ЗАГАЛЬНЕ МОВОЗНАВСТВО

Aliyeva G. M.
Baku Slavic University

ON THE ISSUE OF RHETORICAL FIGURES IN COGNITIVE LINGUISTICS

Although there is a fairly extensive field of study of metaphor in the world, the very fact of constant reference to this topic is proof of its inexhaustibility. On the other hand, despite the abundance of works devoted to the problem of metaphors, they have not fully disclosed all aspects of this problem. For example, there are no studies of historical changes in the structure and use of metaphorical expressions. At the present stage, the cognitive direction of Azerbaijani linguistics has significant differences both from the studies of the Russian and American schools of cognitive linguistics (from where it originated and formed) and from European works. The reasons for the differences and the essence of the direction are that local linguists, not having sufficient knowledge about the cognitive capabilities of the word, often either incorrectly represent the essence of the cognitive direction, especially the cognitive capabilities of metaphors, or apply the analysis given in foreign studies that we have listed to the same metaphors in the Azerbaijani language.

When considering the context of the expansion of the linguistic meaning, the metaphor performs, on the one hand, the function of a conceptual source, or rather a means of the language process, development. On the other hand, the metaphor was an extremely strikingly relevant entity for creating a broad scientific and experimental base for learning, a scientific approach that is in the process of becoming through the accumulation of theoretical and experimental forces. The cognitive-semiotic approach to the transformation of the first and second levels of the meaning of a metaphorical utterance in the presented structure shows the metaphor quite "transparent", this is due to the fact that all the ways of its subsequent interpretation are differentiated within the framework of a particular culture that is under the control of the bearer of this culture, and the metaphorical means is used by the bearer of culture to implement its communicative act. In this case, the metaphor forces a person to give a certain assessment of his role and place in the environment.

Key words: *metaphor, cognitive linguistics, communicative act, culture, rhetorical figures, interpretation.*

The problem statement. Thousands of rhetorical techniques called rhetorical figures were developed in ancient times. Ancient theorists included all rhetorical means in scientific textbooks. In particular, Heinrich Lausberg in his book "Handbook of Literary Rhetoric" gave metaphors a separate place.

Rhetorical means allow you to effectively and convincingly present the content of speech and, therefore, have a strong influence on the listener.

This usually requires more than one word, since this effect is achieved by creating phrases. In addition, although rhetorical figures are closely related to poetry, the reality is different. Consequently, the means of artistic expression or image are combinations created by our language memory, regardless of our desires and desires. And this requires a cognitive approach, and not the usual one.

In the modern era, the universals of culture and language have generated new factors in the context of human development; language factors are of particular importance in this context.

The purpose of the work is to examine rhetorical figures and show them in the context of cognitive linguistics

The main problem. The cognitive view of language has a huge advantage, which means the initiative to retreat from the positivist description of "atomicity" and "physicalism" and to find an important social and communicative determinized structure. Kh.Gadamer writes: "In science, it is the limit of objectification in the essence of the thought (judgment) and the veracity of the discourse. We can see this limit in bringing together the results of cognitive

and semiotic studies in creating their optimal methodological basis in a productive way, in the fact that in the framework of the structure itself, the subjective particles, grains of space are located in the structure, either always participating in them, or eventually dissolving and disappearing in the space of individual misunderstanding" [1, p. 91].

Cognitive linguistics and semiotics at the beginning of the XXI century a) the essence of science in the cognitive period; b) the essence of science in orientation and interpretation; c) the brightly expressed essence of science for the purpose of functionalism and expropriation. The goal of modern linguistics is "anthroprojection", or rather, an in-depth study of the issue in which understanding "man in culture" passes through language.

If in cognitivistics the main key term in the creation of the theory of explanation is interpretation, then in the space of semiotic perception, the first predominance of understanding in a specific material and linguistic reality is absolutely legitimate in the light of the main goals of philological germeneutics.

Cognitive linguistics was formed in the 60–70s of the XX century as a reaction to other flows in linguistics. The development of cognitive linguistics is closely related to the emergence and activity of interdisciplinary cognitive science, which deals with general and special issues of cognition. Under this concept is understood the area of cognitive science focused on the description and explanation of mental processes and language structures. The focus of cognitive linguistics is the study of the interaction between the representation and processing of language knowledge.

