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CONCEPTUAL BLENDING OF MYTHOLOGEMES WITH THE CONCEPTS USED IN MODERN LIFE

Yakhyoeva Gulkhumor Shukhrat kizi

Gulistan state pedagogical institute

Annotation. *The perception and interpretation of the mythologemes occurs in different way for each person according to the national world picture. The article shows a cognitive analysis of lexical features of mythologemes in the example of famous brands and logos, which makes it possible to assess the integration of mythologeme into new concepts connected with daily life.*

Keywords: *mythologeme, myth, cognitive integration, generic space, conceptual blending, the blend.*

INTRODUCTION

The ability of mankind to infer knowledge, draw conclusions, make assessments, and make judgments is the foundation for conceptual blending, often referred to as conceptual integration. In other words, Conceptual Blending is essential to human thought and imagination, both of which are essential to cognitive functions and creative aspects of human cognition. 'Blending theory' and 'conceptual metaphor' theories are strongly interconnected with each other (Fauconnier, 1994), (Lacoff, Turner, 1989). The creators of the Blending theory, G. Fauconnier and M. Turner, sought to explain the function of language in the formation of meaning, particularly its "creative character."

MAIN PART

Conceptual blending can be explained as follows: on the basis of shared elements, the conceptual structures of two unrelated mental spaces (input spaces) connected by a generic space are projected onto a new mental space (a blend), which produces a new emergent structure that distinguishes the blend from the inputs.

A foundation for the cognitive understanding of linguistic devices is provided by the mechanism of conceptual blending. It applies particularly well to cognitive processing of metaphorical meanings with intricate conceptual structures. The issue of this theory's language embodiment is one of the fundamental issues with Conceptual Blending Theory. To summarize, one of the key duties is to list the linguistic terms used during the conceptual blending process.



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The works of G. Fauconnier and M. Turner (2002) contain several linguistic instances, but the taxonomy of linguistic units based on conceptual blending has not been established yet. Our findings have demonstrated that Conceptual Blending Theory can be used to explain a variety of linguistic phenomena, including neologisms, derivative and compound terms, word combinations, phraseological units and linguaculturemes.

Conceptual blending, integration network, emergence structure, two or more input spaces, generic space, and the blend are the fundamental concepts of conceptual blending theory.

This complex network known as conceptual blending involves four mental spaces: input 1, input 2, generic space and the blended space.

The source domain (input 1) and the target domain (input 2) are both involved in the blending process. In source domain we give the concept is being integrated.

Target domains include conceptual categories like emotions, morals, thought, human connections, time, etc. and have a tendency to be more abstract and devoid of physical qualities. Two domains – the source and target – are brought together and connected as the two input spaces throughout the blending process using a generic space.

The generic space provides abstract data that both input spaces share. Since it can offer a tangible foundation for analogy – a comparison of two domains based on similarities – between the source and the target, the generic space is significant. It identifies correspondences between conceptual domains and generalizes over what is shared by input spaces.

A variety of mental areas creates the structure known as the conceptual integration network, where cognitive blending takes place. The network has two or more input spaces that each include data from a different cognitive domain. A tool for simulating the potential emergence of meanings is an integration network.

Emergence structure is the creation of new meanings as a result of the fusion of the source and destination domains. It is the meaning which is bigger than the sum of its component components.

Specific structural elements from each of the input spaces are present in the blended space. The blended space borrows from both inputs while also conducting some alterations that add new, "innovative," meanings.

This means that the mix contains new information not included in any of the inputs.

Two input spaces interact and permeate each other based on a common (general) domain. This achieves partial equivalence between the two conceptual

