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ABOUT COGNITIVE-CONTEXTUAL-DISCURSIVE ANALYSIS OF ONOMASTIC UNITS IN AZERBAIJANI AND TURKISH FAIRY-TALES

Abstract: *Article deals with the research of onomastic system of personal names in the Turk folklore. The detonation of names in the fairy tales based not only on certain or imaginary names but it is found in the cultural – historic and in the mythological contexts.*
Key words: *fairy-tales, cognitive, contextual, discourse analysis, onomastic concept.*
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The object of the research is a fairy – tale as a national concept and the cognitive form of which is little studied and generally have value in the Turkish fairy-tales. In spite of the being part of the national concept, the concept of the tale is the literary concept as well. "Literary concept is the complex of both of them. And the psychological category is common for all of them" [4, pp.3-15]. The main unit accepted in the cognitive linguistics as lexis is a concept. The lexis and the concept having some singular former have different features as well. In this way, as the concept has joint components (conceptual features) and semis (semantic features), then, lexis has the unity of the semantic combinations of semis. That`s why the word relating to poly-semantic is considered as the concept of different forms. And so, concept is the semantic formation of the lingua cultural features reflecting ethno cultural characters. In the cognitive linguistics are occurred in national, group and individual forms of the concept. But, from the other point, the concept of thinking is always the ideal and real abject and somehow acts beyond the boundaries of the meaning. At the first sight, the position of the comprehension is different. A newly formed matter does not indicate the phenomenon beyond it. It is the last goal of the literary text. But one must not always agree with this point. So, in many cases, the fairy-tale reflects events apart from itself and giving them a poetic form presents them to a reader. In conclusion, "the character of the art form of concept connects with the perceptible concept form and carves their meanings out of the borderline [4, pp.11-12]. The architectonic centre of any fiction text in the writer`s personal activity. With a creation of a new option about the theory in XX century, the creator himself analyzing his individual point of View hands it as an example to the audience. Mean while, in order to inform his idea to his reader he can easily choose the esthetic elements of his point. It is natural that those elements are the author`s individual style of writing. Sometimes the concept of the folk is revealed by analyzing some of the folklore features of an art style. That time the opportunity of a fairy-tale increases and it can give various paradigms of seams' in the frame of one text, and that specific character refers to verbs, but they can be seen in onomastic, units as well.

The object of the researched work is finding out the usual forms of intercourse and demanding the key role of one of the onomastic single concepts. The mentioned feature of the literary text requires the language features, to learn the word group's thoroughly. So, if the structural analysis of the onomastics unite is to reveal the mutual relations inside the system, the cognitive analysis serves to show the attitude of the native speakers to the language thinking. The mental system of the onomastic units is determined by the conception of the semantic structure of the name (noun) and by representing the onomastic system of the communicative activity of the native language

bearers. The main body of the onomastic unit is the name giving and analyzing it in two ways – diachronic and synchronic ways. Both of these means can be these means can be used. The diachronic analysis of the name helps to reveal the significance of the meaning in the root of the concept.

The obvious feature of the main body of the concept is to express specific significance of the name bearers. That conceptual meaning always exists inside it. At the same time cognitive concept lays are saved in the main body. Revealing the formation of the text, the role of the author`s outlook is great. The initial formation of the onomastic concept is a collective and individual thinking; exactly, that is expressed in the human`s onims and in semantic models reflecting common and individual options to the real objects. Its individuality is revealed by the morals reflecting in human`s thinking (the national self – determination, morality, historic memory, mentality) and by specific appearance in onomastic units. Onomastic concept is the encyclopedic and language knowledge of the person proper names and determination of semantics providing certain knowledge of comprehension. Thus, the onomastic concept adjoins the concrete, verbalized onomastic means of intercourse. And that generalizes their using and causes everyone to know. But only one type of the onomastic concepts is without support because of the individual thinking. In the text used with the onomastic unit appear different lexis-semantic variants, changes from narrow to wider meaning and finds seme inside seme. Observations' show that the onomastic units possess stronger meanings and not having lively state requires to actualize the meaning, to change from one seme to another and claims individual – stylistic ability of the creator of the text.

It is natural that the main function of the proper names in the literary speech is connected with the semantics, but literary meaning manes actual cultural – historic information and complex's of various associations is more complicated in comparison with appellatives', this creates various imaginations in person`s thinking and having a special place in human`s society, characterizes nation`s culture, national character, national behavior, moral value and mentality and for this reason the analysis of proper names cause semantic difficulties. The goal of the research work is to determine the maximum level of the mentioned concept in the structure of language units, to describe their semantics and to create natural, age, gender, social features of the concept. For expressing the onomastic concept in the literary text there, exists various means. Because any, concept can be verbalized on different levels` via language units. But, at the same time, there are transcriptions, orthoepy, morphological. Word derivatives as one single standard in must be kept in one or another form in the literary text.

