METAPHORIC VERBALISATION OF THE CONCEPT *CONFLICT* IN TERMS OF NOTIONAL SPHERE *WAR*
(on the material of modern English song discourse)

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The article presents the analysis of the process of metaphoric actualization of the concept CONFLICT in modern English song discourse based on the conceptual terms originated from other spheres, WAR in particular. There have been revealed some specific features of concept verbalization through different metaphors: conventional metaphors and novel metaphors differentiated by most linguists. The process of an initial meaning's transformation in the novel metaphor is illustrated through the linguocognitive procedures of elaboration and reduction.

An attempt to analyze the role of conceptual metaphor in the modern cognitive model of learning the surrounding world is presented in the paper. Within the framework of modern linguocognitive researches the metaphor is viewed as a means of creation of notions that contradicts the traditional view on a metaphor as merely a language unit.

There has also been characterized the notion of a discourse, namely English song discourse, and its prevailing role in the modern world. Having analyzed various linguistic sources, we have concluded that there is no single precise definition of the notion "discourse", thus we have singled out the one that from our point of view entirely describes the notion under investigation.

Key words: song discourse, conceptual metaphor, conventional metaphor, novel metaphor, linguocognitive procedures.

The cognitive paradigm of researches in a language phenomenon is a prevailing feature of a modern linguistics. One of the main aims of such an approach is to study the way of global notions objectivizing and verbalizing in the process of surrounding world cognition. Thus there has emerged the question of a language correlation with consciousness from one side and worldview from another side. Linguists are therefore interested in a metaphor being the universal means of human thinking and the way it is verbalized, which expands the limits of linguistic researches (N. Arutjunova, A. Baranov, M. Johnson, Y. Karaulov, G. Lakoff).

The investigation of a metaphor becomes more cognitively – psycholinguistically – and communicatively-oriented The researches now regard that a metaphor serves as a cognition means enabling us to reach the furthest "areas of our conceptual field". In a cognitive linguistics a metaphor is a major means of our conceptual system and with the help of it we not only perceive but comprehend one type of objects through another type. In character a metaphor is not a language but a conceptual feature.

Metaphoric speech is not merely a surface demonstration of a conceptual metaphor; it is an important mechanism helping us interpret abstract notions and think beyond them. This mechanism is grounded not on the objective external or internal similarities of a source domain and a target domain, but on the similarities we possess in our experience. The system of conceptual metaphors is not recognized by a human, it is automatic, it is used without any efforts and thus can't be controlled or influenced [1, p. 355].

The distinctive feature of a modern linguistics is the predominance of an anthropocentric paradigm which channels the researchers to study the correlation of a language, consciousness and a worldview. There has appeared a new object for investigation and justification – a verbal image of the world which an every culture-bearer possesses. These processes of perceiving the world, categorization and conceptualization are presented in the concepts. A concept as a complex cognitive linguosocial phenomenon has no precise definition in cognitive linguistics. The absence of a single universal definition of a concept can be explained by its multidimensional structure consisting of a

notional background and a socio-psychocultural part which is not realized but experienced by a language speaker. The notional part of a concept- is its language embodiment, its definition, description, structure, its characteristics comparing with other concepts which are never isolated. The latter part comprises associations, emotions, evaluations, national images and connotations peculiar for a certain culture.

All modern linguistic studies are aimed at analyzing the language units addressing the structures of a human knowledge these units represent as well as the mental processes responsible for the language nomination. Thus in this problem research we refer to the concept as a verbalized notional unit of a human knowledge which illustrates the connection of a word meaning phenomenon with how it is structured and reflected in our consciousness.

The **topicaity** of the work lies in its orientation to study metaphor as a means of creating notions of human consciousness within the framework of cognitive linguistics as well as to focus on the ways how military vocabulary is metaphorized in the modern song discourse which has not yet been studied.

The **task** of the problem's research is to point out and analyze the ways the concept CONFLICT (its interpersonal aspect) is actualized by means of metaphors in modern song discourse. To reach this aim there have been applied such **methods of investigation**: structural-symantic analysis of metaphoric expressions, extraction of key words to analyse lexico-semantic components of a metaphor; the method of contextual analysis of metaphoric structures in order to interpret the meaning of complex metaphors.

The **object** of the research is metaphoric expressions which verbalize concept CONFLICT by means of notional sphere WAR in the English song discourse. The **subject** of the study is the ways and peculiarities of concept CONFLICT metaphorization by means of military terms and their corresponding classification.