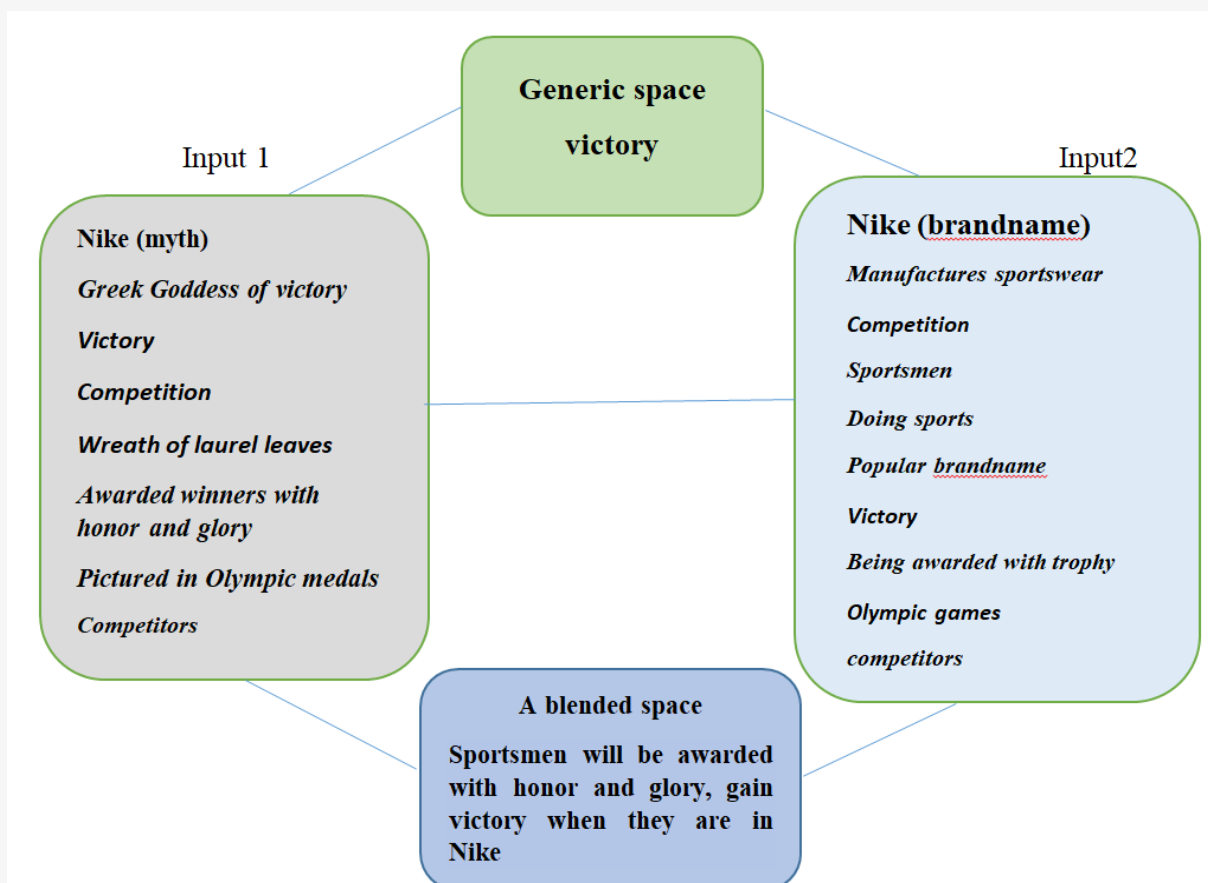


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domains. However, this equivalence has certain characteristics. It contains completely new elements, sometimes inconsistent and incomplete elements. The main principle of conceptual fusion is therefore that the integration of structures yields more than the sum of its parts. New conceptual meanings emerge through the interaction of the two domain and destination thesauri, knowledge, experience, beliefs, cultural background, social status, etc.

The cognitive process known as conceptual integration or blending, according to Ashurova D. and Galieva M., forms the basis for the mechanism of mythologemes. This theory holds that the integration of structures that create more than the sum of their parts constitutes meaning construction. The uniqueness of mythologemes is a result of their intertextuality. The recipient and precedent texts' separate conceptual domains are combined into one on the premise of a mythologeme, evoking a number of associations and new conceptual senses.

The integration of ancient myth into the sphere of modern life in example of the name of a famous sportswear has been revealed and analyzed in the example below:



Scheme 5.

In the Input space, the name of Greek goddess of victory was analyzed. According to the classical myth, Nike (Roman Victoria), as well as her sisters, were



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the closest companions of Zeus, the supreme deity of the ancient Greek pantheon. Nike took on the role of the divine charioteer – in this image she is often depicted in classical Greek art. Nike flew around the battlefields, awarding the winners with honor and glory in the form of a wreath of laurel leaves. As a symbol of a successful result and a happy outcome, Nike participates in all military enterprises, in gymnastic and musical competitions, in all religious celebrations held on the occasion of success. She is always depicted winged or in a pose of rapid movement above the ground; her attributes are an armband and a wreath, later also a palm tree; then – a weapon and a trophy. She then gently nods her head to the winner, then hovers over him, crowning his head, then leads his chariot, then stabs a sacrificial animal, then puts a trophy out of enemy weapons.

In the Input space 2, popular brandname Nike was given for the analysis. Nike is an international company that manufactures sportswear. Today Nike produces many different products for different sports. Nike often acts as a sponsor at competitions and sporting events. The concept of Nike is as follows – "every person is an athlete if he has a body," so the company is focused on athletes of all levels of training, from beginners to professionals. Nike is the most popular sportswear among sportsmen.

