

THE GRAPHIC METAPHOR

Karjawbaev Orazali Esbosinuli

Karakalpak state University named after Berdakh,

Bachelor degree of the faculty of English linguistics 3rd year student

Scientific advisor: Toleubayeva A.O.

Abstract: Creative conceptual upload of conceptual aspects related to images. The prototype encyclopedic referent connected with the source picture does not appear to have any conceptual properties that the author wants the reader to apply to the referent associated with the target image. Similar to emergent qualities in spoken metaphors, these conceptual elements are not stable in the traditional referents but rather develop as part of the reader's relevance-seeking interpretation process. The form of ad hoc concept generation for linguistic metaphors, is appropriate for this sort of conceptual upload. The reader will take into account encyclopedic elements that don't immediately relate to the goal image's referent. In the third scenario, a significant adjustment of the features is necessary, and only by losing their stability can they be applied to the new referent. In the first two cases, the features were minimally adjusted to include the new referent while maintaining their conceptual quality. Consequently, one or more of these features will inevitably need to be adjusted in order to be attributed to the referent associated with the target image. As a matter of fact, a thorough process of adjustment is necessary since the emergent features that arise are not immediately relevant to the objective. This metaphorical attribute of the boss appears during interpretation since our understanding of bulldozers does not include information about their being obstinate or impolite. To put it briefly, the hearer can choose to begin with the presumption that bulldozers are machines that are used to clear obstructions out of the path. The boss is not immediately affected by these. According to cognitive linguistics, there is an underlying conceptual metaphor—THE MIND IS A MACHINE—that explains this metaphor.[1:90]

Keywords: Metaphor Relevance theory, conceptual upload, ad hoc concepts, ad hoc pointers, visual-conceptual interface.

Introduction:

Visual metaphor comprehension: Some examples

As the components of the image are seen, an incongruity appears. You can't combine the Earth and a saucepan into one picture. As an ad hoc marker that alerts the viewer to an intended metaphoric interpretation beyond the mere portrayal and perception of the cartoon's artwork, there is an aberrant visual arrangement involving the brain storage archetypal pairings of things displayed together. The reader is brought

into a visual-conceptual interface where several conjectures are presented and the parallel prototype encyclopedic referents of the pictures are compared with the so-called prototypical visual referents. At this point, the reader's conjectures should contain the following findings in order to provide the foundation for a fully inferential stage of visual metaphor comprehension: The author intends for the images of the Earth and the saucepan to serve as prototypical referents; they do not stand metonymically for other referents. The encyclopedic referents

(a) are the saucepan;

(b) the Earth is the target image (a conclusion that the reader is likely to draw through a relevance-seeking procedure);

(c) the encyclopedic referent EARTH has qualities of the encyclopedic referent SAUCEPAN; and

(d) these are the source and target images. Using a relevance-guided process, the reader begins computing assumptions in order of accessibility, starting with those that are part of the standard encyclopedic referent shown in the source. [2:98] The Earth appears to be immediately related to one of the encyclopedic qualities of the prototype encyclopedic referent SAUCEPAN: "heats up gradually," since the planet is likewise warming up gradually as a result of global warming and the so-called "greenhouse effect." In the metaphoric process, this entails the formation of whose quality "heats up gradually" and stays mostly constant (i.e., receives a minor modification via widening). This novel idea applies to all saucepans also, in a metaphorical sense, to the recently developed encyclopedic referent EARTH. According to Lakoff and Johnson's (1980) definition, this might be considered an instance of ontological metaphor as the target image in this instance is said to have an intrinsic property related to saucepans. This graphic metaphor would be appropriate in the scenario of ad hoc concept construction, when the targeted conceptual trait is present in all of the image's archetypal referents as well as several more entities that are incorporated through broa.[3;56] Numerous inferred inferences are supported by the referents' existence in what might be considered the explicit content, which is related to the objects shown in the cartoon. Cartoons are an excellent illustration of a media whereby recent, noteworthy occurrences contribute to the formation of inferred inferences. In this instance, the reader's accessibility to the visual metaphor and the mental effort put into its processionalization will be affected if they are aware that, at the time the cartoon was published, there was a debate about the Kyoto Protocol and whether or not Australia and Japan would sign it (i.e., if this information is manifest to them, in RT terms). Once the archetypal visual referents have been experienced, the reader enters a visual-conceptual interface where several assumptions are established concerning the encyclopedic referents of the pictures, once again laying the foundation for a completely inferential stage. Several inferences ought to be drawn: The dice serve as

the source image in two ways:

(a) they represent "gambling with dice" and, more broadly, "all types of gambling"; as a result, the author's intended encyclopedic referent for metaphoric transference is GAMBLING rather than DICE.