A metaphor has long been under the close study in linguistics and literary criticism. They used to account for a metaphor as an instrument of poetic imagination or as a language characteristic connected merely with words but not thinking or activity. It is the cognitive nature of a metaphor reflected in the theory of a cognitive metaphor that arouses interest of modern linguists. In modern linguistic studies two equivalent terms are used – a conceptual metaphor and a cognitive metaphor. The first stems from the notions of a concept and conceptualization, while the latter is associated with the term cognitivism. In cognitive linguistics a metaphor is stated to structure human's perception, thinking and activity. Representatives of this branch of linguistics regard a metaphor as a means of conceptualization which enables us to comprehend any given sphere of reality in terms of concept structures on the basis of the experience formed in other spheres of activity [2]. Ranging a metaphor among other forms of conceptualization O.S. Kubriakova identifies it as a cognitive process which expresses and shapes new notions and states that it is impossible to gain new knowledge without it. Due to its source cognitive (or conceptual) metaphor correlates with the ability of a human to perceive and distinguish similarity among various individuals and object classes [3, p. 53-55].

The main message of the cognitive metaphor theory can be summarized in the following idea: only interaction of two main knowledge structures accounts for the process of metaphorization: the cognitive source domain structure and the cognitive target domain structure. In the process of metaphorization target domains are structured on the model of the source domain. This procedure has been called metaphor mapping. G. Lakoff and M. Johnson claim that metaphors serve to comprehend nature of a one thing through the terms of another one. They distinguish these metaphors as structural, when one concept is metaphorically structured in terms of another [4, p.15].

This research is allotted to the study of discourse, namely song discourse, as metaphor verbalization is impossible beyond verbal environment. In this research we ground on the N. Arutunova's description of discourse who regards it as a "coherent text in complex with the extralinguistic, sociocultural, pragmatic, psychological factors; it is a text investigated in the context of events; speech regarded as a purposeful social phenomenon or action, as a

component which takes part in the interaction among people. Discourse is the speech immersed into life" [5, p.27].

We define song discourse as a set of lyrics characterized by specific thematic, lexical, syntactical and other peculiarities. English song discourse is globally dominant. The authors of modern lyrics pursue an aim to strengthen the influential effect onto the listener-recipient and evoke some emotional reaction thus they resort to active metaphoric transporting of the terms and notions derived from other types of discourse. And this is the very way how the transformation of the initial nominal meaning occurs and the term itself gains the function of a secondary nomination and joins into the sphere of the new lexico-semantic relations.

Considering the modern model of cognition, G. Lakoff and M. Johnson pay special attention to the metaphor "ARGUMENT – is WAR". "We don't just talk about arguments in terms of war. We can actually win or lose arguments. We see the person we are arguing with as an opponent. We attack his positions and we defend our own. We gain and lose ground. We plan and use strategies" [4, p. 5]. Thus our idea about argument, confrontation or interpersonal conflict is structured by the concept WAR. Though there is no real battle but verbal argument and the structure of a conflict – (an attack, a defense, a counterattack) – reflects it. An interpersonal conflict and a war are of different nature: a verbal discourse and an armed conflict. But we tend to structure, interpret and partially talk about a CONFLICT in terms of WAR.

The universal model within the bounds of which metaphor mapping occurs is defined as CONFLICT – is WAR. We systematize the constitutional elements of the concept CONFLICT as following:

1) the participants of a conflict (names of people whose activity or way of life is connected with military service);
2) the conflict participants' actions (names of the hostilities, maneuvers and processes);
3) the instruments of a conflict extension (nominations of the hostilities means);
4) the place of a conflict extension (military terms of a local semantics);
5) reasons, consequences of conflict participants' actions (nominations of the processes of unleashing and stopping a war).

When studying metaphors and metaphoric verbalization of the concepts in the speech we can't but mention the question of a metaphor classification. Existence of two types of metaphors (language and literary) is indisputable now. A language metaphor which is also called collective, conventional, lexicalized or pattern metaphor is a nominative one. These are merely fixed lexical elements. We perceive and reproduce language metaphors in our speech, rarely paying attention to the fact that these habitual expressions have some figurative meaning [7, p. 31].

