

REPUBLIC OF AZERBAIJAN

On the rights of manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**CONCEPTUAL METAPHORS AND THEIR LINGUISTIC
REPRESENTATIONS IN ENGLISH, RUSSIAN AND
AZERBAIJANI LANGUAGES**

Speciality: 5714.01 – Comparative - historical and
comparative - typological linguistics

Field of science: Philology

Applicant: **Sevda Sabir Alekberova**

BAKU – 2025

The work was performed at the Department of lexicology and stylistics of the English language of Azerbaijan University of Languages.

Scientific supervisor: **Doctor of Philological Sciences, Professor
Azad Yahya Mammadov**

Official opponents: **Doctor Philological Sciences, Professor
Leyla Orkhan Vezirova**

**Doctor Philological Sciences, Assoc. prof.
Banovsha Guloglan Mammadova**

**Doctor of Philosophy in philology, Assoc. prof.
Gyunay Gumbat Babayeva**

One-time Dissertation Council BFD 1.06 created by the Supreme Attestation Commission under the President of the Republic of Azerbaijan within the base of Dissertation Council ED 1.06 operating at Institute of Linguistics named after Nasimi of the Azerbaijan National Academy of Sciences

Chairman of the Dissertation council: **Doctor of Philological Sciences,
Professor
Nadir Baloghlan Mammadli**

Scientific secretary of the Dissertation council: **Doctor of Philosophy in Philology,
Associate professor
Sevinj Yusif Mammadova**

Chairman of the scientific seminar: **Doctor of Philological Sciences,
Associate Professor
Valeh Bayram Nasibli**



[Handwritten signature]

INTRODUCTION

Relevance and degree of scrutiny of the thesis research of the problems of metaphor representation is related to its ubiquity and the influence of cultures. This means that there is no situation where metaphorical concepts are not used to express value, patterns of thinking, norms, etc. Metaphors are the fundamental way in which human cognition places a stable framework of interpretation in the endlessly described landscape of conscious experience. G. Lakoff and M. Johnson revealed and demonstrated the impact of metaphors on human understanding at a deep cognitive level in their book “Metaphors We Live By”.¹ These scholars put forward the idea that the metaphor fundamentally directs the understanding of reality by the mind, establishing the concept (framework) for our subjective experience. This framework helps in our thinking and language process, giving us conceptual guidelines to form ways of explaining things. In ordinary life, a person does not realize the dependence of everyday life on metaphors. They are convenient because they help interpret ideas using concepts, associations that are stored in memory. By setting mental guidelines, this metaphorical framework quickly creates a subjective, value-oriented point of view. After these metaphors appear in thoughts, the language process begins to formulate thoughts, generating objects (words, images, things) that express these subjective interpretations. In this sense, G. Lakoff and M. Johnson defined the metaphor as a conceptual connection between our subjective experience of reality and the objects (words, images, things) that we use to express this.

This research is devoted to the study of the specifics of the linguistic representation of conceptual metaphors in English, Russian and Azerbaijani languages.

In our work, we relied on the research of linguists, literary scholars, anthropologists, cultural scholars, psychologists, who

¹ Lakoff, G. *Metaphors We Live By* / G.Lakoff, M.Johnson, – US: University of Chicago Press, – 2003. – 430 p.

developed theoretical justifications for the analysis of conceptual metaphors. Among the variety of works we highlighted those in which they are studied: the concept of the concept and the conceptosphere (Anna Wierzbicka and etc.), theory of metaphor (Aristotle, George Lakoff, Zoltan Kovecses and etc.), theory of conceptual metaphor (George Lakoff and Mark Johnson, Earl MacCormack), contemporary theory of metaphor (George Lakoff, Gerard Steen), correlation of anthropology and cognitive science (Roy D'Andrade, Bradd Shore, Claudia Strauss, Naomi Quinn), theory of psychology (Wolfgang Kohler and Kurt Koffka, Abraham Maslow).

The works of Azerbaijani scholars are significant for our research, in particular Fakhraddin Veyselli, Afgan Abdullayev, Sarkhan Abdullayev, Adil Babayev, Abdulazal Demirchizade, Khasrat Gasanov, Azad Mammadov, Aslan Mammadli, Eldar Piriyeu, Fikrat Jakhangirov, Turkan Efendiyeva, the subject of scientific research which are metaphors, metonyms, comparisons, epithets and other artistic means from the point of view of linguistics.

Of similar interest are the studies of local scholars by Konul Abdurraxmanova, Salman Jafarov, Azad Mammadov, Misqar Mammadov, Sayali Sadikova, Abbas Hajiyev performed at the junction of linguistics, literary criticism, psychology, and philosophy.

The development of the Turkish language as a way of reflecting a picture of the world was considered by us through the works of Kazakh scholars Aygul Amirbekova, Kanygul Zhamanbaeva, Gulnar Ikhsangalieva, Bibaysha Nurdauletova, Zinaida Sabitova, Bolatbek Tleuberdiyev, who studied the functioning of the Kazakh language from the point of view of cognitive linguistics. Analyzing the works on the problems of conceptual metaphor, we can state the importance of studying the relationship of mentality, language and culture of native speakers.

Object and subject of the research. The object of research is conceptual metaphors as a linguistic and cognitive phenomenon.

The subject of research is linguistic representation of conceptual metaphors in English, Russian and Azerbaijani languages.

The goal and targets of the thesis research. The Goal: to consider the functioning of conceptual metaphors in various types of discourse based on the material of the Azerbaijani, Russian and English languages through identifying the specifics of the existence of linguistic, cultural and universal metaphors. To achieve this goal, there were determined the following handling of the targets:

- to analyze the current state of research in the field of conceptual metaphor;
- establish the value of conceptual metaphor in strengthening the connection between mentality and culture;
- Compare the main ways of representing conceptual metaphors in English, Russian and Azerbaijani languages;
- describe the similarities and differences in the linguistic representation of conceptual metaphors in English, Russian and Azerbaijani languages;

Methods of the thesis research: basic scientific methods of observation, description, analysis and interpretation, methods of conceptual and comparative analyzes involving data related sciences (philosophy, literature, psychology, cultural studies).