An onomastic unit has synonymic features as a concept as well. This is the third category (gat rank, stage) in the literary text concept that is reflected in people`s thinking dashingly. For example, the author writing any work can use in his text the names of areas once existing in different times. But the readers cannot have any imagination about them. So, the onomastic unit concept is the characteristic category for the individual style (It doesn`t concern names of persons). The forth category of the onomastic concept is a word formation. This category exists in all the languages. It means that they assume in the word formation as lexemes. But again, the cognitive category of those lexemes will be "the name" a new concept.

Every nation creates its own methods for using the individual names in the literary works. "The use of the names is based on the specific period of time, on the literary tendency, and it the same time one name can be used for different purposes" [6, p.54]. Literary onomastics is the objective description of the subject and is carried out on the onomastic norm as a game" [5, pp.34-40], and "finds the reflection of the world with the help of the names and this is the magic and the mystery in the work of art [8, p.112].

The proper names having no logical and connotative meanings acquire semantic and emotional potential in the literary text by transforming the characters [3, p.163]. Thus, the writer`s desire to use proper names in his literary work, after all, helps him to create bright and unexpected character. Mentioning it we convince that many of the researchers do not identify above mentioned with the names of the well-known historic, characters. For Karpenko the literary character`s name is the name invented by the author himself. [5, pp.34-40]. The historic names are real and are used only to determine certain historical true events. But for V.N.Mikhaylov`s opinion the names of the historic persons having internal potentially semantic – expressive possibilities can change into the elements of the literary forms [6, p.91]. But for our opinion whether real or fabricated names by the author must be analyzed. Because each of them before appearing in the novels and in the fairy-tales passes through the author's analytical selection and thinking and then becomes one of the parts of the subject matter or even the leading direction for use. And sometimes the anthroponomy (the name of the historic person) used by the author possesses the complicated semantics and that semantics appears in the text and provides the meaning integrity of the context. For example, Shah Abas is known in the Turkish fairy-tales as a positive and as a negative character as well. There are few ideas of his positiveness and that historic name semantics fortifies in our memory and appears in the novel. The

main reason of it is that, that there existed two Shah Abase`s in the history. The negative point of the character is more consolidated in the readers` memories. In the written Turkish works one can frequently meet this literary character, but in spite of his official "duties", in the novels he is the only the history. And only after that the reader perceives the truth in the text. Hence, the folklore text "gives less than it is demanded, and understands the idea of the text" [4, p.11]. Just then the hidden semantics revels. For P. Stockveld`s opinion in the cognitive analysis of the text the meaning himself and modify the process of changing's [7, p.8].

Two ways of the anthroponyms unit concepts can be mentioned: I – way is the form, the concept to the text, and II way is from the two texts to the concept. Despite of the differences of these ways, the result will be the same. The anthroponyms concept has the special position. It is closely connected with the human`s national culture, national character, human`s behavior, mentality and for this reason it can be perceptive and can bellow in 2 directions; I is to learn the nation`s conceptual thinking, and by analyzing the concept of the moral culture to reveal the self – determination of the nation; II is the analysis of the inner peculiarities of the concept. The anthroponyms concept of the text is reflected in the self – determined form and depends on the writer`s individual style as proper noun – character - theme. As the ethnic folklore, fairy – tales of the Oguz Turks are the Symbol of the culture and reveals also as an ethno symbolic discourse. Azerbaijani and Turkish Turk fairy-tales reveal as representatives of the folklore genre, and their texts play the important role to learn the world`s language and other conceptual aspects. This fairy – tales store the information of the world and identifying the knowledge and imagination explore the functions of the language units and determine their cognitive structure. At this period the text reveals as the connection of the language and culture. Only in the text we can determine the cognitive structures and explain the function of language signs in the position of the mental processes. In modern linguistics intending to verbal and a verbal means of "the cultural memory is very important for language users to study the advantages of the fairy-tales". In Azerbaijani and Turkish fairy-tales the national social-historic experience, the folk traditions, ethic norms, moral values, imaginations having deals with the symbolic nature are not clearly seen in the rituals. In the folklore language consider ting extra linguistic parameters of the nouns we can approach the analysis of the folklore text. And here, the goal is to study the folklore text by means of the cognitive-discursive and conceptual analysis and to learn the semantic reconstruction of the proper nouns in the world`s myth epic view (keeping their new forms), and to learn their national morality via using the style of the nouns in the fairy-tales texts. The onomastic units appear in the fairy-tales (as in any text) to indicate the nation's culture. The name as the real and irreal world pattern, changing into the symbol of the national culture is used for the description of the nation`s feelings, emotions, thought ethic and aesthetic values. In general, the images of the onomastic units in the folklore are very strong. The structure of too text in the fairy-tales is constructed so that onomastic unit here is not only the sign of the language, but is Changed into the world motion of the whole nation. Existing as a ritual and being only the concrete actual form only for one nation among the others onomastic units first of all regards to the text`s rhythm and strengthens the cognition and has the effective influence on the reader. In Azerbaijani and Turkish fairy-tales mythological characters whether they are real or irreal (not depending they are positive or negative) yet they are represented as the nigh-level work of art and have strong aesthetic position. For example: In all Azerbaijani and Turkish fairy- tales the heroes in order to achieve their aims, and gain the wished object they recourse to the fairies, ogres living at the "Gaf" mountain.

