

The Usage of the Characteristic Features of English Metaphors

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Abstract. *This article devoted to the usage of the characteristic features of metaphors in English. Metaphor (from Greek metaphora — transfer) — is a hidden comparison built on the similarity or contrast of phenomena, in which the words «as», «as if», «as if there were no, but are implied in meaning, but not grammatically. Comparison is often confused with metaphor, as these tropes are based on — similarities between objects and phenomena. A metaphor is a figure of speech that implicitly compares two unrelated things, typically by stating that one thing is another (e.g., “that chef is a magician”). Metaphors can be used to create vivid imagery, exaggerate a characteristic or action, or express a complex idea.*

Key words: *metaphor, similarity, contrast of phenomena, implicitly, characteristic features, quotation.*

INTRODUCTION

A metaphor is a rhetorical device that characterises a subject by asserting its equivalence to another unrelated entity based on a specific point of comparison. Metaphor is a form of analogy and is intricately connected to other rhetorical figures of speech that produce their effects through association, comparison, or likeness, such as allegory, hyperbole, and simile.

A notable instance of a metaphor in English literature is the "All the world's a stage" speech from "As You Like It":

The entire world is a theatre, and all individuals are only performers;

They possess their departures and their arrivals; — William Shakespeare, As You Like It.

This quotation employs a metaphor, as the world is not actually a stage. Shakespeare metaphorically claims that the world is a stage, utilising the parallels between the universe and a stage to elucidate the dynamics of existence and the lives of individuals within it [1, 149-152].

In "The Philosophy of Rhetoric," I. A. Richards delineates a metaphor as comprising two components: the tenor and the vehicle. The tenor is the subject to which characteristics are attributed. The vehicle is the entity whose characteristics are utilised. In the above example, "the world" is likened to a stage, characterised by the qualities of "the stage"; "the world" serves as the tenor, while "a stage" functions as the vehicle; "men and women" represent a secondary tenor, and "players" act as the secondary vehicle.

Other authors utilise the terms ground and figure to signify tenor and vehicle. In cognitive linguistics, the phrases "target" and "source" are utilised correspondingly.

METHOD

The English term "metaphor" originates from the 16th-century Old French "métaphore," which is derived from the Latin "metaphora," meaning "carrying over." This, in turn, comes from the Greek

"μεταφορά" (metaphorá), signifying "transfer," which is formed from "μεταφέρω" (metapherō), meaning "to carry over" or "to transfer," and is composed of "μετά" (meta), meaning "between," and "φέρω" (pherō), meaning "to bear" or "to carry."

Metaphors are sometimes likened to similes. The Columbia Encyclopaedia delineates the distinction as follows: A simile asserts that A resembles B, while a metaphor declares that A is B or replaces B with A. A metaphor claims that the two objects being compared are same in the aspect of comparison, whereas a simile only indicates a similarity. A metaphor is typically regarded as more impactful than a simile.

The metaphor category additionally encompasses these specific types:

Allegory: A prolonged metaphor in which a narrative exemplifies a significant characteristic of the subject.

Catachresis: A muddled metaphor employed both intentionally and inadvertently, constituting a rhetorical error.

A parable is an extended metaphor presented as a narrative that illustrates and imparts a lesson, similar to Aesop's tales.

A pun, like to a metaphor, references another term. The primary distinction is that a pun is a trivial allusion between two disparate entities, whereas a metaphor is a deliberate allusion between two distinct entities.

RESULTS

Metaphor, akin to other forms of analogy, can be effectively differentiated from metonymy as one of two primary processes of cognition. Metaphor and analogy unite two concepts from distinct conceptual realms, while metonymy employs one element from a certain area to denote another closely associated element. A metaphor establishes novel connections across disparate conceptual realms, while a metonymy depends on pre-existing associations within those areas.

A dead metaphor is one in which the meaning of the conveyed image is nonexistent. Examples such as "to comprehend a concept" and "to consolidate your understanding" employ physical action as a metaphor for cognitive grasping. The majority of individuals fail to perceive the activity; dead metaphors typically remain unrecognised. Some individuals differentiate between a dead metaphor and a cliché. Some employ the term "dead metaphor" to refer to both concepts.

ANALYSES

A mixed metaphor transitions from one identification to a second that is incongruous with the first. "I suspect deceit [...] but I will eliminate it at the outset" - Irish politician Boyle Roche. This expression frequently serves as a parody of metaphor: "If we can achieve that target, the subsequent consequences will unfold effortlessly... Checkmate." Zapp Brannigan, a character from Futurama.

The term metaphor is additionally applied to the following concepts that go outside the realm of rhetoric:

A cognitive metaphor is the linkage of an object to an experience outside its immediate context.

Metaphors can also connect experiences across two nonlinguistic domains. In *The Dream Frontier*, Mark Blechner elucidates musical metaphors, wherein a musical composition might correspond to an individual's personality and emotional existence. Musicologist Leonard Meyer illustrated how merely rhythmic and harmonic phenomena might convey human feelings.

A conceptual metaphor is a systematic underlying link present in both language and cognition. A root metaphor is the foundational worldview that influences an individual's comprehension of a circumstance. A nonlinguistic metaphor is a connection between two nonlinguistic domains of experience.

A visual metaphor use an image to establish a connection between disparate concepts. Metaphors may also be implicit and extended across literary works. Certain theorists propose that metaphors

possess cognitive significance beyond their stylistic function. In "Metaphors We Live By," George Lakoff and Mark Johnson contend that metaphors are ubiquitous in daily life, influencing not only language but also cognition and behaviour. A metaphor is defined as a comparison illustrating the similarity between two dissimilar entities in a significant aspect. They elucidate how a metaphor comprehensively comprehends and perceives one entity via the lens of another. The authors refer to this concept as a "conduit metaphor". Their assertion indicated that a speaker can articulate thoughts or objects into verbal or physical forms, subsequently transmitting them through a channel to a listener who extracts the concept or object from the form and derives meaning from it. In other words, communication serves as a conduit for ideas. The container is distinct from the concepts it holds. Lakoff and Johnson provide numerous instances of everyday metaphors, including "argument is war" and "time is money." Metaphors are extensively employed to convey personal significance. The authors propose that communication might be conceptualised as a machine: "Communication is not an action performed with the machine, but rather the machine itself." [1, 324].

DISCUSSION

Cognitive linguists assert that metaphors aid in comprehending one conceptual domain, often abstract such as "life," "theories," or "ideas," by utilising expressions linked to another, more familiar and concrete domain, such as "journey," "buildings," or "food." Consider this: we consume a book of unrefined facts, attempt to assimilate them, ponder them, allow them to percolate, reiterate them in conversations, formulate interpretations, aspiring for them to appear well-conceived. Theories resemble edifices: we construct a foundation and framework for them, underpinning them with robust arguments and reinforcing them with evidence, aspiring for their stability. Life as a journey: some travel with optimism, some appear directionless, and many become disoriented.

A convenient short-hand way of capturing this view of metaphor is the following: Conceptual domain which is what is called a conceptual metaphor.

In conclusion we can say that 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.

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