The main provisions for the defense.

- the formation of approaches to understanding the essence of conceptual metaphors was influenced by anthropology (anthropocentric approach), psychology (gestalt psychology), cultural studies (diachronic, synchronistic methods) and other related fields of science, therefore, the study of the specifics of the representation of conceptual metaphors should be carried out taking into account the ideas of related sciences relative to metaphors;

- conceptual metaphors have features (structure thinking, based on physical experience, use the features of human mind, central figure in an abstract language, carry an ideology), which must be taken into account in the analysis of methods of representation;

- conceptual metaphors carry complex content, being at the same time a product of language, thinking and, at the same time, creating new connotations in thinking. Words denoting universal values (Life, Happiness, Love, Truth, Peace, Non-Violence) have a wide content and, therefore, rich possibilities of representation;

- linguistic representation of conceptual metaphors in English, Russian, and Azerbaijani languages is carried out with the help of tropes (metaphors, metonyms, comparisons, synecdocs) and stylistic figures (parallelism, epiphores, anaphors), through the assignment of special word-formation, morphological, syntactic characteristics to the text;

- the difference in the representation of the conceptual metaphor among representatives of different cultures is not the methods, but the cognitive content of the metaphor itself. The mentality inherent in each culture is assigned by the author of the text and, in a rethought form, is proposed for the formation of public opinion. Artistic works, in the content of which there are values important for society, understood and accepted by people, become metaphors, regardless of nationality, race, religious, gender. Modern media texts (cinema, television, Internet channels, online newspapers and magazines, social networks) and political texts as a kind of oral speech demonstrate ample opportunities for developing the meaning of the conceptual metaphor, enriching it with the features of world culture, for which there are no restrictions in the form knowledge of the national language, compliance with established traditions and norms.

Originality of the thesis research is that for the first time a comparative analysis of the representation of conceptual metaphors in three languages was carried out, as a result of which their culturally-labeled content, their connection with the mentality and culture of representatives of three language groups were revealed. A comparison of the grammatical and semantic plans for expressing comparative relations made it possible to obtain a more complete

picture of the English, Russian, and Azerbaijani language pictures of the world.

Theoretical and practical significance of the study. The theoretical significance lies in expanding the field of scientific interests of cognitive linguistics, deepening knowledge about the specifics of three different linguistic pictures of the world. The reliability of the scientific results of the study is provided by the theoretical and methodological elaboration of the problem under consideration; reliance on a systematic approach, comparative analysis, systematization and classification method based on the study of literature of Azerbaijani, Russian and foreign authors; the use of a set of complementary methods adequate to the nature of the investigated object; evidence and consistency of conclusions.

Practical significance. The results of the dissertation research can be used in the practice of comparative linguistics, in lecture courses and practical classes in English, Russian, Azerbaijani languages, general linguistics, and cultural studies.

Approbation and application. The topic of scientific research was approved by protocol № 10 of the meeting of the Scientific Council on Philological Problems of the National Literature Museum of Azerbaijan named Nizami Ganjavi of ANAS dated December 28, 2017.

The main provisions and results of the study were published in scientific journals, theses were presented and published in international and national scientific conferences. Dissertation materials have been reflected in 10 articles and theses.

The name of the organization where the thesis research was completed. The thesis research was performed at the Department of Lexicology and English Language Stylistics at the Faculty of Philology and Journalism of the Azerbaijan University of Languages.

The structure of the thesis research. The thesis research consists of an introduction, three chapters, a conclusion and a bibliography. Introduction – 9 pages, 12 159 знаков, Chapter I - 45

pages, 67,363 characters, Chapter II - 42 pages, 62,915 characters, Chapter III - 58 pages, 87,427 characters, conclusion - 10 pages, 5,525 characters, bibliography - 16 pages, 20,640 characters, total volume of the thesis research - 177 pages, 257 053 characters.

MAIN CONTENT OF THESIS RESEARCH

The relevance of the problem under consideration is justified *in the introduction*, the goal and targets of the thesis research, thesis research methods are defined, scientific novelty, theoretical and practical significance are formulated practical implementation characteristics are given, the provisions to be defended are set out.

The first chapter of the dissertation *“Theory of conceptual metaphor and its role in the development of modern linguistics”* consists of three paragraphs.

The first paragraph, *“Theory of conceptual metaphor as one of the foundations of modern cognitive linguistics,”* reveals the essence of conceptual metaphor, considers various approaches to understanding the content of the theory of conceptual metaphor. In our opinion, the most promising is the understanding of metaphor as a tool for structuring thinking. In this regard, we are impressed by the idea put forward by A.M. Mammadli: *“A concept involves the national-cultural specificity of a thing or event, and in fact the conceptual content is connected with the public consciousness of people. Conceptual content is the reality of mass consciousness”*.² Metaphors are understood by man through experience, they have an internal structure, underlie literal meanings and can provide our understanding of a more abstract concept. Our basic concepts, primary survival strategies that we continuously use in the course of

² Məmmədli, A.M. Azərbaycan dilinin funksional qrammatikası: söz birləşmələri, tabeli mürəkkəb cümlələr, frazeologiya. / Y.M.Seyidov, Ə.Z.Abdullayev, A.M.Məmmədli – Bakı: Prestige çap evi, – 4 cild. – 2014. – 607 s.

targeted voluntary movement of the body, performed in response to the properties of things perceived by the feeling in our immediate spatial proximity. Analyzing the content of the above ideas, we can distinguish the main provisions of the theory of conceptual metaphor:

- metaphors structure thinking;
- metaphors are based on physical experience;
- metaphors use features of human thinking;
- a metaphor is a central figure in an abstract language;
- metaphor carries an ideology.

Different metaphors can be used in the same discourse. Their application depends on the person's belief system, which gives certain arguments in favor of one or another point of view, the ideology that he adheres to.

The second paragraph, "*Approaches to the theory of conceptual metaphor*," discusses the main works of this theory.