We can`t say anything about the existence of that onomastic, it`s geographical location, yet it takes the central position as a mythological character. Or, the orphan girls or girls grown up with the step-mothers resort to the Hags, to Jinn witches, and they help them, award them, but punish those negative characters. It`s interesting, that the names given to the fighters for justice are considered as negative characters for their siveness of the text. Notwithstanding, that the aesthetic standard of the text is created on one side by expressive, emotional and stylistic means, on the other side it is connected with the text figuratively and emotively. The state of irreal figurativeness (mythological) creatures certain aesthetic ideal of real world. (For example: in the Azerbaijani fairy-tales the bird – Zumrud (Simurg), in the Turkish tales the bird-Zumruduanka sets free the hero from the dark, magic, irreal world to the light, existing and real world…). While emotiveness reveals, their feelings, their inner emotions. Under the available linguistic and extra linguistic influence onomastic units in the tales create mutual lyrical emotions among the characters. But the main function of the fairy-tales is not only the aesthetic influence, but mythos-ritual influence as well it is natural that nowadays the fairly-tales have last that function, and for that reason, they exist only as an example of a folklore and their main function is their aesthetic influence Depending on its communicative position one and the same fairy-tale can be actual in different forms (variants). These different appear by means of onomastic units. To our opinion if one of the tales keeps the initial form of the name, while the others cinder the social, economic, cultural-historical changing influence the name and undergo it to

changes. Paying attention to the etymological features of the name we can define which one is ancient, and it was long ago confirmed in modern onomastics. But for the defining how much etymology influences on the development of the expressiveness, type of the character and of there is some need to define it. In fairy-tale texts onomastic units do not act simply as the name of the character, depending on the context, becoming summarized they act as the Turkish mythological symbols. Inside the text the semantic area of the onomastic unit is not of the same type. It consists of some differentiations and can be classified as conceptual (philosophic, comprehension of the world), denotative (the information via the name) and emotive (to found high leveled emotionality). These aspects defining the category of the name create independently and give opportunity to analyze the function of the names in the fairy-tales. At that period the text acts as the clue for the interpretation of the name regarding to the common meaning of the text (depending on the information brought via the text we can open explicit and implicit meanings of the world. The onomastic unit of the semantic area is characterized as to denotative aspect. It means that for the noticing the mythological image to the semantic area the name is changed into the denotative aspect. This trace we can see in several patterns:

1. Acquiring reality by concrete, existing ononmastic units ("Kal Ali bey");
2. Expressing mythological images by real onomastic units that element ("Crazy Osman bey", "Xatmajic and Yusifjug"; "Tan-tan Pumpkin"; "Fatima", "A Boy on a white Horse", the character of Muhammad in Azerbaijani fairy-tale);
3. Expressing reality by imaginary characters: Dwart; Kaloglan, the Bald, Goggle-eyed;
4. Expressing mythological characters telling them by onomastic units (the bird – Zumrud, the bird – Zumrudanka, the mountain "Gaf", "Eshmenap", in

"Fatima and Kiyavi"– the characters of Gurugumash, Dazgiz, bald Ashir, large –toothed Bashxanim…).

While analyzing the models we can notice that; in the first pattern the category of the time and the name are opposite to each other; in the second pattern the name changes the category of the time; in the third pattern onomastic unit category pulls of the boundaries; in the forth pattern neither the time nor the name categories have no boundaries. Onomastic units can leave denotative poles and go into the emotive pole this time the expressive possibilities of the onomastic units increases.

Analyzing all these we see that the roles of the semantic area, the structure of the meaning in the fairy-tales are great. So, such analysis helps to study the modern cognitive – discursive and conceptual approach to the concrete language units and gives us opportune to to take into consideration their semantic peculiarities. On the other hand, learning modern entropy linguistics (the field of science studying evolution of the human`s mentality, the attitude of a person to the language study by the language activation and ethno cultural, ethno psycholinguistics must be studied on mutual relations. It is noted that anthroponomy are the most changeable, having mono semantic features, don`t work on synonyms and permanents enriching part of the language. Despite, anthroponomy are the leading language units and they always close to the themes of the text are used with the characters, and "they conduct precisely the life of their characters – hearts, their life condition and their opportunities" [1, p.320]. And for that reason the analyses of the concept gives possibility to open widely. The semantic resources of the language forms white observing the concept the nucleus and the periphery differ. The nucleus is the range of vocabulary mean ting of lexemes' (lexis), and the periphery is the connotation, association of the exams are subjective relations with lexis.

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