To nominate a literary metaphor different linguists and literary critics use a range of notions: poetic, individual, novel, speech metaphor, occasional or style metaphor. As V. N. Telia mentions, literary metaphor is contextually determined: "…it is born and it exists within the context and disappears together with it…" [8, p.194]. That is why one necessitates context for their adequate comprehension and interpretation. In our research we use terms conventional and novel metaphors to differentiate between these types of metaphors.

The foundation of all novel metaphors lies in the linguocognitive procedures of extension (a new element is introduced into the source domain), elaboration (source domain element is specified), reduction (validity of a source domain element is called in question and it is not used into the target domain), combination (some metaphors are combined in one expression).

Let us analyze the peculiarities of metaphorization of the concept CONFLICT by military terms. Firstly we distinguish conventional metaphors which verbalize concept CONFLICT in terms of notional sphere WAR. The metaphoric model CONFLICT – is WAR in English song discourse is verbalized by the range of conventional metaphors reflecting the following constitutional elements of the concept CONFLICT: the participants

of the conflict, the actions, reasons and consequences of the conflict participants' actions, the instruments of conflict extension, the place of conflict extension.

The participants of an interpersonal conflict are verbalized by the expression *soldier*:

"…And baby it's not all your fault
But I'm tired of being a *soldier*…"

(*Martina Bride "Surrender")*[11]

"…Cause my love baby is the truest you've ever had
A *soldier* of love that's hard to beat…"

(*Jordin Sparks "Battlefield"*)

The place of a conflict extension is metaphorized by the military term *battlefield*:

"…With all the illusions, I won't ever be the same
I'm on the *battlefield*, *battlefield* of love…"

(*Lenny Kravitz* "*Battlefield of love*")

"…Everything that can and has gone wrong
I live on a *battlefield*
All around, there's bits of broken heart… "

(*Pearl Jam* "*Lay down your arms*")

The actions of the conflict participants are verbalized through the following conventional metaphoric expressions:

- *fight*

"…Baby why did we get into this
If all we're gonna do is *fight*…";

(*Martina Bride "Surrender"*)

- *surrender, lose*

"…Neither of us wanna raise that flag,
If we can *surrender* then we're both gonna *lose*, we have, oh, no…";

(*Jordin Sparks "Battlefield"*)

- *start a war*

"…I never meant to *start a war*
You know I never wanna hurt you
Don't even know we're fighting for…";

(*Jordin Sparks "Battlefield"*)

- *win*

"…Now there's a gravel in our voices
Glass is shattered from the *fight*
In this tug of war you'll always *win*
Even when I'm right…";

(Rihanna "Love the way you lie")

Among the fragments of English song discourse under review there has been singled out a series of novel metaphors which verbalize the conceptual metaphor CONFLICT – is WAR. Hence following are the examples of novel metaphoric expressions characterizing actions, reasons and consequences of the conflict participants' actions:

"…But *words* cut deep
When you are *defenseless*
And they are *killing me slowly*.."

(*Robbie Williams "Killing me")*

"…*War of words*, *no one survives*
These words of war cut deep inside…"

(*Daryl Hall "War of words*")

"…And I don't wanna fight this war
Bullets coming off our lips
But *we stick to our guns and we love like battleships*…"

(*Chris Daughtry "Battleships"*)

Metaphoric expressions found in the English song discourse vividly illustrate such procedures of cognitive transformations of the source domain WAR as elaboration, extension and combination which result in metaphorization of the concept CONFLICT. The following examples signal about:

1) linguocognitive procedure of extension (a new element in added into the source domain)
”…Why does love always feel like a battlefield
  I guess you better go and get your *armour…* ”

<div align="right">(<i>Nanci Griffith "I live on the battlefield"</i>)</div>

"…I live on a battlefield
  The one where not one single *drop of blood* was spilled…"

<div align="right">(<i>Nanci Griffith "I live on the battlefield"</i>)</div>

"…Baby it's so much of you and me
  To find a little compromise?
  And live our lives in *peace…*"

<div align="right">(<i>Pearl Jam "Lay down your arms"</i>)</div>

2) linguocognitive procedure of elaboration (the elements of the source domain are specified)
”…Oh, there aren't no reason for you *to declare war*
  On the one who loves you.
  The weapons you are using are hurting me bad
  But someday you are going to retreat…"

<div align="right">(<i>Jordin Sparks "Battlefield"</i>)</div>

”…So how *rule out my white flag*
  If you *lay down your arms...*"

<div align="right">(<i>Martina Bride "Surrender"</i>)</div>

"…*Bombs fly through the air*
And I know that we both playing not so fair…"
"…I'm sinking inside
 Can we finally *put our weapons down tonight…*"
"…And the *cannon goes…*"

<div align="right">(<i>Chris Daughtry "Battleships"</i>)</div>

Resume

1. The metaphoric embodiment of the concept is one of the actual areas of focus for the researches in modern cognitive linguistics. The foundation of this branch lies in the study of the concept verbal actualization in light of the mechanisms of conceptual metaphor creation.

