ФИЛОЛОГИЧЕСКИЕ НАУКИ

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SYNONYMİC FEATURES OF POSPOSİTİONS İN AZERBAİJANİ LANGUAGE

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Summary. Postpositions give words a new meaning, which is due to their internal lexical meaning. From this point of view, the postpositions may also reflect various semisological phenomena, one of which is synonymy. Synonyms of postpositions are not equal with synonym of independent lexical meaning. The synonym of the postposition is not based on the independent lexical meaning, where functional synonym is derived. In this regard, the synonym of the postpositions is determined by its pure functional-grammatical position. The article explores the synonymic properties of likeness postpositions "kimi, qədər, tək"(like, as), direction postpositions "tərəf, doğru, sarı, qarşı"(to, towards), distance postpositions "kimi, qədər, -dək, -can, -cən"(till), affiliation postpositions "aid, dair, məxsus, haqqında, barəsində"(belong, about, related).

Резюме. Послелоги придают словам новое значение, что обусловлено их внутренним лексическим значением. С этой точки зрения послелоги также могут отражать различные полусологические явления, одним из которых является синонимия. Синонимы послелогов не могут быть синонимами независимого лексического значения. Синоним послелога не основан на независимом лексическом значении, здесь в основном имеется ввиду функциональный синоним. В связи с этим синоним послелогов определяется с его чисто функционально-грамматическим значением. В статье исследуются синонимические свойства послелогов, определяющих сходство "kimi, qədər, tək" («Как», «подобно», «наподобие», «такой же, как».), определяющих направление "tərəf, doğru, sarı, qarşı" (в, на), определяющих расстояние "kimi, qədər, -dək, -can, -cən" («до»), определяющих принадлежность "aid, dair, məxsus, haqqında, barədə (barəsində)" (о, обо).

Key words: postpositions, likeness, distance, direction, shades, synonyms
Ключевые слова: послелоги, сходство, расстояние, направление, оттенки, синонимы

Introduction

The colorful and rich relationship between grammatical meaning and grammatical form manifests itself, one of which is synonymy. Synonym is a broad language fact, encompassing all language units that have a certain form and meaning. Of course, not only lexical, but grammatical meanings should also be taken into account. Therefore, synonyms should not be considered merely lexical words. In this context, the definitions of synonyms are often not accurate. For example, "Synonym is a semasiological event that calls for and distinguishes reality by various forms and associated with the same thing, event, sign or movement" (4,7), what is missing from this view is that only lexical words are meant here. However, the auxiliary parts of the speech also have synonyms. Therefore, when speaking of forms and content relationships in words, including synonyms, it is important to note the general grammatical features that include both lexical and grammatical meanings.

Every word used in the communication process is an expression of thought to some extent or another. The auxiliary parts of the speech play a role not only in linking words with each other, in forming different grammatical meanings, and in creating certain lexical-semantic meanings. In this respect, the locations of the auxiliary parts of speech are determined by their grammatical function, postpositions adds some meaning to the word or sentence that it belongs to. The use of auxiliary parts of speech in a specific syntactic environment is directly related to this feature.

Within the auxiliary parts of the speech, the postposition differs from the others by its specific features, as it adds a certain meaning to the word attached. In addition to the word, it acts as a member of the sentence and can also take on some grammatical formulas. These features are related to the fact that the postpisitions have certain logical meanings compared to other auxiliary parts, it means, although postpositions do not mean lexical separately, they still hold relevant meaning.

Note that although other auxiliary parts of the speech have different types of meanings, in fact it is a functional division that is not related to meaning, because conjunction and moderations either execute or reinforce any meaning in a word or sentence. The postpositions give them a new meaning, which stems from their internal lexical meaning. From this point of view, the postpositions may also reflect various semisological phenomena, one of which is synonymy.

Obviously, synonyms of postpositions are not same with synonyms of the words with independent lexical meaning. The synonym of the postposition is not based on the independent lexical meaning, where functional synonym is derived. In this regard, the synonym of the postpositions is determined by its pure functional-grammatical position. (16, 9).

The combination of postpositions in different

meaning groups is based on the fact that they are synonymous. Although postpositions in these groups are usually interchangeable, this is not always the case. This is due to the origin of these postpositions, the peculiarity of the meaning group, the characteristic of the words they join, and so on. This difference can be seen clearly when comparing different groups of meanings.

