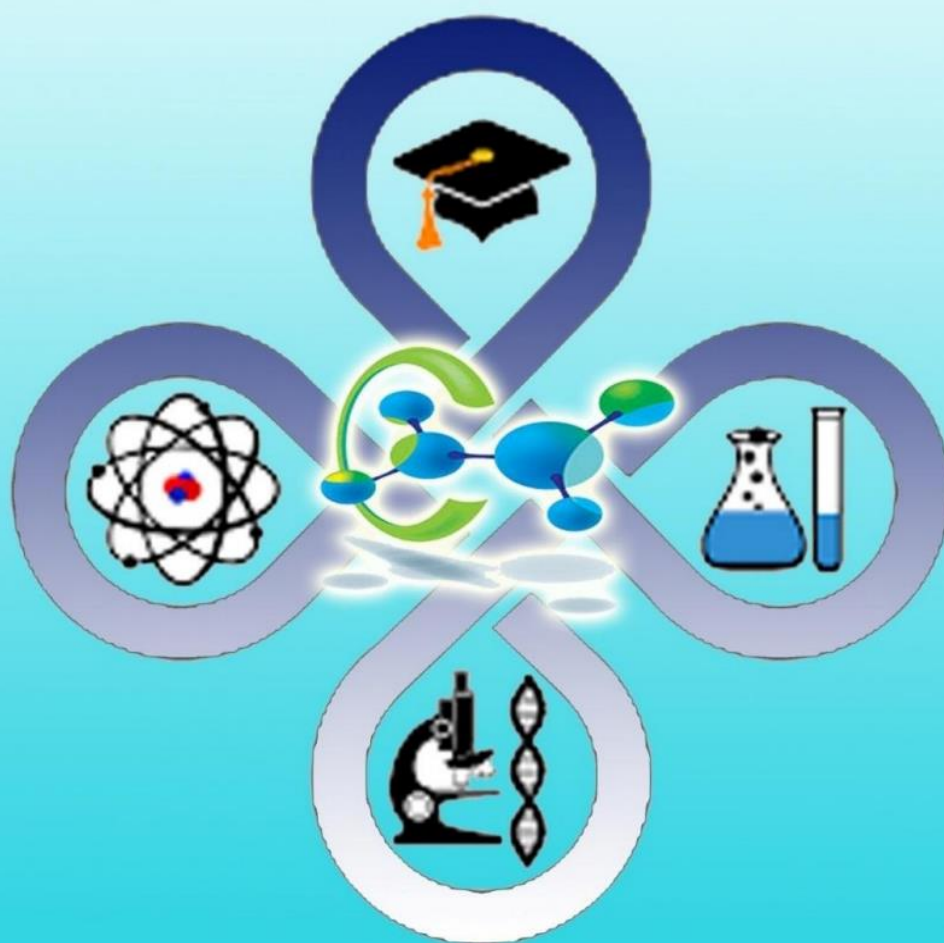


**MINTAQADA ZAMONAVIY FAN, TA'LIM VA TARBIYANING
DOLZARB MUAMMOLARI**

**ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION
AND TRAINING IN THE REGION**

**АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ,
ОБРАЗОВАНИЯ И ВОСПИТАНИЯ В РЕГИОНЕ**





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**TRADITIONAL AND CONCEPTUAL METAPHOR IN THE
ENGLISH LANGUAGE**

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Annotatsiya. Ushbu maqola an'anaviy va konseptual metafora mohiyatiga bag'ishlangan bo'lib, unda ingliz tilida metaforaning o'rganish uslubi haqida so'z boradi. Maqolada konseptual metafora va stilistik uslub sifatidagi metafora farqlanadi.

Аннотация. Статья иллюстрирует понятия традиционной и концептуальной метафоры и описывает стиль исследования метафоры на английском языке. В этой статье сравниваются концептуальные метафоры с метафорическими лингвистическими выражениями.

Annotation. The article illustrates the notions of traditional and conceptual metaphor, and describes the investigation style of metaphor in the English language. In this article, it is contrasted conceptual metaphors with metaphorical linguistic expressions.

Kalit so'zlar: metafora, konseptual metafora, an'anaviy metafora, metafora stilistik birliklari (stilistik uslub), konseptual soha, manba sohasi, xaritalash, nishon, manba.

Ключевые слова: метафора, концептуальная метафора, традиционная метафора, метафорические лингвистические выражения, концептуальный домен, источниковый домен, картирование (построение соответствий), цель, источник.

Key words: metaphor, conceptual metaphor, traditional metaphor, metaphorical linguistic expressions (stylistic device), conceptual domain, source domain, mappings, target, source.



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 Johnson¹, and further investigated thoroughly by other linguists. Kovecses² is one of 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.³

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.

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.”⁴

¹ Lakoff G.& Johnson M.,*Metaphors We Live By*,-University of Chicago Press,1980

² Kovecses Z. *Metaphor. A practical introduction*. Oxford University Press. 2002.

³ (*based on Winter, 1995, p. 235*)

⁴ Kovecses Z. *Metaphor. A practical introduction*. Oxford University Press. 2002. p. 3



Traditional metaphor is simply based on a likeness of objects. 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 B¹); 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.²

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.³) It is an evitable part of our life, as human being tends to use fewer words and explain themselves from all the beginning.

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

¹ Ermetova J. *Manual on the English stylistics*. Urgench, 2007

² Kovecses Z. *Metaphor. A practical introduction*. Oxford University Press. 2002 p. vii

³ *ibid* p. viii



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.¹

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

¹ Kovecses Z. Metaphor. A practical introduction. Oxford University Press. 2002. p. 4



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. Several traditional metaphors can be properly comprised to one single conceptual metaphor.

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.¹

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.

¹ Lakoff G.& Johnson M.,Metaphors We Live By,-University of Chicago Press,1980 p.9



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.¹

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.

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

This is the systematic set of correspondences, or mappings, that characterize the **love is a journey** conceptual metaphor. Constituent elements of conceptual

¹ Kovecses Z. Metaphor. A practical introduction. Oxford University Press. 2002. p. 5



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.¹

All in all, we have seen and analyzed the main information about traditional metaphor and conceptual one in the English language. It used to be thought that only certain people could use metaphor, which opposed the idea of almost all people can and use metaphors in their everyday speech. All traditional metaphors can fall into certain conceptual metaphors. We use them either unconsciously or deliberately, but in both cases we want our speech to be more effective, appealing or unique. We use mappings, that is to say similarities between illustrated and illustrating domains, with the help of we can create several metaphorical devices.

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UDC 30

THE MAIN FEATURES OF TEACHING FOREIGN LANGUAGES AT PRE AND PRIMARY SCHOOLS.

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Annotations. This article describes the features of learning foreign languages at pre and primary schools. The process of learning a foreign language in the elementary school need to remain creative. You need to create a comfortable psychological environment. The teacher needs to understand that he should help the child as early as possible to overcome the language barrier and to instill in him a love of learning a foreign language.

Key words: foreign languages, develop, task, learn, memorize.