Most of the modern publications on the theory and practice of studying cognitive metaphors are the classic research of G. Lakoff and M. Johnson, "Metaphors We live By." According to this theory, metaphorization is based on the process of interaction between the knowledge structures of two conceptual domains - the source domain and the target domain.³

According to the theory of the conceptual interpretation of M. Turner and G. Fauconnier, a metaphor is one of the ways of thinking that is focused on understanding complex ideas. The authors of the theory of conceptual interpretation consider it incorrect to limit the existence of a metaphor to only two mental spaces.⁴

In his theory, J. Grady introduced the concept of a primary metaphor to indicate the basic connection that exists between

³ Lakoff, G. *Metaphors We Live By* / G.Lakoff, M.Johnson, – US: University of Chicago Press, – 2003. – 430 p.

⁴ Fauconnier, G. *Mental spaces: conceptual integration networks. Cognitive linguistics: basic readings* / G.Fauconnier, M.Turner, edited by Dirk Geeraerts // Walter de Gruyter GmbH & Co. KG. – 2006. – p. 303-371.

subjective or abstract experiences.⁵ Primary metaphors are deep-rooted associations of the concepts of “source” and “target”, which underlie the numerous, extremely common metaphorical uses of a language both within a given language, for example, Azerbaijani, English or Russian, and between languages.

F. Jahangirov in his study writes: “*A metaphor is a means of using the knowledge and thoughts about the world that is new to understanding: a new concept appears with a vague understanding of the meaning of the word and the associations surrounding it. The metaphor creates new knowledge, and its distinctive meaning is determined by passing through a person and comparing human knowledge and imagination with a system of worldly, cultural and national values: kiçik çay fişıldayır, vicdan dilə gəldi, ümid yarandı, etc. Thus, the metaphor is anthropometric in nature, and understanding the metaphor means that a person understands himself.*”⁶

Accepting the thesis of the basic mediation of thinking by bodily experience, D. Ritchie in his connective theory of metaphorical interpretation notes that metaphors must be analyzed in a cognitive and communicative context, which includes a representation of verbal communication and previous experience of communication participants.⁷

According to I.R. Halperin, a metaphor is a way of identifying two concepts with the help of separate signs that seem similar. Comparison compares objects, concepts, without identifying them, considering them in isolation. Accordingly, the metaphor is divided into speech (original, authoring) and language (erased).⁸

⁵ Grady, J.E. Foundations of meaning: primary metaphors and primary scenes. – Berkeley: University of California, – 1997. – 180 p.

⁶ Cahangirov, F.F. Dil və mədəniyyət. Dərslük / F.F.Cahangirov. – Baki: Elm və təhsil, – 2014. – 308 s.

⁷ Ritchie, L.D. Context and Connection in Metaphor. – UK: Cambridge University Press, – 2013. – 230 p.

⁸ Гальперин, И.Р. Стилистика / И.Р.Гальперин. – М.: Либроком, – 2014. – 336 с.

According to R. Welleck, the main components of the original metaphor are analogy, double vision, sensual image, endowment with human feelings. All four components are combined "in different proportions".⁹

V.V. Vinogradov writes that the original metaphor is "*an act of affirming an individual world outlook, an act of subjective isolation. A strictly defined, single subject with its individual tendencies of world perception sharply appears in a metaphor. Therefore, the speech metaphor imposes on the reader a subjective-authorial view of the subject and its semantic connections*".¹⁰

In the semantic approach of M. Black and A. Richards, the metaphor is presented not only as a language given, but also as a certain process, as a result of which the enrichment of the language with specific and general meanings takes place. G.N. Sklyarevskaya in her study clarifies that "*... a metaphor as a phenomenon of language does not create a fragment of the linguistic picture of the world, but fills its entire space*".¹¹

The concept is the main notion in cognitive linguistics, the main element of the linguistic picture of the world. In the 20th century, the concept was firmly entrenched in the conceptual apparatus of cognitive linguistics and many interdisciplinary areas.

In 1928 in the article "Concept and the word" one of the first in world linguistics, the term "concept" was used and described by S. A. Askoldov-Alekseev, who proposed to understand the concept of "mental education, which replaces an indefinite number of objects of the same kind in the process of thought".¹² A concept is a unit of

⁹ Wellek, R. Concepts of Criticism. – New Haven and London: Yale UP, – 1963. – 365 p.

¹⁰ Виноградов, В.В. Стиль Пушкина / В.В.Виноградов. – М.: Худлит, – 1945. – 89 с.

¹¹ Складаревская, Г.Н. Метафора в системе языка / Г.Н.Складаревская. – СПб: Наука, – 1993. – 152 с.

¹² Аскольдов-Алексеев, С.А. Концепт и слово. Русская словесность: От теории словесности к структуре текста: Антология // – М.: Academia, – 1997. – с. 267-279 с.

consciousness, a mental lexicon in contrast to a lexical unit (word). A concept in a language can be verbalized or not verbalized, that is, it is expressed explicitly or implicitly in a language.

The theory of conceptual metaphor uses this definition to interpret certain meanings. The analysis methods used by G. Lakoff, M. Johnson, E. MacCormack are most often surveys and introspection. Russian scholars V.A. Maslova, Z.D. Popova, I.A. Sternin and others used an analysis of lexical combinability.

We consider it more promising to use the ideas proposed by G. Lakoff, M. Johnson, E. MacCormack, as they meet modern tendencies in comparative linguistics.¹³

Speaking about the variability of the metaphor, Z. Kovecses notes that cross-projection in different languages can occur in different ways depending on the ratio of the target domain and the source domain. In different cultures, with the coincidence of many conceptual metaphors, their different embodiment is observed due to the special compatibility between the source and target elements.¹⁴

Instead of the subjects of metaphor, as is customary in the semantic tradition, G. Lakoff and M. Johnson identify the source domain and the target domain. In the process of metaphorization, according to their theory, some areas of the target domain are structured according to the source model, in other words, “*mapping*” occurs.¹⁵ The creators of the theory of conceptual metaphor emphasize the fact that the metaphor is a cognitive operation designed to comprehend abstract, fuzzy concepts using concrete concepts that have a perceptual basis and thereby are more clear, which was also mentioned in connection with the semantic approach. In accordance with the nature and way in which the

¹³ MacCormack, E.A. Cognitive Theory of Metaphor. – UK: Cambridge University Press, – 1995. – 388 p.

