

Ministry of Education and Science of Ukraine  
Sumy State University (Ukraine)  
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Proceedings

# **STRATEGIC INNOVATIONS OF SOCIAL COMMUNICATIONS AND FOREIGN PHILOLOGY IN CRISIS TIMES**

I International Scientific and Practical Conference

1 June 2024

Sumy State University, Ukraine



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The collection includes scientific materials devoted to current problems in the field of distance teaching and learning in the era of digital technologies, in particular in language pedagogy, media innovations, modern translation, ethnolinguistics, stylistics, methods and methodologies of modern linguistic and literary disciplines. The composition of the collection is scientific research on the preservation of national identity and cultural heritage, intercultural communications, psychological theory and practice, sociological research.

For teachers of higher education institutions, graduate students, students, teachers of secondary schools, gymnasiums, lyceums and colleges, all those interested in socio-humanitarian issues.

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## **CONCEPTUAL METAPHOR AS THE WAY OF CONCEPT DEVELOPMENT**

One of the most contentious topics in modern language studies is the term «concept» which refers to the fundamental element of our perception of the universe (Tatsenko, 2008). A. Martyniuk (2012) in the «Dictionary of Basic Terms of Cognitive and Discourse Linguistics» defines a concept as «the basic unit of structured knowledge in the human mind», which possesses a certain cultural load.

N. J. Enfield (2022) states that the main function of the concept is to establish a connection between ideas and the world.

According to contemporary scholars, the concept is the formation characterised by a dynamic character that functions within human cognitive activity.

The formation of a concept comes from a sensory-visual image, which is the core of the concept, through the gradual layering of basic layers in which the features are arranged in the direction from less to more abstract, i.e. the formation of the medial part of the concept through human activity, to the formation of the «interpretive field of the concept, which covers the assessment and interpretation of various features of the concept by native speakers of the same language, that is its periphery» (Polyuzhin, 2015).

A conceptual metaphor is a cognitive phenomenon that is characterised by understanding and experiencing the essence of one kind in terms of the essence of another kind, it is a structure that helps us understand complex abstract ideas with the help of more specific concepts with a simpler structure; a mental construct that is formed as a result of an individual's creative efforts.