(b) the reader's prior awareness that the cartoon was released during a political election helps to establish the target image of the ballot box;

(c) the ballot box has a metonymic connection to "political elections." (hence, POLITICAL ELECTIONS in GENERAL, or more precisely, THE ELECTIONS TAKING PLACE IN THE NEAR FUTURE, are the referent that the author intends to undergo metaphoric transference;);

(d) the political elections include characteristics of gambling. Using a relevance-guided process, the reader begins computing assumptions in order of accessibility, starting with those that correspond to the standard encyclopedic metonymic referent of the source image: GAMBLING.[4:76]

Political elections appear to be directly affected by one of the encyclopedic characteristics of the archetypal referent "gam-bling": "involves an unpredictable outcome." In a strict sense, this cartoon belongs in the category of cartoons, as all dice entail some degree of unpredictability. We may also speculate, though, that not all references for the picture of a dice would have this property because there is another type of gambling that exists (such as playing with loaded dice that always provide the desired outcome). In this less likely scenario, the reader would be asked to develop the ad hoc concept GAMBLING*, with the feature that it "would involve an unpredictable outcome" that applies to the majority of gambling games as well as other occurrences that are loaded with unpredictability. Like elections for political office. [5:65] Thus, in the context of visual metaphor understanding, this visual metaphor would now match the instance of ad hoc idea development. There are several possible implicated conclusions that can be drawn from the presence of GAMBLING* in what can be considered the explicit content of the image shown in the cartoon. Some of these conclusions are strongly implicated (like the unpredictable nature of Spanish elections), while others are weakly implicated (like the more emotionally charged implication that no Spanish party is trustworthy).

Conclusion

The reader is next presented with the so-called visual-conceptual interface, which consists of a series of questions concerning the link between the encyclopedic material associated with the images and the images themselves (which have previously been perceived).

The following are a few conclusions that the reader should come to, among others: The advertisement's content makes it clear that the author wants to characterize the racket in some way so that it is eventually purchased; (a) the jaw is the source image;

(b) the racket is the target image; (c) the jaw stands metaphorically for SHARKS in general; (d) the racket stands metaphorically for THE PLAYER'S SKILL; and (e) the player's skill takes on characteristics of a shark (aggression, fearful attack...). [6:87]

Again, although intuitively the reader can feel that the intended interpretation has to do with some form of aggressiveness, there is nothing in the behavior of sharks that can be directly applicable to a tennis player's skill (although, as a stereotypical feature of sharks, it would also be labeled as ontological metaphor, in Lakoff and Johnson's 1980 terminology), and therefore all the eventual transference of information will inevitably involve "emergent properties" arising in the relevance-guided comprehension procedure. Whatever conceptual information ends up being applied to the encyclopedic referent associated with the target image will involve a loss in the stability of the storage of this information.

References:

1. Barthes, Roland 1977 *Image, Music, Text*. London: Fontana.
2. Carston, Robyn 2002 *Thoughts and Utterances: The Pragmatics of Explicit Communication*. Oxford: Blackwell.
3. Cavanagh, Patrick 1998 Top-down processing in vision. In *Encyclopedia of Cognitive Science (MITECS)*. Cambridge, MA: MIT Press. El Refaie,
4. Elisabeth 2003 Understanding visual metaphor: The example of newspaper cartoons. *Visual Communication 2* . This vol. *Metaphor in political cartoons: Exploring audience responses*.
5. Fauconnier, Gilles, and Mark Turner 1998 *Conceptual integration networks*. *Cognitive Science*.
6. Fodor, Jerry 1983 *The Modularity of Mind*. Cambridge MA: The MIT Press.
7. Forceville, Charles 1996 *Pictorial Metaphor in Advertising*. London/New York: Routledge. 2005 Addressing an audience: Time, place, and genre in Peter van Straaten's calendar cartoons. *Humor 18*