¹⁴ Kovecses, Z. Language, Mind, and Culture: a practical introduction. – Oxford: Oxford University Press, – 2006. – 416 p.

¹⁵ Lakoff, G. Metaphors We Live By / G.Lakoff, M.Johnson, – US: University of Chicago Press, – 2003. – 430 p.

conceptualization of objects and phenomena of objective reality occurs, G. Lakoff and M. Johnson divide conceptual metaphors into three types: structural, ontological and orientational. We used this typology in the analysis.

The third paragraph, *“An Interdisciplinary Approach to Understanding Conceptual Metaphor”* presents an analysis of the works of anthropologists, mathematicians, psychologists, and sociologists. These studies show the relationship of language and thinking, language and culture through the methods of their field of scientific knowledge.

Anthropologists D. Holland and N. Quinn studied cultural models in language and thinking.¹⁶ Sociological studies of C. Strauss, W. Kempton use the ideas of TCM (Theory of conceptual metaphor).¹⁷ Research by a professor of cognitive sciences at the University of California, San Diego R.E. Nunez, revolutionized the understanding of mathematical knowledge. Interdisciplinary interests R.E. Nunez's include cognitive linguistics, neuroimaging, an empirical study of spontaneous gestures, and field research exploring the spatial constructs of time in the Aymara culture of the Andes.¹⁸ The discoveries made by gestalt psychologists help a deeper understanding of the theory of cognitive metaphor. A.K. Yasnitsky in his article summarizes the ideas of gestalt psychologists.¹⁹ The principles of gestalt psychology show the universality of approaches

¹⁶ Holland, D. Cultural models in language and thought. / D.Holland, N.Quinn, – UK: Cambridge University Press, – 1987. – 120 p.

¹⁷ Strauss, C. A Cognitive Theory of Cultural Meaning / C.Strauss, N.Quinn, – Cambridge University Press, – 1998. – 336 p.

¹⁸ Lakoff, G. Where Mathematics Comes From: How the Embodied Mind Brings Mathematics into Being / G.Lakoff, R.E.Nunez, – US: University of Chicago Press, – 2000. – 492 p.

¹⁹ Ясницкий, А.К. К истории культурно-исторической гештальт-психологии: Выготский, Лурия, Коффка, Левин и др. // – Дубна: Психологический журнал Международного университета природы, общества и человека «Дубна», – 2012. № 1, – с. 60-97.

in the cognitive research of a psychologist and linguist. These principles have become popular in many disciplines, including music, linguistics and visual arts and design, as they can provide explanations about the impact on a person's perception during communication. Interdisciplinary research helps to better understand the conceptual metaphor..

The second chapter "***Conceptual and Linguistic Metaphors***" consists of three paragraphs.

The first paragraph, "***Universal and Cultural Conceptual Metaphors***" considers issues of relationship between metaphor and culture, the universality and cultural conditioning of conceptual metaphors. E.R. Piriev believes that: "*Cognitive linguistics considers culture through language, and language through national thinking. Culture is always given to us as a specific text. From this point of view, even material culture can be interpreted as text. In other words, the important mediating role of language is clearly demonstrated here.*"²⁰

Z. Kovecses in his book "Metaphor in Culture" asks the rhetorical question "*To what extent do people around the world share their understanding of the various aspects of this world in which they live?*"²¹ In this regard, he distinguishes metaphors into cultural and universal. Universal metaphors are easier to understand for more people than cultural ones. Z. Kovecses identifies primary metaphors that are associated with universal, inherent in representatives of all cultures. For example, heat, war, life, etc.

In various languages, along with universal models, specific models are also present, since for all the commonality of cognitive processes in the life of every nation there are unique conditions and peculiarities of life, history, culture, religion, landscape, climate, etc..

²⁰ Piriyev, E.R. Koqnitiv dilçilik üzrə praktikum / E.R.Piriev. – Bakı: Mütərcim, – 2012. – 108 s.

²¹ Kovecses, Z. Metaphor in Culture: Universality and Variation. – NY: Cambridge University Press, – 2005. – 307 p.

In the Azerbaijani language, *şirin çay* (sweet tea), which is presented to guests during the matchmaking as a sign of *consent*, is a cultural metaphor that reflects the folk traditions of hospitality.

There are metaphors in the Russian language related to the word “*the back*” (*спина*): *living behind the back of somebody* (*жить за спиной у кого-либо*) – being well protected, *wide back* (*широкая спина*) – reliable protection, *freeloader* (*захребетник*) – a person who lives behind someone else’s account. The fact is that in Russian culture, *the back* (*спина*) is thought of as protection.

For American culture, American football is an example of a cultural metaphor. American football is not only the attributes of the game, rituals, but the very spirit of America, the idea is concluded in this game: to fight no matter what, to overcome all obstacles, and your team, as if partners and colleagues in this struggle, will stand close to the end.

Cultural metaphors are more complex, they are specific in that they are inherent in a particular culture. Using metaphors, we turn to specific phenomena of social life, reflecting traditions, which means culture, so we deal with cultural metaphors. A cultural metaphor is a metaphor behind the phenomenon, social institution, activity, tradition in a country with which most people identify themselves cognitively or emotionally as citizens of this country, using this metaphor you can describe the national culture and its coordinate system. As a linguistic phenomenon, a cultural metaphor is analyzed by cognitive linguists. Cultural metaphors convey the uniqueness of prevailing relationships, traditions, the peculiarity of the way, activity, mentality of the people. Universal metaphors, using attributes and objects of metaphorization that are understandable to any person in the world, bring together representatives of different cultures, make us more understandable to each other.

