</i>	<i>Sen o't bilan o'ynashyapsan</i>	Full correspondence
<i>Don't add fuel to the flames</i>	<i>Olovga moy sepma!</i>	Almost full correspondence
<i>It's a drop in the ocean</i>	-	This mentality component is common to English

Colours

<i>There is a great deal of red tape involved in getting a work permit</i>	-	In the past, at offices documents used to be wrapped by red tape. From there comes this expression
<i>Catch someone red-handed</i>	<i>Qo'li qonga belangan holda tutib olmoq</i>	Partial correspondence
<i>Then he started talking about a new computer, which was a red herring...</i>	-	Herring is a type of fish commonplace to English ^{10*}
<i>I think there's blue blood in her family</i>	<i>Oqsuyak xonim</i>	There is no correspondence in meaning, however there is something in common. Firstly, both concepts pertain to colours, secondly both refer to being aristocratic
<i>My mother's got green fingers</i>	-	This mentality component is common to English

Animals

<i>He is a dark horse</i>	-	This concept is commonplace to English
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¹⁰ A herring is a soft-finned bony fish. People who like to eat herring have long preserved them by salting and slowly smoking them. That process makes a herring turn red or dark brown - and gives them a very strong smell. Dogs love to sniff such smelly treats, a fact that makes the fish a perfect diversion for anyone trying to distract hunting dogs from the trail of their quarry. The practice of using preserved fish to confuse hunting dogs led to the use of the term *red herring* for anything that diverts attention from the issue at hand.

		and Russian
<i>He is a lone wolf</i>	-	This concept is commonplace to English
<i>She is cold fish</i>	-	
<i>He wouldn't hurt a fly</i>	<i>U pashshaga ham ozor bermaydi</i>	Full correspondence
<i>-how did you know I was getting married</i> <i>- A little bird told me</i>	-	This utterance may trace back to Bible, then mentioned by Shakespeare. In the current form, it is used by Frederick Marryat. The main concept can be reference to birds carrying messages
<i>I always have butterflies in my stomach just before an exam</i>	-	The sensation gets its name from the fact that the fluttering sensation feels like one has some sort of small flying animal in there - and butterflies are as good a choice as any for the culprit.
<i>I made a real pig of myself last night</i>	<i>Kecha cho'chqaday yebman</i>	Nearly fully correspondence
<i>I'm just chasing my tail</i>	-	To be busy doing a lot of things but achieving very little common to English

<i>The country has gone to the dogs</i>	-	It is firstly used for spoiled food, giving food that wasn't fit for humans to dogs. Then there was transfer
<i>Don't let the cat out of the bag</i>	-	Origin relates to the fraud of substituting a cat for a piglet at markets. If you <i>let the cat out of the bag</i> you disclosed the trick - and avoided buying a <u>pig in a poke</u> (bag). This form of trickery is long alluded to in the language and 'pigs in a poke' are recorded as early as 1530.
<i>We're all just running like headless chickens</i>	<i>Oyog'i kuygan tovuqdek yugurib yuribsan?!</i>	Partly correspondence. The common mentality element is 'hen', yet it is used with the different notions in two languages
<i>I don't use snail mail these days</i>	-	Meaning is compared to the action of snail, no correspondence, Uzbeks may use rather turtle

Food

<i>She has a sweet teeth</i>	-	This concept is commonplace to English
<i>That left a sour taste in</i>	<i>Bu voqeadan og'zim</i>	No correspondence

<i>my mouth</i>	<i>kuygan</i>	
<i>You'll have egg on your face if your plan doesn't work!</i>	-	The expression originated in the United States some 25 years ago, probably from the fact that someone eating an egg sloppily is likely to wind up with some of it on his face and therefore not looking his best
<i>Taxi-driving is his bread and butter</i>	<i>Taksichilik mening nonim</i>	Partly correspondence

Miscellaneous

<i>City is a jungle</i>	-	This concept is commonplace to English
<i>The government's spin doctors always make sure the news is very positive</i>	-	
<i>Healthy competition</i>	<i>Sog'lom raqobat</i>	Full correspondence
<i>She was a straight A student</i>	<i>U a'lochi</i>	English put letter grades rather than figures, A begins the alphabet and considered to be top, Uzbeks use literal word meaning perfect
<i>Juicy gossip</i>	-	This concept is commonplace to English
<i>Please try to express your feelings without using</i>	-	This concept is commonplace to English,

<i>four-letter words</i>		as most taboo words have four letters
-	<i>Uning belida belbog'i bor</i>	This mentality component is common to Uzbek, as all Uzbeks wore belts and it was the sign of virility
-	<i>Kuragi yerga tegmagan</i>	This mentality component is common to Uzbek, relating to sport (Kurash, the main aim is to touch opponents shoulder to land)
-	<i>Shunday bo'lsa do'ppingni osmonga otaver</i>	This mentality component is common to Uzbek, whereas the concepts can be referred to English too. As when people are happy, there is thought to throw a head covering
-	<i>Uning beli to'la bola</i>	This mentality component is common to Uzbek, as all Uzbeks wore belts and it was the sign of virility
-	<i>Nima, ketmoning uchmay qoldimi?</i>	This mentality component is common to Uzbek
-	<i>Nima qilding yuragim tushdi-ey!</i>	This mentality component is common to Uzbek
-	<i>U hovliqqancha o'pkasini qo'l tiqlab yugurdi</i>	This mentality component is common to Uzbek

-	<i>Hozir kavushingni to'g'irlab qo'yaman</i>	There was a tradition to point guests footwear in order to indicate to go away
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Conclusions to Chapter three

We dedicated this chapter to our practical research. On the basis of two works ('A tree grows in Brooklyn' and 'Dunyoning ishlari') we presented metaphors with mentality components, did their conceptual analysis, and showed their lexico-stylistic attributes. While discussing practical examples, if there is an equivalent in the other language, we illustrated them; otherwise we left it blank. Wherever possible we commented with relevant information, about their origins and so on.