2. The conceptual metaphor theory allows to make a distinction between the language terms of expression and the cognitive process of a comprehension of a one phenomenon in terms of another. Within this theory a conceptual metaphor is defined as a transformation of one knowledge sphere information into a different knowledge sphere. In the content of a conceptual metaphor two kinds of information are combined: information of the target domain and information of the source domain which is engaged into its study.

3. Verbal concept is one of the main objects for study in modern cognitive linguistics. The researchers are mainly interested in basic concepts one of which is the concept CONFLICT which is vividly verbalized in the English song discourse. English song discourse which serves as a material of the research is dominant on the global scale. The lyrics of the English songs provide a source of the constant vocabulary enrichment and illustrate the same linguocognitive processes as any other type of a discourse. As the songs appeal to the imagination and emotions of a recipient, the authors widely use a conceptual metaphor to strengthen the impression and the effect of the lyrics.

4. The concept CONFLICT is metaphorized mostly by military terms which describe the participants of the interpersonal conflict, the conflict participants' actions, reasons and consequences of the conflict participants' actions. These associations are verbalized by the range of conventional and novel metaphors. The creation of a novel metaphor is possible

due to the linguocognitive transformation procedures or in other words metaphor mapping.To these procedure we refer extension, elaboration, reduction and combination.

5.   Thus a conceptual metaphor is one of the most efficient means of perceiving the separate cognitive fragments with the help of other notional spheres' instruments. We consider the study and analysis of the concept CONFLICT military verbalization and metaphorization to be perspective in other types of discourse.

МЕТАФОРИЧНА ВЕРБАЛІЗАЦІЯ КОНЦЕПТУ *КОНФЛІКТ* ТЕРМІНАМИ ПОНЯТІЙНОЇ СФЕРИ *ВІЙНА*
(на матеріалі сучасного англомовного пісенного дискурсу)

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Стаття присвячена вивченню процесу метафоричного втілення концепту КОНФЛІКТ у сучасному англомовному пісенному дискурсі, що відбувається за рахунок термінів взятих з інших сфер, а саме, зі сфери ВІЙНА. Виявляється специфіка вербалізації цього концепту за допомогою різних видів метафор: конвенціональних та індивідуально-авторських. Проілюстровано лінгвістичні процедури, що лежать в основі створення індивідуально-авторських метафор.

Робиться спроба проаналізувати роль метафори у когнітивній моделі пізнання оточуючого світу, яка в сучасних дослідженнях когнітивної лінгвістики розглядається як засіб формування понять.

Ключові слова: пісенний дискурс, концептуальна метафора, конвенціональна метафора, індивідуально-авторська метафора, лінгвокогнітивні процедури.

МЕТАФОРИЧЕСКАЯ ВЕРБАЛИЗАЦИЯ КОНЦЕПТА *КОНФЛИКТ* ТЕРМИНАМИ ПОНЯТИЙНОЙ СФЕРЫ *ВОЙНА*
(на материале современного англоязычного песенного дискурса)

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Статья посвящена изучению процесса метафорического воплощения концепта КОНФЛИКТ в современном англоязычном песенном дискурсе, происходящим за счёт терминов, взятых из других сфер, а именно, сферы ВОЙНА. Выявляется специфика вербализации этого концепта с помощью метафор разных видов: конвенциональных и индивидуально-авторских. Проиллюстрированы лингвокогнитивные процедуры, лежащие в основе образования индивидуально-авторских метафор.

Делается попытка проанализировать роль метафоры в когнитивной модели познания окружающего мира, которая в современных исследования когнитивной лингвистики рассматривается как способ формирования понятий.

Ключевые слова: песенный дискурс, концептуальная метафора, конвенциональная метафора, индивидуально-авторская метафора, лингвокогнитивные процедуры.

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