In the second paragraph, “*From metaphors of the cognitive dimension to poetic or linguistic metaphors*”, an analysis of the understanding of linguistic metaphors, their place of conceptualization of ideas that underlie universal values, is carried

out. As a result, we came to such conclusions. Any poetic metaphor is a reflection of a conceptual metaphor. The metaphor plays the role of a link between the archaic and the modern type of human consciousness, when the concepts formed in the long history of mankind become values. F.Ya. Veisalli believes that *“Metaphors play an important role in the conceptualization of cognition. The use and construction of metaphorical expressions are expressions of a person’s specific activity in understanding the inner and outer world. Metaphors are special expressions of conceptualization in a language. Feelings, excitement, surprise, regret, hatred, love and so on. Metaphors also express the psychological state of a person. When you ask a question to a person who watched an interesting film: “Necə idi?” he replies: “Bomba.” This expression is a great metaphor that shows how interesting the film is.”*²²

The works of the classic of Azerbaijani literature M.P. Vagif filled with artistic images are particularly metaphorical. In the goshma “Durnalar”, we can find conceptual metaphors: Happy is Up, Sad is Down, Life is the Way, The Mind is a Brittle Object. With the help of the metaphors “Ruhlar tazələnir, olur sərəfraz”, the epithets of “Mən sevmişəm ala gözün sürməsin” we understand that all the thoughts of the lyrical hero are filled with joyful emotions, the image of her beloved, like a container “Container Object”. The conceptual metaphor “The Mind is a Brittle Object” is expressed through “Xeyli vaxtdır, yarın fərağındayam, Pərvanə tək hüsnün çırağındayam, Bir ala gözlünün sorağındayam”, where we see longing and loneliness of the hero. The lyrical hero’s appeal to heaven, to cranes makes him happy, it is reflected here through the metaphors “Sizə müştəq durur Bağdad elləri” and we understand the hero’s mood as happy, the conceptual metaphor “Happy is Up” is born, in contrast to the conceptual metaphor “Sad is Down” which is represented by uncontrollable emotions that seem to burn the hero “Heyifdir,

²² Veysəlli, F.Y. Koqnitiv dilçilik: əsas anlayışları və perspektivləri / F.Y.Veysəlli. – Bakı, – 2015. – 76 s

salarsız düzə, durnalar!».²³ The reception of a parallel image of one's own feelings, attitude to one's beloved and the flight of cranes builds the conceptual metaphor of "Life is the Way" through personification. The metaphors used by the author show the reader that human life is a path full of dangers and trials.

Linguistic metaphors born as poetic images are transformed into conceptual metaphors due to the fact that the poetic language of the text plays an important role in realizing the intention of the author of the work, conveys some deeper meaning than the one that lies on the surface of the text. Imagery contributes to the realization of the informative and pragmatic potential of the text. The dominance of certain concepts depends on personal attitudes and the goal of the author of the text, which he intends to convey to the reader.

The third paragraph, "*Comparison of conceptual and linguistic metaphors,*" describes a mechanism by which you can determine how to represent conceptual metaphors, for this it is important to see the differences between linguistic and conceptual metaphor.

A metaphor is one of the most important mental operations with which our reality is structured. It is not a feature of an exclusively artistic style, but permeates our entire conceptual system.

The analysis made it possible to single out the studies of the Pragglejazz Group, which proposed an algorithm for distinguishing between linguistic and conceptual metaphors, which we used in the practice of studying metaphors in various discourses.²⁴

The conceptual theory of metaphor is important for understanding how the metaphor functions, how the process of its perception occurs in different types of speech. In this paragraph, we

²³ Araslı, H. Molla Pənah Vəqif. Əsərləri / H.Araslı. – Bakı: Şərq-Qərb, – 2004. – 264 s.

²⁴ Pragglejazz Group. MIP: A method for Identifying metaphorically Used Words in Discourse. – NJ: Lawrence Erlbaum Associates, Metaphor and Symbol – 2007. 22(1). – 39 p.

describe a mechanism by which we can determine ways of representing conceptual metaphors; for this, it is important to see the differences between linguistic and cognitive metaphors.

In a poetic work, thanks to the processes of deautomatization of the perception of the text, the reader is able to recognize the metaphorical meaning contained in the work, however, as a rule, he is not aware of the fact that the basis of such a metaphor is the same cognitive models that all native speakers use. For example, the conceptual metaphor “Life is a Journey” can be expressed in a variety of lexical ways. For example, in D. Thomas’s poem «Poem in October»: «*And I rose/ In rainy autumn/ And walked abroad in a shower of all my days*»²⁵ and in R. Frost’s poem “The Road Not Taken”: “*Two roads diverged in a wood, and I / I took the one less traveled by, / And that has made all the difference*”.²⁶

Studying the theoretical foundations of conceptual metaphors, we set the task of substantiating the modern view of metaphor. As a result of the study, we came to the conclusion that the metaphor has a practical orientation. It enriches the understanding of human actions, knowledge and language. We suggested that texts of a certain discourse should be characterized by a special system for realizing the meaning of a conceptual metaphor.

The third chapter, “***Ways of representing conceptual metaphors in various discourses: a comparative analysis***” contains three paragraphs.

The first paragraph, “***Peculiarities of Representing Conceptual Metaphors in Art Discourse***” discusses ways to represent conceptual metaphors in English, Russian, and Azerbaijani languages. The analysis is carried out on the basis of the works of famous writers and poets of the 20th century. The types of conceptual metaphors highlighted by G. Lakoff and M. Johnson allowed us to structure the analysis of materials, to build the logic of

²⁵ Thomas, D. The Collected Poems. – NY: The Centenary Edition, – 2016. – 350 p.