Synonyms of postpositions

1. Synonym postpositions that express similarity. They are postpositions such as "like, as" ("*kimi, qədər, tək*"). These postpositions that related with words in nominativ and genitive can sometimes be used interchangeably. For instance: *As you can see, these salty deserts should be as green as our developing villages* (S.Əhmədov).

The "as" (kimi) in this sentence can be substituted with the synonyms mentioned (*qədər, tək)*. But the postposition " *qədər*" is not successfull as others due to replacement ability. Even in most cases this replacement is not possible. For instance: *Gulgaz preferred not to argue as (kimi) her mother did (M.İbrahimov).*

In this example, the postposition "kimi" can be substituted for postposition "tək", but this rule does not apply to postposition "qədər". Postpositions "kimi" and "qədər" are synonims. But there is some differences between their meaning. Thus, if postposition "kimi" means a qualitative comparison, postposition "qədər" compares quantitatively. (15, 117). In our opinion, we should look for the reason for the lexical-semantic meanings of the lexical units in which these words are isolated. Thus, although there are different opinions about the origin of the postposition "kimi", we consider the conclusion of Zeynalov more accurate. According to the author, the word is similar to the word "kip" (tight). This idea comes from M. Kashgari's work "Divanu Lugat - it-Turk". Here the word "kip" has two meanings: mold and similar (7, 302).

So, the same word used in our language today is taken from the appropriate version of the word "kip" and that is why as postposition it gives compare meaning to the word attached. The postposition "qədər" is of Arabic origin and means quantitative. Because the quantity itself also has a concept of quality, these words can be interchangeable in the postposition function. However, the initial semantics distinguish them from certain situations.

As for the third word "*tək*" isə Researchers point to the fact that it is used in the form of an "tağ" (arch) in ancient monuments in two ways: 1. Similar, appropriate, 2. *To touch* (18, 428). A. Rajabov notes that this word is used in several meanings in the monuments of the Gokturk: 1. Comparing, 2. Time, 3. Last place, 4.similarity (12, 443-444). As you can see, this word is used in the modern language to mean both postpositions "tək" and "dək"(like, as). First of these is synonim of postposition "*kimi*". Therefore, alternatives "*kimi*" and "*tək*", which have historically been the same, have a higher chance of replacement. From this point of view, it is possible to easily use "*tək*" instead of the suffix "*kimi*" in the above two different sentences.

It should also be noted that in modern spoken language, as well as in oral folk literature works– postposition "*tək*" is also used in the form "*təki*". The famous couplet of M.P.Vaqif "Günəş təki hər çıxanda səhərdən" ("Every morning as the sun rises") also gives a basis for this statement. In some modern dialects, even "təkin", "dəkin" (like, as) forms are used (1, 26).

Interestingly, some researchers also point out that the postposition "təki" has time meaning. Q.Kazımov *along with "tək" presents postposition "təki" separately, notes that they are synonims signifying compare, similarity and time meanings and* references I.Malikzadeh with such sample: *Ayaq səsləri eşidən təki gözlərini açdı(She opened her eyes as she heard foot steps)* (8, 340). However, it would not be appropriate to present this form as an independent postposition. In our opinion, this form is a dialect variant of the postposition *"tək"*.

Note that in our language, there is also postposition "ca" that this morpheme, which is homonym, gives different meanings to the word. This postposition connects with nouns in genitive, dative case and creates different meanings with different cases. The linguistic literature shows that this postposition is synonymous with various postpositions. Firstly this postposition is synonymous with the morphem "*ilə*" (along). Məsələn: *Nə gözəldir yol boyunca söyüdlər (How beautiful willow trees along the way). (S.Rustam).* We can replace postposition "–ca" with morphem "*ilə*" (along).

By the way, there is no exact idea about the word "boyunca" (along) in Turkology, including Azerbaijani linguistics. Some researchers consider this word as a postposition.(5, 97). Turkmen and Uzbek researchers also use this word as a postposition. (21, 487; 22, 497). A.N.Kononov calls this word "postposition-name". (17, 326). F.Zeynalov accepts it as postposition. He wrote about it: *"the postposition "Boyunca" (along) requires the word preceding it be in indeterminate genitive case*. It reflects a number of syntactic relationships after its merger. This postposition creates an equally active relationship both between names, and names and verbs."(15, 93).

