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METEOROLOGICAL METAPHOR AS A REFLECTION OF COGNITIVE AND CULTURAL MODELS

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Abstract. The article is an in-depth study of both traditional and modern scientific trends that contribute to the disclosure of the complex and multifaceted nature of metaphor. Metaphor as a cognitive and linguistic phenomenon plays a fundamental role in shaping human perception, language, and understanding. Over the years, scientists from various fields of knowledge, such as linguistics, psychology, cognitive science, and anthropology, have made significant efforts to analyze, classify, and systematize metaphors. These efforts are aimed at achieving a deeper understanding of the complex functions of metaphor in language, thought, and communication.

Despite numerous studies and attempts to develop a universal concept encompassing a wide range of approaches to the study of metaphor, a comprehensive theory integrating various perspectives is presented in this article. The practical significance of this work lies in its attempt to classify metaphors and analyze their functions in diverse contexts—such as literary texts, discourse structures, and everyday communication—which has laid a valuable foundation for the further development of this field. An important concept in the study of metaphors is the functional-cognitive paradigm, which serves as a key framework for understanding the dual nature of metaphor. The aim of this research is to examine meteorological metaphor not only as a means of linguistic expression but also as a cognitive mechanism that influences how people perceive, process, and interpret the surrounding world. The research methods involve the functional-cognitive approach, which considers metaphor as a link between abstract and concrete concepts, allowing the transmission of complex or unfamiliar ideas through familiar images. The obtained results and conclusions demonstrate that metaphors reflect thought processes, contribute to conceptual development and nuanced representation of abstract ideas, forming mental connections between different cognitive domains and serving as a valuable tool for expressing and shaping human experience.

Keywords: metaphor, language corpus, meteorological lexis, artifact metaphor, anthropomorphic metaphor, sociomorphic metaphor, nature-morphic metaphor, cognitive analysis, comparative analysis

Introduction

Various semes that reflect motivational features can be actualized when metaphorization occurs and underlie the formation of transfer of meaning. There

are a huge number of classification principles. To solve the set tasks in our study, we consider it necessary to turn to the cognitive analysis and structural-semantic classification, distinguishing between linguistic and artistic metaphors.

In line with Shkeeva's concept, it can be argued that adopting a synergistic approach with combining both classical and modern linguistic frameworks is a productive strategy [1].

This approach has reconceptualized metaphor not merely as a rhetorical device or linguistic expression, but as a cognitive phenomenon and a means of understanding reality [2].

E. McCormack explores metaphors as a form of cognitive processing, identifying it as an essential mental mechanism [3].

As Polyuzhin notes, the metaphor's cognitive component is linked to the representation and transmission of conceptual content, which in turn helps shape the recipient's worldview [4].

Another key perspective is the pragmatic approach, which emphasizes the impact of the speaker's personal characteristics on the selection and use of metaphor, taking into account contextual variables and the communicative goal [4].

The essence of a metaphor is determined by the universality of the nature of operating with information, namely: the infinity of information of different types, in which the subject exists, is reduced by him to limited functional blocks or information models, which, on the one hand, although they limit and simplify information flows, on the other hand, greatly facilitate the perception, processing and further transmission of information, which undoubtedly contributes to an increase in the efficiency of existence in information flows. A person perceives information only through the models of information perception that are available for each specific type of information (for example, sensory, visual, abstract, etc.), and then correlate and compare with other types of information, which inevitably creates an asymmetry in the ratio of types of information (and what lies at the heart of the metaphorization process).

Such a definition would be sufficient if it did not represent only the epistemological aspect of the metaphor, leaving significantly aside its ontological aspect. But the definition of the ontological aspect of a metaphor is more concise: a metaphor is the assimilation of novelty in the typology of activity through correlation (analogy) with already established models of activity.