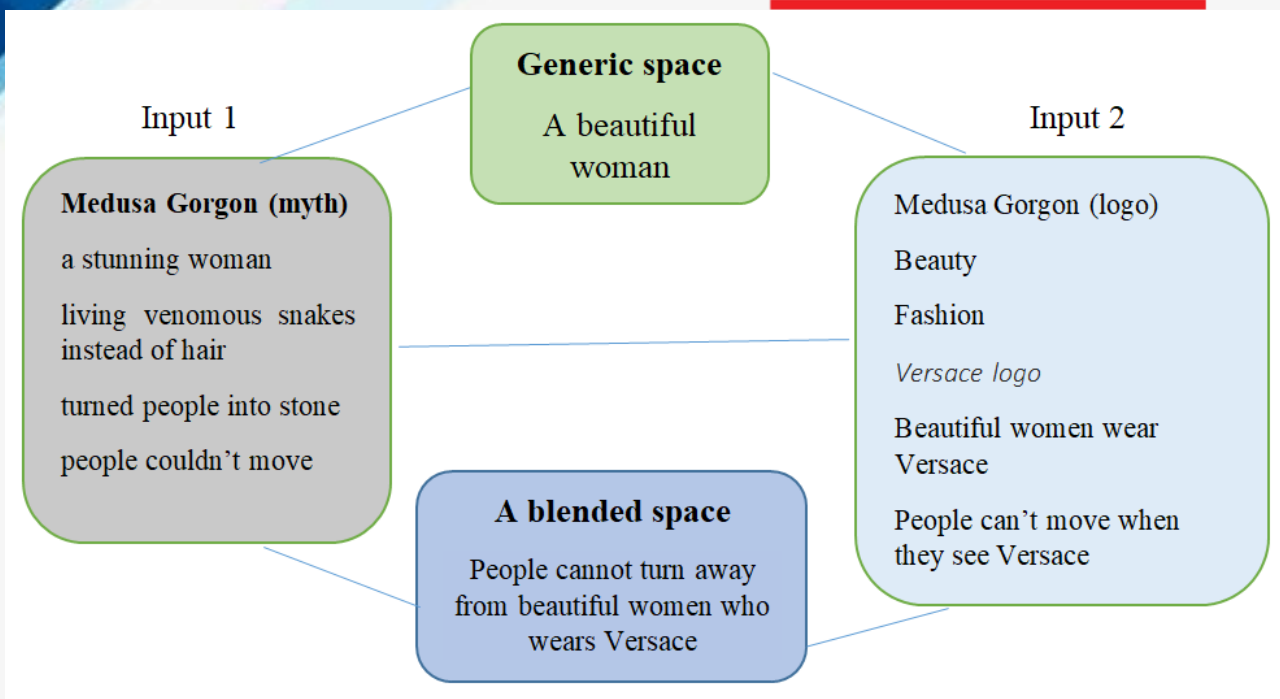
In generic space, notions like competition, winner, victory, glory, honor, awards, competitors are common for both input spaces.

In blended space, analyzing two input spaces, we can conclude that the mythologeme Nike was integrated into the name of popular sportswear, and now Nike is the number 1 sports clothing company in the world, often associated with winners. Sportsmen wear Nike symbolically in order to gain victory in Olympic games. Moreover, wreath of laurel leaves and medals with the picture of Greek goddess Nike are presented for the winners in Olympic games.

The next integration happened with the Medusa Gorgon and popular brand name logo:



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Scheme 6.

In input 1, the origin of the Medusa image in Greek mythology, Medusa is a monster created by the Goddess Athena. In Greek mythology, Medusa, also called Gorgo, was one of the three monstrous Gorgons, generally described as winged human females with living venomous snakes in place of hair. Those who gazed into her eyes would turn to stone.

In Input 2, logo of one of the most popular brand name, the fact that Medusa had snake hair and her gaze turned people to stone may not have made her likeable, but it made her all the more powerful and desirable. The perfect representative of a fashion company whose aim is to create desire. Fortunately, no one needs to be afraid of getting turned to stone any more these days!

In blended space, Medusa represents a woman of such beguiling beauty that she captivated everyone around her. Once anyone looked at her, they could not turn away. Exactly like Versace's fashion logo as she made people fall in love with her and they had no way back. Supposedly, Gianni Versace wanted his designs to emulate the shock and beauty that one feels when seeing Medusa's head for the first time. While others have made additional parallels between the mythology of Medusa and the Versace brand, Versace themselves have given little backstory regarding the origin of the emblem

Conclusion

It should be emphasized once more in order to draw a conclusion that conceptual blending is a cognitive process that involves connecting unrelated ideas and creating new conceptual senses. Additionally, the theory of mental spaces and



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the theory of conceptual metaphors are linked to conceptual blending as a basic cognitive process. Conceptual blending includes two or more input spaces, a generic space, and a blend.

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