It is well-known that in our language there are words such as "təkcə, bircə" (one, only) that act as moderation, both in whole and in the form of the second component. However, there is no such fact in the postpositions. That is, the fact that the two postpositions come together and create a new complement does not appeal to us. Thus, researchers who use the word "boyunca" (along) as a postposition also consider the word "boyu" (along the way) a postposition. When it comes to the word "boyunca" which is associated with a particular word, here "*boy*" is the root of the word, -u affixe affiliation, -n- connecting consonant, -ca is postposition. Because no matter what they think, that word retains the figurative meaning of the original semantics.

In the second case postposition $-ca^2$ acts as synonym of the postpositions "*kimi, qədər*" (like, as) which means comparison. It is fact that postpositions

"*kimi, qədər*" relate to nouns in nominative and genetive cases, while postposition –*ca²* relates to only nominative case. For instance: *Dəryaca ağlın olsun // Kasıb olsan, gülərlər (Although you had the mind up to the sea.// If you are poor, you will be ridiculed)* (bayati). Here we can replace postposition –ca with "*qədər*".

Finally, postposition -*ca²* acts as synonym of postposition *"görə"* (according) in the third case. In this case, that postposition creates the basic, referenced content. For instance: *İsmin quruluşca üç növü var(There are three types of noun according to its structure); Feilin mənaca növləri zəngindir(the types of verb according to its meaning are rich)* and etc. Need to say, the content of this postposition is ineffective compared to others.

2. Synonyms of distance postpositions. It includes postpositions "*kimi, qədər, -dək, -can, -cən*". The first three of these postpositions were announced shortly. However, it should be noted that the quantitative content of the postposition "*qədər*" can serve as a basis for the formation of both similar and distant postpositions. we can say the same about th epostposition –*dək*; As mentioned above, this word has two meanings: 1. similar; 2. to touch. The first of these meanings is the basis for the creation of a comparative, comparable content, and the second, a distance-based postposition.

In Turkology, it is shown that the postposition –*can, -cən* has historically been derived from the word "*çağ*" (age). (15, 110). H. Mirzazade notes that the two variants of this postposition –can/-caq are worked out in parallel. (11, 199). On the other hand, it is noteworthy that the postposition was used in the Azerbaijani language in the eighteenth century. (14, 331). It seems to us that there is a need to look for a connection between postpositions -*can, -cən(till)* and morphem "*tən*". It is well-known that in our modern spoken language, along with the word "*evəcən*" (till home) we also use the word "*evətən*". The word "*Tən*" means something equal in our language. In our opinion, this word contains both space and time distance in the sense of equality. Therefore, all four of these postpositions, which represent the distance content, are functionally and semantically synonymous with each other. For example: *Qonaqlar yeni əkilmiş sahəyə **qədər** (kimi, -dək, -cən) getdilər(The guests went to the newly planted area); Onlar axşama **qədər** (kimi, -dək, cən) çalışdılar.(They worked until late at night)*

3. Synonyms of direction postpositions. It includes postpositions "*tərəf, doğru, sarı, qarşı*". It is not difficult to imagine the initial semantic meaning in these words. The Arabic word "*tərəf*" refers to spatial content and is used in our language as both a noun and a postposition. In fact, sometimes, instead of the first word, the use of this word in the dative case (*evə tərəf – ev tərəfə*) is also related to the meaning. The word is used as a noun, either as a combination *(bizim tərəf, hər tərəf...)* or as a combination of words *(tərəflər razılığa gəldilər),* which have different meanings. Note that as a postposition, this word already has a different lexical meaning in relation to another word, or rather, it adds directional meaning that is directly related to the

original meaning, that is, the meaning of place.

In this synonymic sequence, both "doğru" and "sarı" (to) postpositions have spatial content in their initial semantics. Bu məzmun həmin sözlərin həm birinci, həm ikinci komponenti ilə bağlıdır. This content is related to both the first and the second components of these words. As is well known, historically, the Turkic languages have been affix with the direction content- *qaru, -qərü, -ru, -rü* (19, 281-282). This affix was presented as dative case affix. This affix participates in the formation of the concept of place orientation in the context of the direction, and the relevant words derived in this way are also active in our modern language. The words *"Ora, bura, içəri, geri"* (here, there, in, back) are of this kind. In some Turkic works, postpositions of this type are referred to as "-ra, -ru" adverb group postpositions. (20, 495).