Materials and methods

As we noted, a metaphor is a way of obtaining qualitatively new information. Qualitatively new information cannot be obtained analytically, that is, as a result of extracting information from an already outlined and used volume of information. It can be obtained only in a synthetic way, by using information of qualitatively different volumes of information, which requires methods of operating with information that are different from those already familiar to the subject.

It seems to ordinary consciousness that it reliably perceives objects and phenomena of the surrounding world and that this is the whole process of perception. Doubts begin to arise only when it turns out that objects and phenomena have properties that do not correspond to the visible and familiar reality. A more realistic understanding of information processes corresponds to the realization that in perception it is not the identity of information that is ontological, but the transformation of information in various kinds of abilities of the subject is ontological. Information is not perceived, but created and transformed by the subject. The erased metaphor of verbal thinking once again played its evil role in the standardization of thinking: the so often used lexical unit “perception” arbitrarily directed and directs attention to the ontological statics of mental activity, which is the methodological basis of positivism and phenomenologism. Thus, ontological dynamism and active involvement of the subject of activity remained in the background, not only as a perception of a situation, but also as a prerequisite for perception, its basis (in fact, as a basis for creating a situation).

That is, the internal form and meaning of the term “perception” emphasize mainly the idea of passive receipt of information by the subject, overshadowing or overshadowing the idea of active formation of information by the subject in the activity. In actual subject-practical and socio-communicative activities, there are partially (and for a specific individual or his type of activity to varying degrees) both passive perception of aspects of the visible or imagined situation, and active formation and transformation of these aspects. Therefore, it is not functionally and methodologically justified when creating a general theory of the subject’s activity to emphasize the subject’s passivity to the detriment of the possible assertion of the subject’s active position.

As often happens, the actual formulation of the question sometimes confuses more than the very essence of the question. However, we can answer the question more specifically, if we define more precisely what we mean in the question, namely: what do we mean by the terms “metaphor”, “subjectivity”, “objectivity”, etc. In our opinion, a metaphor is objective if it is functional. Let any metaphor be weak, not new, unsuccessful, etc., but if it had this goal, then it is functional, and, conversely, if it had novelty, brightness and originality as its goal, then it is subjective and non-functional.

In the same way, the term “metaphor” itself can be understood as different psychosemiotic categories: a model of a metaphor, a metaphor of an erased or vivid speech, metaphor or metonymy, etc.

For example, with the same formal structure of expression, a certain pictorial device will be a metaphor for the speaker if he transfers the name by similarity (as the interpenetration of concepts), and will be metonymy (for example, for the listener) if the listener will endure the same the very name by contiguity (that is, as the identification of a separate feature with the whole concept as a whole).

A certain initial meaning is transformed (semantised) by the subject’s mental activity in speech activity. We consider the nominative method of identity

as the method and the desire to name the most familiar and well-known sign the most suitable phenomenon of extra-semiotic reality as the first basic method of semiotization of thought processes. However, in a dynamic and changing world, for various subjective or objective reasons, such a name is sometimes insufficient or impossible. Due to the subjective or objective circumstances of doubts about the accuracy of the name, the circumstances of the search for the missing sign, the possibility of using several synonymous signs, the subject is forced to experiment, create new names or prove the accuracy, inappropriateness or impossibility of the name. Therefore, the second basic technique of semiotizing thought processes is allegory as a technique and aspiration to express a new meaning through an already known name. An allegory is a more complex technique of semantization, or overcoming the same word. However, due to the fact that in the typology of speech activity in different types of verbalization semiotization proceeds in different ways, the quality of the methods of the same words and allegories differs in many respects in these types.

In the ordinary type of speech thinking, in which reflection is reduced, the processes of semiotization are manifested in the actualization of the usual meanings of the language in the form of completely erased metaphors that are no longer perceived as metaphors, or in the form of partially erased linguistic metaphors. In rational or aesthetic types of speech thinking, the subject's desire to somehow nontrivially express the original habitual sensory-mental semantic space can be productively verbalized (that is, it is nontrivial to correlate sensory states with the conceptual and linguistic lexical system or it is nontrivial to use the intraform potential of the language).