CONCLUSION

Most people believe that metaphor is the tool of writers, poets or linguists, however we argue that not only those people but also ordinary people can use it, and even they used it, they have been using it, they will use it down the road. There are terms like dead metaphor and new metaphor. Dead metaphors are metaphors, once considered to be one, yet at present perceived as normal word. Whereas new metaphors are metaphors which you at once notice the difference, the connotation and meaning transference. In our first chapter we presented nearly all requisite theoretical views. Mostly we based on the English and Uzbek languages, however we also presented initial attitudes (Aristotle), the attitudes which are prevalent and contemporary views. Moreover, we distinguished conceptual metaphor from metaphorical expressions (in some Uzbek linguists' works this has been done though, but they used different notions: linguistic metaphor and stylistic metaphor) and contend that conceptual metaphors are more essential, more general and wider concept. We also illustrated the types of metaphor according to several categories and commented on them. We tried to give examples wherever possible, as examples make the rules and theories more comprehensible. We have done so, as we want other bachelor graduates to use our research paper as a useful work. In some cases we have come across similarities while presenting theories on metaphor in English and Uzbek, whereas in some conditions there were clear differences. We also cited from Russian, American, Hungarian, German and other scientists, as their views are of vital importance. We also highlighted the notion of 'concept'. We tried to differentiate the terms 'notion' and 'concept' (as the latter is broader in sense). Since our research paper is intended to carry out conceptual analysis, firstly we familiarized with this term and then we defined its structure. Also, we highlighted the methods of analysis used in the concepts. Our next mission was to define how mentality can affect to metaphor, so in our second chapter we discussed how mentality can impact to use certain metaphors, whereas others (who have other mindset) use different metaphor for that concept. The striking thing is that there is 'universality' too. As various people having different

mindset can use one and the same, or at least the similar metaphorical expression or conceptual metaphor, despite their discrepancy. The difference can be in age, nationality, habitat, environment, flora and fauna, and many other cases. As mentality can be affected those factors, when one is deducing some notion. Some people claim that (concluding from the formulae of metaphor A is B) metaphor is giving a new word to something, such as you are a donkey, time is money or etc. However one cannot forget that metaphor can rename something. Like you are a flower. You are mick. Are you Afandi? In term of these reasons, we tried to present answers to the questions like why similarities and differences occur, why in one and the same category of mentality differences can be met? What is individual factor? and others. While explaining them, we cited from Kovecses's examples, as they are of valuable importance. He chose several languages like Hungarian, Chinese, Japanese, Polish, Tahitian, Zulu and he skillfully laid them out. Wherever relevant he presented word-for-word translations, even he indicated cases' affixes with their notions. We dared to take these valuable examples from him and added our examples in Uzbek, and enriched them further. In all places throughout our research work we presented CONCEPTUAL METAPHORS in capital letters, while *metaphorical expressions* in bold italics. This is due to easy spot them throughout all the research paper. Also we tried to explain why certain concepts changed their meaning during a particular time. As a reason for this can be war, certain revolutionary events, or anything staggering as only they can directly impact upon mentality. In our final chapter we continued our practical work. In order to frame ourselves we chose two literary books: one from English ('A tree grows in Brooklyn' by Betty Smith) and one from Uzbek ('Dunyoning ishlari' by Utkir Hoshimov). The first reason for choosing literary books, they contain different style: literary, publicistic, scientific and so on. The language can be once informal, suddenly scientific and likewise. Thus, it means there will be variety of mentality elements. The broad one will be of course national mentality, as one of them was written by American writer, the other was by Uzbek writer. First, we picked out metaphors with the elements of mentality in English book, then in

Uzbek. Then we thought about their translations (can they keep their status or they cannot be translated in metaphorical way), sometimes we struggled to convey the exact meaning, so then we gave two translations, one of them is word-for-word, while the other one is interpretation. As earlier we had distinguished conceptual metaphor from metaphorical expressions, we stressed our examples either to be conceptual ones or stylistic ones. Mostly in our cases, we found out metaphorical expressions rather than conceptual metaphors (as they are rarely used indeed). Then our duty was to figure out conceptual metaphors for those metaphorical expressions. After that we did conceptual analysis based on etymological, definition and questioning methods. We tried to speculate why certain concepts are being used to convey those notions. We singled out the main key similarities and differences among those and other conceptual metaphors in the English and Uzbek languages. In order to ascertain our results we also organized a survey, which was useful and practical. However, it would be good if we chose several mentality layer people and hint them notions, and elicit certain metaphorical expressions or even conceptual metaphors. Maybe in our next researches we take that case into consideration. However, despite that drawback, this research work can be really useful to the students who are eager to learn metaphor deeply, who are eager to know about cognitive linguistics and concept. Moreover, research paper can be quite valuable who wants to teach the second language in an uncommon medium with the materials in this work, as here explained how certain metaphors can shift from one notion to another, and what kind of factors should be taken into consideration and many other questions. If these approaches are done in a proper way, their students can confidently build their mindset into a foreign language, consequently leading to thinking in English.

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