The main problems of cognitive linguistics include: features of categorization in natural languages, the relationship between language and thinking (i.e., the use of language reflects the interpretation of the world by the speaker, and this interpretation is limited to words and grammatical constructions at the disposal of the speaker), the boundary space between syntax and semantics – since the meaning is not only lexical units, but also grammatical forms and word order are protruding. Cognitive linguistics is a field of research that deals with the study of language as an integral part of cognition, based on a mental basis.

Thus, language is understood as human consciousness as a cognitive system integrated into a specific achievement and a general theory of cognition. Language is described as a cognitive system on an abstract level, as a mental phenomenon of patterns standing alone.

Semantics plays an important role in the research of cognitive linguistics and is considered in it as a leading force in the functioning of language. To do this, the language by its nature becomes not completely ordered, it is extremely difficult to describe it as some kind of formal system.

Metaphors are the means of artistic description that we use in our speech both in fiction and in everyday life. The language in which metaphors are often used is called figurative language. Metaphors serve to make the language clear, beautiful and expressive, and are a phenomenon closely related to the semantics of the word. The phenomenon of metaphorization arises on the basis of the principle of ambiguity and arises as its consequence. And the presence of this quality allows you to use the word as an expressive and descriptive means. This also happens, first of all, as a result of the metaphorization of words in the text, which depart from their nominative meanings and acquire new meanings in the context. The emergence of a metaphor is associated with the need for imagery of the utterance. There are various sections in the literature on the types of metaphor.

There are many examples of unique metaphors in our rich literature. "Koroghlu", one of the precious pearls of Azerbaijani literature, contains such metaphors as "The Egyptian sword strikes the air", "What does a lion and a fox care", etc. Azerbaijani love poems, couplets and poems are rich in such metaphors:

Ağ xələt bürünər, zərnişan geyməz, \\ *Heç kəsi dindirib keyfinə dəyməz,* \\

Sərdara söz deməz, şaha baş əyməz, \\ *Qüdrətdən səngərli, qalalı dağlar.* (A. Alasgar)

Dağların qarı söküldü, \\ *Axdı, çaylara töküldü,* \\

Abbas deyər, bel büküldü, \\ *Qədd kaman oldu, gəlmədi.* (Ashig Abbas Tufarganli)

Duman gəl-get bu dağlardan, \\ *Bahar gəldi, qar əylənməz* \\

Bu dünya bir bivəfadı, \\ *Gözəldə ilqar, əylənməz.* (Ashig Abbas Tufarganli)

Bahr nəfəsiylə çöllər güləndə, // *Xoş ilham almağa Tircana gəlin* (Aşıq Yanvar)

Qış keçər, yaz qabaqdadı, // *Sevgi ilə naz qabaqdadı,* // *Sədəfli saz ayaqdadı,* // *Darıxma, qardaş, darıxma.* (Ashig Yanvar)

In the verses we have presented, the authors have increased the vitality of the artistic image, tableau or scenery through metaphor. This is one of the most important stylistic devices in love poems. Because ashig's poems are mainly meant to be played on the instrument, and at this time ashig wants to direct the listener's attention to the text he is playing. It is at this time that the metaphorical presentation of the image or object presented becomes very important.

The same ideas can be said for Turkish love poems. Starting from the 14th century, until today, Turkish lovers who created various examples of ashiq poetry were able to express all the subtleties and beauties of the Turkish language in their works. Meanwhile, they were able to create a rich metaphorical system:

*Sazı çala çala ihtiyar oldum \\ Eller yorulur da teller yorulmaz *

*Cefa çeke çeke artık yoruldum \\ Kullar yorulur da yollar yorulmaz. *

*Kerem Aslı'sına yanmış kül olmuş \\ Ferhat Şirin için dağa yol kurmuş *

Mecnun, Leylasına çölde yorulmuş \\ Mecnunlar yorulur da çöller yorulmaz (Ozan Chelebi);

*Ərbabi-cəhalət ordu misalı, \\ Varır bir hücumla elmin üstünə. *

*Qələm, nə durursan, qeyd et bu halı, \\ Palçıq çəkənlər var günün üstünə. *

*Dövrü-zəmanədə bax, noldu işlər, \\ Ayaqdan dönmədir indiki başlar, *

*Cahil fürsət tapdı kamili daşlar, \\ Bilməm nə deyim mən bunun üstünə. *

*Hiyləgər qazancı haramda gördü, \\ Oyunlar çevirdi, vurğunlar vurdu, *

*Sərvətlər topladı, varlığa ərdi, \\ Siyasət yapanlar dinin üstünə. *

*... Miskiniyəm, kimə yazsam ərzihal, \\ İstədiyim günlər hey oldu xəyal, *

Zindana çevrildi nurlu istiqbal, \\ Gəlindi aqibət sonun üstünə (Ashig Sadig Miskin).