Although there are different views on the etymology of the postposition "doğru"(to) most turkologists are of the opinion that the word meant "to touch". Researchers note that this postposition does not exist in ancient Turkic monuments (13, 36), but the fact is that the relevant adjective is used in these monuments (9, 106). In our opinion, both the lexical unit with the spatial content and the directional affix are combined and strength. Therefore, the postposition formed from that word forms exactly the directional content.

However, it is important to say that the concept of direction itself is quite meaningful, and in different semantic shades the direction can act as general content, where space and time are leading. burada məkan və zaman aparıcı yerə malikdir. The same applies to the postposition "*doğru*". Thus, this suffix forms temporal meanings when conects with words expressing time. For example: *Axşama doğru hava soyumağa başladı.* (By evening, the air began to cool.) Unless the postposition is used here, there may be inaccuracies in the contents of the sentence, or when used without the postposition and case affix, there may be differences in the content, therefore, the postposition at this point serves to clarify the timing.

The synonym of "*Sarı*" (to)in the same context is also related to the origin of the word. In our modern language, this postposition has space content. There are different opinions in this regard in Turkology, but I think that Zeynalov's judgment according to V.V.Radlov is more logical. According to the author, the postposition "sonra" has historically been the product of the combination of pronoun "sən" (you) and the morpheme –ru which means direction.

This postposition participates in the creation of other meanings in the modern spoken language, especially in the dialects; thus, creates reason, purpose motives conecting with nouns in instrumental case and acts as a synonym of postpositions "*yana, ötrü*", sometimes "*görə*" (for). For example: *Mən uşaxdan sarı gəlmişəm(I have come for the child); Görrəm çox darıxırsan uşaxlardan sarı* (I see that you are missing for children) (10, 22).

One of the postpositions with directional content is the word "*qarşı*"(to, against). When referring to this postposition, it is referred to as one of the postpositions

pointing towards a particular object (15, 119). This word was formed in Turkish later as well as in the Azerbaijani language. For most Turkologists, the word has historically been derived from the verb "bax" (watch).

This word, which differs from previous postpositions in terms of origin, is also differs for synonymous specialities. Researchers note that this postposition creates different meanings: a) expresses the content of competition without any contradictions; b) denotes direction-oriented content without any conflict; c) express the exact opposite; d) represents the content of the competition; d) denotes conflicting referral content (6, 225-226). Some Turkic languages are even mentioned as expressing time and an abstract concept (15, 121). In some works, however, it is shown that the postposition created only the content of confrontation and conflict (8, 341).

From these explanations it appears that the postposition "qarşı" is synonymous with other postpositions mentioned in the directional content. However, it should be noted that expressing "direction-orientation without any contradiction" of the postposition "qarşı" coupling of differs from that of others involving the directional content. In other postpositions, the directional content is usually linked to space. Therefore, the first three postpositions can replace each other. For example: *Sadiq əsəbi halda qapıya* **doğru** *(sarı, tərəf) addımladı (Sadiq nervously walked towards the door.)*(H.Ibrahimov).

Here are some examples of the fact that postposition "qarşı" means direction: *Maya Pərşanın sözlərində Şirzada* **qarşı** *qəribə bir ərk və tənə olduğunu hiss etdi* (Maya felt reproof towards Shirzad in the words of Parshan) (M.Ibrahimov); *Şirzadın Salatına sərt cavab verməsi Rüstəm kişiyə xoş gəldi, ona* **qarşı** *hörmətini artırdı* (Shirzad's tough response to Salatin satisfied Rustam and increased his respect for him. (M.Ibrahimov) (6, 225-226).

As you can see, none of the examples have spatial content, but there is an abstract directional content. In this respect, the previous three postpositions cannot replace this postposition in that position. It is no coincidence that although the first three postpositions were presented as synonyms in language history works, the postposition "*qarşı*" is not mentioned in the line, this postposition is only learned as a contradictory and reciprocal postposition. (11, 196; 14, 330).

Thus, the four postpositions presented as synonyms in terms of direction cannot be considered completely synonymous with the meaning that they have joined; thus while "*tərəf, doğru, sarı*" (to, towards) are synonymous with both functional and substitute meaning, the synonyms of "*qarşı*" are not complete. Although they are functionally synonymous with a group, they cannot be synonymous with semantics.