²⁶ Frost, R. Collected Poems of Robert Frost. – NY: Holt Rinehart & Winston, – 1969. – 180 p.

work: orientational metaphors “Happy is Up”, “Sad is Down”, “Good is Up”, “Bad is Down”, “High Status is Up”, “Low Status is Down”; structural: “Argument is War”, “Life is a Fight”, “Time is a Resource”, “Life is the Way”, “Life is a Journey”, “Work is a Resource”, “Life is the Love”, “Life is a Game”; ontological: “Container Object”, “The Mind is a Brittle Object”. Social problems, historical events, social changes that affected people were reflected in “The Grapes of Wrath” by J. Steinbeck, “Generation “ П” by V. Pelevin, “Yarımçıq əlyazma” by K. Abdulla. The fates of people, their development are considered in the “Bildungsroman” (a novel of formation, education, culture; coming-of-age story). In the Azerbaijani language, we selected “Ağ Dəvə” by E. Efendiev, in the Russian language “Two Captains” by V. Kaverin, in the English language “To Kill a Mockingbird” by H. Lee. To analyze the conceptual metaphor “Argument is War”, in the English language we chose the story of A. Munro “The Shining Houses”, in the Russian language the novel by L. Ulitskaya “Казус Кукоцкого”, in the Azerbaijani language the play D. Jabbarly “Sevil”.

The plots that are considered in these works have no obvious similarities. However, everyone has one common denominator - power. At the heart of the story of each hero, his heart and mind is a special determination to endure, survive and win. The topics presented in these works are a study of human experience through gender relations, love, family, social status and character formation. See table 1:

Conceptual metaphor "Argument is War"

Play “Sevil” J. Jabbarli ²⁷	Story “The Shining Houses” A. Munro ²⁸	Novel «Казус Кукоцкого» L. Ulitskaya ²⁹
---	--	---

²⁷ Cabbarlı, C. Əsərləri: [4 cildə] / C.Cabbarlı. – Bakı: Şərq-Qərb, – 1 cild. – 2005 . – 328 s.

<p><i>Onun kölgəsi bu qara çadradır, o sənin başında olduqca, sən yazıq olacaksan</i> – metaphor shows the beginning of a new way of life.</p>	<p><i>we have of time appalls – a metaphor of time limits.</i></p>	<p><i>Отношения пресеклись – metaphor characterizing a significant moment in the lives of heroes</i></p>
<p><i>Bu saat dünyanın çarxı köhnə oxundan çıxmış.</i> <i>Bütün həyat bir zəlzələ keçirməkdədir</i> – metaphors of destructive changes in the life of that era.</p>	<p><i>The area was called Blooming – an epithet symbol of Freedom.</i></p>	<p><i>Начинают штурм- metaphor that characterizes women who want to win the attention of the main character.</i></p>
<p><i>İndi məndə qoç döyüşünə qarşı aslan pənçəsi vardır</i> – metonymy of the state of struggle of Sevil.</p>	<p><i>The houses were frail – a metaphor for the instability of the emerging new world.</i></p>	<p><i>Добывали себе жен, как добывают военные трофеи</i> – a comparison that conveys the attitude of men to women.</p>
<p><i>Mən həyata sərxoş girib, ayıq çıxmışam</i> – the metaphor shows the new Sevil with other structures and foundations.</p>	<p><i>Her face flushed up, her voice was trembling – metaphors describing bodily reactions</i></p>	<p><i>Едва ноги уносил</i> – a metaphor showing the hero's attitude to women.</p>

²⁸ Munro, A.A. *Dance of the Happy Shades*. – Toronto: McClelland and Stewart, – 2009. – 210 p.

²⁹ Улицкая, Л.Е. *Казус Кукоцкого / Л.Е.Улицкая*. – М.: Northwestern University Press, – 2001. – 355 с.

The cultural conditionality of the conceptual metaphor “Argument is War” is manifested in the fact that each of the works reflects the linguistic picture of the world of native speakers. Thanks to this, the conceptual metaphor “Argument is War” carries an ideology. In the play “Sevil” we see a reflection of the old and new mode, we observe how the main character fights for the equal rights of Azerbaijani women, which is not quite characteristic of the culture of that time at the beginning of the 20th century. In the story «The Shining Houses» heroes in favor of a new order, a new way of life, where the woman has the right to vote. In the novel “Kazyc Kukoçkoro” the author shows the change of one social structure to another, the individual’s struggle with himself, with the difficulties of fate. The author relies on the background, which is created due to events in society, believes that the strength of a woman is not in being an official and dray horse, but in the ability to be a tender loving wife and mother.

The dissertation presents an analysis of the poetic works of such authors as: B. Vakhazade, S. Vurgun, G. Arif, R. Rza, E. Evtushenko, B. Okudzhava, R. Rozhdestvensky, M. Angelou, D. Thomas, R. Frost . Consideration of poetic texts allows to create a holistic picture of the representation of conceptual metaphors in art discourse.

B. Vakhazade’s poem “Nə sən gülsən, nə mən bülbül” is an example of the use of metaphor for the poetic embodiment of the author’s idea, while we see how the conceptual metaphor “The Mind is a Brittle Object” arises.

*Bir qız qarlı qış günündə
Dibçəkdə bir gül bitirdi.
Qış fəslində gülə baxıb
Ürəyinə yaz gətirdi.
Bu gül, əsl qızılığdü –
Ləçəkləri varaq-varaq.
Tikanı bol, rəngi qızıl,
Ətri yoxdu onun ancaq.*

The conceptual metaphor “The Mind is a Brittle Object” is connected with the inner world and the psychological strength of a person, which associates our thinking, being an integral part of the model of the person’s inner world. Consider examples that show the longing and suffering of the hero: “*Oğlan onun nəğməsilə dərdlərini ovudardı*», «*Susdu bülbül birdən birə. Oğlan düşdü min fikirə*», «*Bu inadı görüncə gül, rəngi soldu, xəzən oldu yumaq kimi tez yumuldu*», «*Yazım dönüb sazaq olub köksüm başı dağ-dağ olub vətəninə dustaq olub*”.³⁰

The linguistic picture of the world conveyed by conceptual metaphors is created thanks to the history of Azerbaijani culture, which absorbed the heritage of the eastern mentality, Islamic traditions and the influence of Soviet ideology. The Russian linguistic picture of the world, under the influence of East and West, has its own characteristics. E. Evtushenko uses the metaphor “Жизнь свою за други своя”, a reference to the Gospel, which means serving people, sacrifice, a popular topic in Russian poetry.³¹

The works in English reflect the philosophy of the West. D. Thomas through internal experiences conveys his understanding of life, presents the conceptual metonymy “Object Used for User”. The poet, using such artistic means as a metaphor (*death shall have no dominion, they shall not break*), epithets (*the clean bones, west moon*), contrasts (*Though lovers be lost love shall not*), creates a gloomy and at the same time optimistic a picture, presenting which, you believe that, despite the gloominess of the described details, “*Death has no power*”.³²

In the analysis of these works, for the most part, we turned to semantics, focused on the artistic and visual means of language. The methods of representation that we have highlighted support the

³⁰ Vahabzadə, B.M. Şairin kitabxanası seriyasından / B.M.Vahabzadə. – Bakı: Azərnəşr, – 1961. – 274 s.