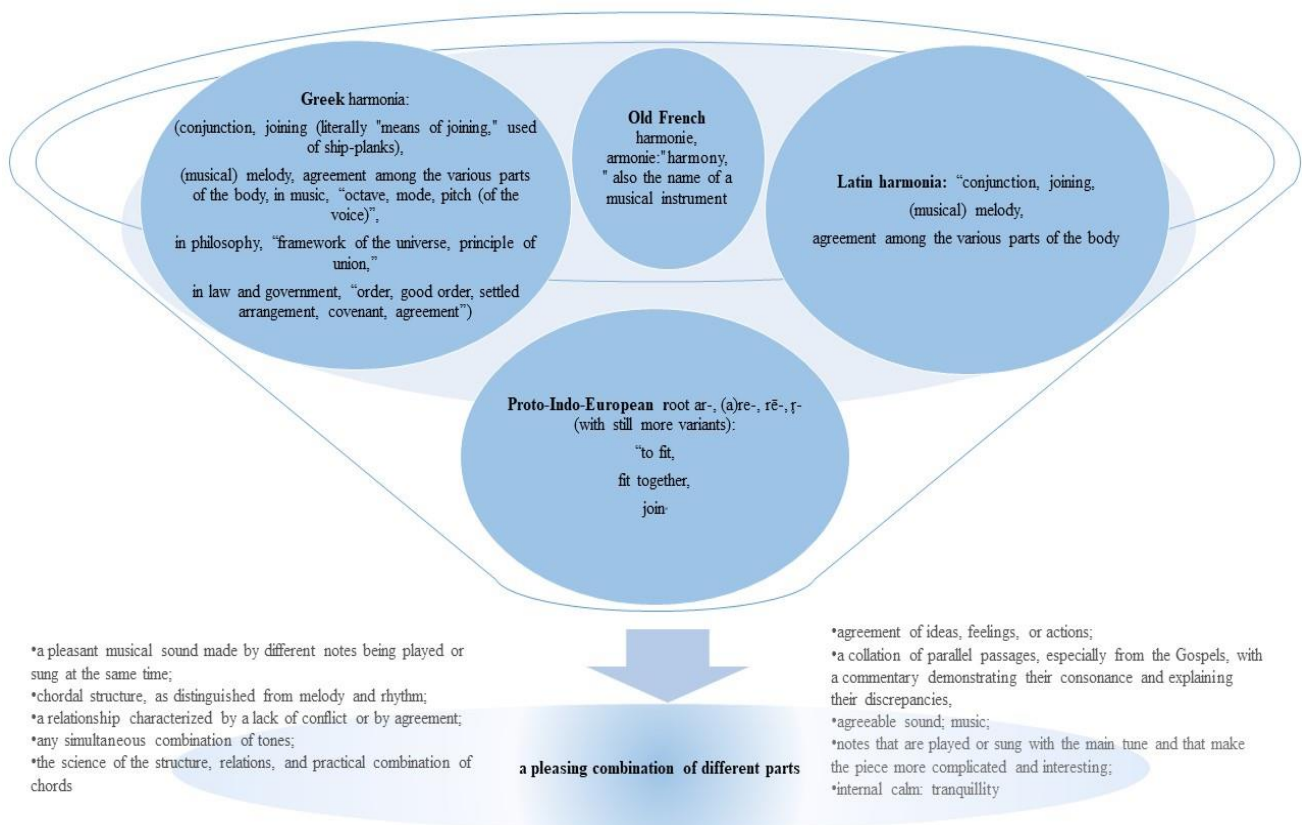
The formation of the theory of conceptual metaphor has gone through several stages, characterised by concepts of different types; from the interpretation of metaphorisation as a semantic shift of the direct meaning of a word towards the figurative one to the understanding of metaphor as a complex multilevel phenomenon in cognitive, communicative, psychological and other aspects (Khoroshun, 2010).

Metaphor as an artistic tool is the transfer of properties from one object or phenomenon to another; it is a poetic and rhetorical expressive tool that belongs to the «unusual» language rather than to the sphere of everyday communication.

At the same time, G. Lakoff and M. Johnson (2003), who shaped the term «conceptual metaphor» in the contemporary science, highlight the importance of the fact, that «most of our ordinary conceptual system is metaphorical in nature». They stress that «The concept is metaphorically structured, the activity is metaphorically structured, and, consequently, the language is metaphorically structured». According to A. Martuniuk (2012), a conceptual metaphor is a way of conceptualising reality by interpreting the essences of a certain sphere of human experience in terms of entities of another sphere of experience.

The term «conceptual metaphor», as interpreted by G. Lakoff and M. Johnson (2003), allows us to distinguish between linguistic means of expression and the cognitive processes underlying it, i.e., the understanding of one phenomenon (or field of activity) in terms of another and defines ways of nominating homogeneous concepts through a series of metaphors based on common and similar associations, thus covering entire ideographic fields. In other words, a conceptual metaphor is a stable correspondence between the field of source and target, fixed in the linguistic and cultural tradition of a society.

An example of the above-mentioned process can be seen through the development of the concept «harmony», where, with the gradual addition of meanings, the properties of physical objects («connections») are transferred to human relationships («concord»). As might be seen from picture 1, the seme "a pleasing combination of different parts", which is the core seme of the concept "harmony", credited by the compilers of dictionaries to discourses inborn in art, design, psychology, etc., constitutes the foremost summed up meaning, which alludes to human discernment of an object or phenomenon.



Picture 1. The development of the concept «harmony»

The polysemy of its verbalised form and the range of meanings it has in the present-day English language – from strictly technical phrases to philosophical concepts – prove the dynamic nature of the concept of «harmony».

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