Over time, metaphors borrowed from the popular language of lovers or invented by them themselves, petrified in the language and acquired a common form. For example: a cowardly person can be called a hare, a cunning one – a fox, reading a lot of books – a bookworm, a lover – a nightingale. Metaphors can arise based on similarities such as color, shape and appearance, action, state, function and usage. The metaphorical use of words also affects their lexical meanings, giving words a new connotative connotation. Metonymy is a word of Greek origin "metonymy", which means "name change". In the literal sense, metonymy, which has the meaning of a repeated name, is the transfer of the name of one object to another. Instead of a direct reference to an object, other words related to that object are sometimes used, that is, metonymies. It is based on the obvious connection between the dictionary and contextual meanings of the word. Metonymy does not arise on the basis of analogy, but on the basis of comparing two different objects with one. Whether synecdoche is a kind of metonymy in linguistics is one of the controversial issues.

Metonymies, which occupy a special place in the system of metaphors, are one of the means of descrip-tion, which are also used in ashig poetry. It is a fact that metonymy is very limited in the language of classical ashig poetry compared to metaphors and is not as rich as it is in terms of species diversity [3, p. 232].

One of the means of image, which is also sometimes found in the works of ashig Shamshir, is metonymy:

*Köz kimi qızarıb dağlarda lalə, \\ Çağırır nərgizli yaylaqlar səni. *

Taxtadüz *haçandır göz dikib yola, * İstisu *üstündə qonaqlar səni* [Ashig Shamshir].

Metonymies here have specific features that are distinguished by location. Ashig further enhanced the poetism of the poem with metonymy created in the last verses. The expression "lay eyes on the road" in the example is metonymy with respect to space. Ashig created beautiful metonymies to embody the hospitality of people living in Takhtaduz; Istisu (Istisu spring), Takhtaduz (spring).

While some linguists consider synecdoche as a form of metaphor in isolation, others think that synecdoche itself is a form of metonymy. Synecdoche is the transfer of one object over another object on a quantitative basis. That is, for synecdoche, the transfer of part of the object is characteristic. An example of synecdoche is shown in a verse from the poem of our great poet M.A.Sabir.

Tacirlərimiz sonyalara bənd olacaqmış, \\ Bədbəxt tükəzbanları neylərdin, ilahi?! (V.Sultanli)

In addition to being referents themselves, metonymies serve to make the expression more laconic. Although there is an associative connection between lexical expressions and their essence, there is no direct connection. The emergence of metonymies can be influenced by social and cultural characteristics. The idea that metonymies have a cognitive function was first proposed in Lacof and Johnson's theory of "conceptual metonymy" in the 1980s. In addition to being a rhetorical tool, metonymy plays an important role in understanding the essence of the statement. In particular, city, country names, personal names, body members can act in the role of metonymy. "*Moscow and Washington will hold* talks on this problem" in the sentence, Moscow and Washington mean that the governments of that country will negotiate. Thus, the names of cities create associations with the leaders of the country [2, p. 12].

Metaphors are one of the most widespread means of artistic representation in fiction. Ephitet in translation from Greek means "extra". The type of metaphor used to describe a person, thing, or place more forcefully, effectively is called an epithet or artistic designation:

Qılman *tamaşalım,* loğman *kamallım,* Züleyxa *eşqlim, Yusif* camal*lım.*

Məcnunu mən olan Leyli xəyallım \\ Artır intizarım, görünmür niyə? (Ashig Shamshir)

In the given example, it is described with such metaphors as «qılman tamaşalı», «loğman kamallı», «Züleyxa eşqli», «Yusif camallı», «Leyli xəyallı».

Or: *Siyah telə verdin sığal,\\ Mələk misal, a* mah camal*.*

Oğrun-oğrun baxan maral*,\\ Çox gəlirsən xoşa, Nərgiz* (Ashig Shamshir).