³¹ Евтушенко, Е. Стихи 21 века / Е.Евтушенко. – М.: Эксмо, – 2008. – 352 с.

³² Thomas, D. The Collected Poems. – NY: The Centenary Edition, – 2016. – 350 p.

author's ideological concept, help to reveal images, and help to reveal the emotional, spiritual depth of the work. Cognitive linguistics allows you to take a fresh look at the conceptual system of the language and pay attention to what concepts seem important to the speakers of a particular culture. We did not see any special differences in the methods of representation, the authors use metaphorical expressions, rely on the phonetic, grammatical, syntactic structure of their language.

Во втором параграфе *«Особенности репрезентации концептуальных метафор в медийном дискурсе»* дан анализ медиатекстов на азербайджанском, русском, английском языках.

Media texts provide ample opportunities for the analysis of language development. We reviewed media texts in English: "Travel Man", a British travel media show that embodies the contemporary meaning of the conceptual metaphor "Life is a Journey", "My Big Fat Fabulous Life", and "The Truman Show" criticized "Life is a Jail." In Russian, the programs "Что? Где? Когда?" with the metaphor "Life is a Game", the show "Дом" with metaphors "Life is construction", "Life is a Garden" and others.

An example of a modern media text on Azerbaijani television is the broadcast of Ağ & Qara (Black and White). The presenter H. Ağayeva in one of the programs talks with the national artist of Azerbaijan Sakit Mammadov about the manifestation of White and Black in life.

The authors of the program, through the contrast of the color scheme in the studio (the room is white, the guest and the interviewer in dark clothes), line up the plot of the program. At the beginning of the program are titres. These are words that oppose each other in meaning. See table 2:³³

³³ Ağayeva, H.M. Ağ&Qara [Elektron resurs] / Mədəniyyət TV. – Bakı, 2016. URL: <https://www.youtube.com/channel/USM>

The concept of "Life" through contrasts

keçmiş – past	gələcək – future,
başlanğıç – beginning	sonsuzluq – infinity
açıq – open	gizli – secret
doğru - true	yalnış – false
sadə – simple	mürəkkəb – complex
qalib – winner	məğlub – loser
düşüncə – consciousness	təzad – contradiction
tənqid – criticism	tərif – praise
tənhalıq – loneliness	vəhdət – unity
sevgi – love	nifrət – hate

The meaning of the concept of “Life” in this conversation is created not only by means of verbal means, but also by all modern methods that can be represented by media resources: music, video, lighting and music solutions, emphasis on details that the camera of the operator makes. As a result, a new rich meaning of the concept of “Life” is created.

In the third paragraph, ***“The Specificity of Representation of Conceptual Metaphors in Political Discourse”*** the idea is proved that the content of the discourse is determined by the function of the text. Metaphors are considered important means of performing a pragmatic, cognitive and aesthetic function in texts of different genres. A pragmatic function is typical of political discourses. We found the realization of this function in political discourse (I. Aliyev, V.V. Putin, George W. Bush, B. Obama, H. Clinton, D. Trump).

In a speech on Roosevelt Island on June 13, 2015, H. Clinton uttered a phrase in which two conceptual metaphors “Labor is a Resource”, “Time is a Resource” were reflected. At the beginning of this part of the speech, H. Clinton uses the metaphorical expression “to make ends meet”, which has turned into a stable expression used as a verb group. There is a direct comparison in this sentence *“While many of you are working multiple jobs to make ends meet, you see*

the top twenty-five hedge-fund managers making more than all of America's kindergarten teachers combined. And often paying a lower tax rate". The next part of the statement: "*So, you have to wonder, When does my hard work pay off? When does my family get ahead? When?*"³⁴ switches the attention of the audience to time, which is a valuable resource. Rhetorical questions emphasize this, reinforce the meaning of the conceptual metaphor "Time is a Resource".

Using metaphors helps politicians solve problems:

1) to convince citizens or political opponents of their innocence, of the need to support the ideas expressed. Every politician wants his point of view not only to be heard, a metaphor due to its properties can provide a force of influence on the consciousness of listeners or interlocutors;

2) to provide an understanding of their position. A metaphor, suggesting options for transferring meanings, can help you understand complex political terms;

3) to create a certain image (positive, aggressive, etc.) in the eyes of interlocutors or listeners. Using a metaphor reinforces the image of the speaker, which assigns existing and created meanings;

4) to strengthen its position as a politician. The metaphor, influencing the consciousness of people, creates certain cognitive connections with those values or phenomena that may be close to listeners or interlocutors;

5) to solve social issues. This is a policy in which there are metaphors that reflect the value system of students and opponents, capable of resolving complex conflict situations.

The conceptual metaphors used by politicians to solve these problems help create new values or strengthen the value of existing ones. The picture of the world that politicians create with the help of

³⁴ Strauss, V. Hillary Clinton: 'You see the top 25 hedge fund managers making more than all of America's kindergarten teachers combined' [Electronic resource] / – USA: The Washington Post, June14, 2015.

URL: <https://www.washingtonpost.com/news/answer-sheet/wp/2015/06/13/>

conceptual metaphors reflects their ideas about the social, political, economic structure of the world.

The conclusion contains a summary of the generalized results of the work, as well as possible directions for further research on the problem. The results of our study confirmed the propositions advanced by us and gave grounds for the following conclusions.