In the scientific type of speech thinking, semantisation by the method of identical words is most often manifested in the form of a term (often with a living or erased metaphorical or metonymic – by similarity and contiguity – imagery, that is, with the preservation of varying degrees of imagery).

In the artistic type of speech thinking, semantisation manifests itself most often in metaphorical or metonymic allegory, that is, with various kinds of imagery with the same preservation and verification (not necessarily conscious) of proportional-logical formal relations [5, 15 p.].

Today “metaphor is one of the ways of forming terms, filling the vocabulary of the language with productive models. The fact of the formation of new terms with the help of metaphor once again testifies to the close relationship between the lexical units of the common language and the language of special purposes and the possibility of interchange of lexical units between them” [5, 25 p.]. Metaphorization is a creative way of cognizing conceptual abstractions, carried out for heuristic purposes, as well as for shaping the flow of new thoughts [6, 40 p.].

Meteorology includes many units, but in this work, we cannot list everything. Therefore, an analysis of the unit denoting the most common meteorological phenomenon was presented.

In this article, we relied on the study of collocations extracted from the

We turned to Roger’s thesaurus and found the following word combinations... *ice box, keep on ice, ice bound, break the ice, ice wool, smooth as ice* [8].

...ақ қар, көк мұз, жүрегі мұз болу, көкмұз, қар төсеніп, мұз жастану, мұзға отырғызып кету, мұз жүрек, мұз көшіні, мұз қара көк, мұзды мұхит, мұзайдын, мұзбалық, мұзбұрғы, жүрегі мұздай, мұздақтану, мұзды туман, мұзды аңғар, мұздыаяқтану, мұзсарғалдақ, мұзойнақ, мұздықаралық, мұзқурсау, мұзқашыртқы, мұзсүңгі, мұзтау, мұзхана...

Another example of solid, hard and fixed characteristics of an ice which was metaphorized into the following non-literal use [I haven't featured on the dotted line yet but *it's on ice*] (*Somerset Maugham. The Razor's Edge. Ch. VII: to be on ice келісім беру, қол алысу, сөз байласу, мәмілеге келу*, that is plans are accepted and it was decided. On the other hand it has a negative connotation, for example: [Gradually, Pu Yi came to understand that the Soviets were simply *keeping him on ice*...] (Edward Behr. *The last Emperor*) *қыл үстінде тұру* (to stand on the edge) to be in difficult situation [9].

We found 233 entries, 23 documents for *myz/ice* entry for each corpus occurrences of which were given translations with explanation of metaphorical meanings in Kazakh language:



To analyze the direction of metaphorization we identified the following thematic groups such as:

SEMANTIC SPHERE – MENTAL WORLD retrieved from British National Corpora (BNC).

Direction of metaphorization: NAUTARFACT → HUMAN → EMOTIONAL ASPECT

[Smoke gets in your eyes, your green eyes, my *icy love*...] There is a contrast – if “your eyes” are alive, green, warm, then “*my icy love*” is: emotional coldness, inability to experience, feelings of traumatic love, frozen due to fear, pain or loss.

[...Partly a question of its size, of the intractability of the glass, of its *icy self-containment*...] – *icy self-containment* is a metaphor for emotional closeness, detachment, and inaccessibility. The adjective icy here does not refer to a physical state, but to interpersonal coldness, impartiality, and an inability to openly express feelings.

[...The sky was clear and glittering with *icy stars*...] “*Icy stars*” is: Cold splendor: the stars are bright, but distant and unattainable, like ice. Alienated beauty: the stars are beautiful, but do not radiate warmth, they are beautiful and indifferent. Fragility: just as ice can crack, so the stars are perceived as a vulnerable shimmer in the void.

[...The *thoughts dropped small and icy*, into the very centre of him, paralysing all his senses...] “Icy thoughts” = “icy thoughts”: Cold as a symbol of ruthlessness or fear.