Interesting metaphors such as «siyah tel», «mələk misal», «mah camal» have a strong influence in the paragraph from Garayli. In other words, "...metaphors that have been used for centuries, passed from one writer to another, from one work to another, are also found".

The main goal in developing metaphors is to further revive and strengthen the idea [4, p. 148]. In all periods, lovers and folk poets have used metaphors to present the appearance and many qualities of the beauty they describe in a more prominent and emotional way. Ashig Shamshir also widely used metaphors with high form beauty in his poems:

Bəxtəvərin nə qaradır qaşları,* Hüsnü qəşəng güldür,* dodağı göyçək.*\\ Təhri*-yasəməndir o yanaqları,*\\ Nə qəşəng yaranıb buxağı göyçək* (Ashig Shamshir).

The artist has created metaphors here with great skill. «Hüsnü qəşəng güldür», «Təhri-yasəməndir o yanaqları». He likened the face of the woman he praised to roses and her cheeks to lilacs, and by turning real human beauty into artistic beauty, he gave beauty an artistic life. Let's look at another interesting example:

Yanağın bağlarda gül, xalam qızı! \\ Qamətin sərvdir, boyun minarə, * Çin-çin olub, düzülübdür qatara,* Tökülüb üzünə tel, xalam qızı*!* (Ashig Shamshir)

Three metaphors are used in this example. Shamshir compared the cheeks of the beauty to roses, her stature to a cypress, and her neck to a minaret. It should be noted that all three metaphors come from classical literature and the artist presented them in a new way in his own way. Ashiq very skillfully used metaphors as a type of metaphor.

Conclusion. Words with figurative meaning are part of the conceptual system of language. For this reason, sometimes the metaphors and phraseology given in the text have no equivalent in another language. There are some metaphors that have already been molded into a phrase. These expressions are also called terminological phraseology.

Phraseological combinations are stable word combinations, so all words lose their original meaning and express one meaning as a whole.

Figurative words express an abstract meaning and have a complex semantic structure, which distinguishes them from other combinations. Therefore, psycholinguists believe that understanding idiomatic expressions is sometimes difficult. The advances made in cognitive sciences, the cognitive approach have made valuable contributions to the understanding of the essence of figurative words and abstract ideas in the text.

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Алієва Г. М. ДО ПИТАННЯ РИТОРИЧНИХ ФІГУР У КОГНІТИВНІЙ ЛІНГВІСТИЦІ

Хоча в світі склалася досить велика область вивчення метафори, сам факт постійного звернення до цієї теми є доказом її невичерпності. З іншого боку, незважаючи на велику кількість робіт, присвячених проблемі метафор, вони до кінця не розкрили всіх аспектів цієї проблеми. Наприклад, немає досліджень історичних змін у структурі та використанні метафоричних виразів. На сучасному етапі когнітивний напрямок азербайджанського мовознавства має суттєві відмінності як від досліджень російської та американської школи когнітивного мовознавства (звідки воно виникло і сформувалося), так і від європейських робіт. Причини відмінностей і суть напрямку полягає в тому, що місцеві лінгвісти, не володіючи достатніми знаннями про пізнавальні можливості слова, часто або невірно представляють сутність пізнавального напрямку, особливо пізнавальні можливості метафор, або застосовують аналіз, наведений в зарубіжних дослідженнях, які ми перерахували, до таких же метафор в Азербайджанській мові.

При розгляді контексту розширення мовного сенсу метафора виконує, з одного боку, функцію понятійного джерела, а точніше засоби мовного процесу, розвитку. З іншого боку, метафора була надзвичайно разюче актуальною сутністю для створення широкої науково-експериментальної бази експериментального навчання, наукового підходу, який знаходиться в процесі становлення шляхом накопичення теоретико-експериментальних сил. Когнітивно-семіотичний підхід при перетворенні першого і другого рівнів значення метафоричного висловлювання в представленій структурі показує метафору досить «прозорою», це пов'язано з тим, що всі способи її подальшої інтерпретації диференціюються в рамках тієї чи іншої культури, яка знаходиться під контролем носія даної культури, а метафоричний засіб використовується носієм культури для здійснення свого комунікативного акту. У цьому випадку метафора змушує людину дати певну оцінку своїй ролі та місцю в навколишньому середовищі.

Ключові слова: *метафора, когнітивна лінгвістика, комунікативний акт, культура, риторичні постаті, інтерпретація.*