The conceptual theory of metaphors was created at the junction of various sciences. Accordingly, the formation of approaches to understanding the essence of conceptual metaphors was influenced by anthropology (anthropocentric approach), psychology (gestalt psychology), cultural studies (diachronic, synchronistic methods) and other related fields of science, therefore, the study of the specifics of representing conceptual metaphors should be carried out taking into account the ideas of related sciences regarding metaphors.

The conclusion is made on the basis of the analysis of various approaches to TCM allow creating a classification of conceptual metaphors based on their specificity. Conceptual metaphors have features (structure thinking, based on physical experience, use the features of human thinking, are a central figure in an abstract language, carry an ideology), which must be taken into account in the analysis of methods of representation.

An analysis of the texts of various discourses showed that conceptual metaphors carry complex content, being at the same time a product of language, thinking and, at the same time, creating new connotations in thinking. Words denoting universal values (Life, Happiness, Love, Truth, Peace, Non-Violence) have a wide content and, therefore, rich representation possibilities.

The search for optimal methods of analysis led us to the conclusion that the linguistic representation of conceptual metaphors in English, Russian, and Azerbaijani languages is carried out using pathways (metaphors, metonyms, comparisons, synecdochs) and stylistic figures (parallelism, epiphora, anaphora), by assigning

special word-formation to the text , morphological, syntactic characteristics.

An important and most important conclusion is the idea that the difference in the representation of the conceptual metaphor among representatives of different cultures is not the methods, but the cognitive content of the metaphor itself. The mentality inherent in each culture is assigned by the author of the text and, in a rethought form, is proposed for the formation of public opinion. Artistic works, in the content of which there are important values for society, understood and accepted by people regardless of nationality, race, religious, gender, themselves become metaphors. Modern media texts (cinema, television, Internet channels, online newspapers and magazines, social networks) and political texts as a kind of oral speech demonstrate ample opportunities for developing the meaning of the conceptual metaphor, enriching it with the features of world culture, for which there are no restrictions in the form knowledge of the national language, compliance with established traditions and norms.

The conceptual metaphors studied by us in the dissertation reflect the features of three linguistic pictures of the world. The content of each of these paintings is determined by the historical development of the culture of native speakers, traditions of everyday life, and mentality. In literary texts, we observed how conceptual metaphors reflect the specifics of the eastern philosophy of the Azerbaijani language, the Western mentality of native English speakers, and the particular worldview of people who speak and write in Russian. These are traditional values, the formation of which has been influenced over the years by various historical events, religious beliefs, traditions and ways of life. In media and political texts, we can observe the dynamics of the development of the linguistic picture of the world, which is seriously affected by the Western world, the English language.

The main content and provisions of the dissertation were reflected in the following theses and articles of the author:

1. Метафоризация в русском языке. – Баку: Doktorantların və gənc XXI Respublika Elmi konfransının materialları. BDU, –2017. – с. 195-196.
2. Понятие метафоры в азербайджанском языке / İnformasiyalaşdırılmış cəmiyyətdə xarici dillərin tədrisinin səmərəli yolları adlı Beynəlxalq elmi – praktiki konfransının materialları. – Bakı: Biznes Universiteti nəşriyyatı, BBU, – 2017. – с. 162-164.
3. Metaphorization in English. – Baku: International scientific conference of young researchers, Engineering University, BEU, – 2017. – с. 810-811.
4. Conceptual metaphor “Time is Money” across languages. – Эрзурум: Международный симпозиум в рамках – Гейдар Алиев: идеология мультикультурализма и толерантности – «Гейдар Алиев и тюркский мир. – 2018. – с. 28-31.
5. Метафоры в азербайджанском, русском и английском художественном дискурсе. – Украина, Одесса: Науковий Вісник Міжнародного Гуманітарного Університету, серія: Філологія, – випуск 36. – 2018. – с. 8-11.
6. Теория концептуальной метафоры как одна из основ современной когнитивной лингвистики. – Баку: «Ученые Записки», серия языка и литературы, БСУ, – 2019. – с. 49-53.
7. Роль метонимии в концептуализации. – Украина, Одесса: Науковий Вісник Міжнародного Гуманітарного Університету, серія: Філологія, – випуск 42. – 2019. – с. 130-133.
8. От поэтических метафор к метафорам когнитивного измерения – Bakı, Azərbaycan Pedaqoji Universitetinin xəbərləri, Humanitar, İctimai, Pedaqoji – Psixoloji elmlər seriyası, – №4.C.67 – 2019. – с. 19-29.
9. Концептуальная метафора «Жизнь - Путешествие» в современном поэтическом дискурсе на азербайджанском, русском и английском языках. – Баку: Journal of Baku

Engineering University, Philology and Pedagogy, – Volume 3 № 1.
– 2019. – с. 60-63.

10. Метафоры любви в английском, русском и азербайджанском языке. – Баку: Azərbaycan Dillər Universitetinin xəbərləri, Elmi xəbərlər, –№1. –2019. – с. 21-27.
11. Лингвистическая концептуализация «жизни» в медийных текстах на русском, английском, азербайджанском языках // Этнопсихолингвистика. – М.: ИНИОН РАН, – №3. – 2020. – с. 166-183.
12. Специфика репрезентации концептуальных метафор в политическом дискурсе. – Республика Казахстан, Астана: International scientific journal “Science and Education: Modern Time”, – № 10 (2024). – с. 41-44.



The defense will be held on 14 October at 11:00 at the meeting of the One-time Dissertation Council BFD 1.06 established on the basis of Dissertation council ED 1.06 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Institute of Linguistics named after Nasimi of the Azerbaijan National Academy of Sciences.

Address: AZ 1143, Baku, H.Javid avenue 115, V floor, Institute of Linguistics named after Nasimi of ANAS.

Dissertation is accessible at the Institute of Linguistics named after Nasimi of the Azerbaijan National Academy of Sciences library.

Electronic version of the abstract is available on the official website of the Institute of Linguistics named after Nasimi of the Azerbaijan National Academy of Sciences.

Abstract was sent to the required addresses on 12 June 2025.

Signed for print: 17.03.2025

Paper format: 60x84 1/16

Volume: 41 341

Number of hard copies: 20