Thoughts are anxious, painful, distant, do not bring warmth, hope or comfort. Psychological paralysis: “*icy*” thoughts literally paralyze the senses, like cold paralyzes the body. Emotional freezing: a person cannot feel – he is in shock, despair, internally numb.

[...*мұз бен қарға бауырымды басып*...] I would like to turn myself to the snow and ice in order to snuff out the flames in me, *мұзға басы* – freeze emotions, feelings, forget inner feelings (Essays M.Auezov, 1925-1929).

[...соғысқа аттанған күннен бері *мұз боп қатқан көңілі* тұңғыш рет жібіп....] For the first time since the start of the war, his iced mood melt... feelings and emotions were frozen which means. (A. Nurshaikhov, 1922-2011).

[...*мұз боп қатып жатқан жүрек* жібіді ме?] Did your ice heart melt? *мұз* – heart (“The last duty” A. Nurpeisov, 1999).

[*Қар төсеніп, мұз жастанып* дамыл алмай жүріп...] to experience torment, difficulty (lit. ice was a bed, snow was a pillow). *мұз* – difficulties (Essays M.Auezov, 1925-1929). Very similar phrase we have also, *мұз арқалап, күл төгу* – to experience difficulties, literally it is translated as to carry ice on your shoulders and an ash [10].

Examples from Kazakh corpus: [Бұлар осы жолда қар жамылып, мұз төсенді] (Мүбәрәк Сыдықов Алтын кітаптағы адам).

[Ауыл аймақ болып аузының суы құрып тыңдап татарларды *мұзға отырғызып кету* ...] (Shyragyn sonbesin) trans. Together with the village residents, I listened with pleasure to the stories about how my older brother Seilkhan left a cunning Tatar with his nose. “Together with the neighbors, I listened with pleasure to the stories about how my elder brother Seilkhan fooled

the Tatars”. *мұзға отырғызып кету*. literally: leave on the ice. To deceive. To leave a person on the bare flat place (ice), metaphorical transfer is carried out by projecting flat ice with emptiness in the bag of leave holding an empty bag English equivalent, *мұзға отырғызып кету*, literally: to put on ice. To deceive, to leave with a nose, to leave on the beans or *тақырға отырғызып кету* – literally, to put on smooth naked ice, to leave a person with nothing. *Тақыр* in Kazakh language means the empty space. This is a cracked saline bare land, a flat place where there is no grass and vegetation, it is impossible to graze livestock, *тақыр* in metaphorical meaning means *a damage, hunger or loss*.

Folk tales about the fox’s cunning are still widespread today: Kazakh folklore also tells how a fox tricks a wolf to sit on the ice, a lathered wolf pretty much shook and run into it literally freezes to the ice and dies. So, Chazimova A.Zh. in “Қазақ фразеологизмдерінің ұлттық-мәдени деректері” – National and cultural sources of Kazakh phraseology connects the origin of this metaphor with the customs of Kazakhs to hunt the wolves and other animals, where an exhausted animal literally froze in cold sweat, thereby falling into a trap. On the ice, the hunters left the bait, eating it, the wolves also became the prey of the hunters – thus, the animal was deceived [9].

SEMANTIC SPHERE – PHYSICAL WORLD

Direction of metaphorization: NATURE FACT → MAN → SOCIAL SPHERE → PHYSICAL ACTIONS

[‘The *ice wants to eat us* – men, dogs, sledges, everything...] The metaphor “The *ice wants to eat us*” is created through personification, when inanimate ice is endowed with the properties of a living predator. This emphasizes the aggressiveness and hostility of the Arctic nature, increases the existential tension and makes the narrative more expressive and disturbing.

[...She accepted the kiss with *icy disdain*, and his misery was complete...]. “Icy disdain” is built on the transfer of the physical characteristics of cold to the emotional sphere and expresses a cruel, cold, detached form of contempt, emphasizing the psycho-emotional suffering of another person.