4. Postpositions which means posession. It includes *"aid, dair, məxsus, haqqında, barədə (barəsində)"(belong, related, about)*. Although these words are combined under one heading, they cannot be considered synonymous with each other. The first three

are presented as reference postpositions in grammar books. Postpositions "*aid, dair, məxsus*" are of Arabic origin and have been observed in our language lately. The relationship between these postpositions is not the same as the words they communicate. Since the postpositions "*aid*" və "*dair*" have a more abstract concept, it is easy to replace them as synonyms. For example: Torpaqların kəndlilərə paylanmasına dair(aid) sənədlər tapılmaq bilmirdi. (*Documents related to the distribution of land to peasants could not be found) (M. Hussein).*

Apparently, these postpositions cannot be replaced by "məxsus" (belong to). In fact, in other cases the postposition "məxsus" can be synonymous with these postpositions separately, although it is not possible to completely replace them. For example: *Kərim baba uşaqlara* **məxsus** *bir təbəssümlə cavab verdi* (Grandfather Karim responded with smile belong to children) (M.Hussein).

In this example, it is not even possible to think of postposition "dair" instead of "məxsus". As you can see, the word "məxsus" is also explained by the word "aid". We also find this fact in our Explanatory Dictionary of the Azerbaijani language: "Dair *prep.* About, related, belong to." (2, 518), or: "Məxsus *adj.* 1.belong to only one"(3, 328). Note that the ability to substitute for "aid" and "məxsus" is to preserve their potential lexical meaning. The fact is that they are even involved in word creativity. Thus, sözündən the words "aidiyyət, aidiyyətli, aidiyyəti, aidlik" were derived from the word "*aid*", sözündən isə the words "məxsusən, məxsusi, məxsusiyyət" were derived from the word *"məxsus"*.

Note that if the postposition "məxsus" is associated with both concrete and abstract concepts, postpositions "*dair, aid*" are mainly related to the abstract concept. On the other hand, while postpositions "məxsus" and "aid" have content of belonging, postposition "dair" is more likely to reflect the content of the word "about." We have seen this in the previous explanation. Therefore, it is usually not possible to substitute postposition "dair" with others.

Result

As postpositions are quantitative and qualitatively rich, they have the potential to be synonymous.

Synonyms of postpoitions are distinguished by their productivity. Thus, the postpositions are divided into different groups of meanings, each of which has several postpositions. As postpoitions in the same group serve to create the same tones, they alternate and create a synonymic line. Obviously, the chances of replacing each other in the same meaning group are not the same. Here we are talking only about the more productive.

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ANOTHER LOOK AT PR-COMMUNICATION

Abstract. This article is about the fact that recently criticism has been intensified against the modern infosphere in general, public relations services separately. In particular, it is argued that they cannot be completely trusted, because they often manipulate public opinion and do not adequately perceive the processes that are taking place in reality. In contrast to this point of view, the idea is being made that they, with knowledge of the fundamentals of media education, help individuals and social groups make the right decisions, which gives the right to talk about the infosphere and PR activities as a navigator in an increasingly complex world. In addition, most importantly - they have accumulated rich experience that has been successfully used in various areas of human life.

Keywords: infosphere, media virus, protopiar, public opinion, fake news, branding, press service, brand, media theoreticians, communication service, public relations, PR sources.

In recent years, among intellectuals engaged in the field of media theory, more and more acute questions have arisen: how much does humanity, which created the modern infosphere, control the processes taking place in it? Is an uncontrolled increase in information volumes threatening the emergence of dangerous media viruses that distort the perception of reality? [1; 4]. From the point of view of media controllers, the infosphere was created as a means of controlling the public, because "The broad masses are too stupid to understand the difficulties that governing the country are associated with" [1; 29]. Therefore, the authorities "need to determine the best course of action, and then "fabricate" citizens' consent to measures that they do not want, but which are taken in their own interests. Instead of convincing the public with the help of intellectual arguments, public relations experts seek to primitize problems and often cause emotional reactions in viewers "[1; 4].

As if in continuation of this thought, one of the most prominent historians of our time, Yu.Harari, notes: "Not only religions and ideologies, but business rely on fiction and fake news. Branding involves an endless repetition of one fictional story until people believe in it" [2; 289]. And he explains: "What picture pops up in your mind when you think about Coca-Cola? Healthy young people involved in sports? .. Or obese diabetics in a hospital bed? Drinking a lot of Coca-Cola will not make you young, healthy or athletic - it will more likely increase the likelihood of obesity and diabetes. Nevertheless, Coca-Cola spent billions of dollars over several decades to be associated with youth, health and sports - and millions of people unconsciously believe in this connection" [2; 289-290].