[... a disastrous retreat in the *icy wastes* of the Russian winter could only be staved off with difficulty and at high human cost...] The landscape is presented as an active destructive force, no less cruel than the enemy on the battlefield. This technique is especially characteristic of descriptions of Napoleon’s campaign in Russia or the invasion of the fascist army, when winter became an ally of the Russians and a killer of foreigners.

[Бірінші шахтада істейді екен, *мұздай киініпті*...] (Өлжаппар Әбішев “Жас түлектер”) trans. Both were dressed with a needle – *мұздай киіну*. Spotlessly and fashionably dressed. Metaphor occurred on analogy of the nature properties of ice to glitter in the sunlights, to shine like ice on the sun. lit.: dress to shine like ice [9]. *мұздай киіну* literally, it is translated as: to dress to shine like ice. About an impeccably, fashionably dressed spick and span man. They were both spick and span.

Discussion

Мұздай means *тегіс, тұмас, мұздай киінді – тегіс киінді*, literally it means without flaws, without folds, dented clothes, metaphorical transfer is carried out using the characteristics of ice: “evenness and smoothness”. The Kazakhs were not only engaged in cattle breeding but also in fishing, so the ice completely covers the surface of the water completely, fully and without breaks, hence there are the associations.

The following metaphors were formed in a similar way: *мұздай қарулану* – to arm yourself from head to toe, fully to equip yourself with weapons, literally from the needle i.e. “completely” here to the teeth; another metaphor, *мұздай өтірік*, complete – a lie, a complete lie. Literally it is translated as the ice lie or cold lie.

Мұздай қарулану – metaphorically explicates a person as ready for attack and conflict, features “coldness of person”, its *icy attitude* to the situation. *Мұздай аман* and *мұздай қара көк* are synonymous metaphors in meaning.

There are also somatisms with component *tongue*, shape of tongue resembles in its shape with an edge that can cut the cold air. For example, *tongue* which is the mass of air and it can be cold as in *tongue of cold air* and even ice (*ice tongue*) [11].

SEMANTIC SPHERE – HUMAN

Metaphorization direction: NATURFACT → HUMAN → PHYSICAL STATE

[...*icy power* of a Nordic goddess as Club Adonis...]. This metaphor elevates the image to the level of an archetype: The woman is not just cold – she is transcendental, deified, her power is unemotional, but magnetic and untouchable.

[The sound turned my *blood to ice*...]. This is an example of intersubjective imagery, where a personal experience becomes universally understandable.

[I only saw him for a moment but my *blood seemed to freeze*...]. This metaphor is effective in artistic and linguacultural analysis as an example of a universal bodily image of strong feelings. [Яковенко да бұған *мұз көзімен* тесіле қарап тұрды...] (Әкім Тарази Шер).

To look with cold, literally: *icy eyes, ice in the eyes* – a metaphor means a contemptuous attitude, to look contemptuously, with indifference or absent, indifferent cold gaze. Yakovenko looked point-blank with his icy eyes which means to stare with frozen eyes. *Көз (eye)* is an organ of human vision. *Мұз көз* – *icy eye* figuratively indicates the color of the eyeball. The eye color is light blue, like ice. Metaphorical transfer is carried out on the basis of frozen “condition”, “color” – lack of activity. The following other expressions are used in Kazakh language: *көзі мұздай көк, көк көз* – blue eyes.

[Әйтпесе, құстың қанаты талатын қиянға, ақ қар көк мұзда үдере көшіп неміз бар?] (Мүбәрәк Сыдықов, ата үкімі) phrase *ақ қар, көк мұзда* in severe winter, in the coldest time of winter, in winter cold.

[...жұбайынан естігенде *төбесінен мұздай су құйғандай* сілейіп тұрып

қалды] (Қуандық Түменбаев), literally: doused with cold water, taken by surprise, shocking surprise.

A prevailing number of metaphors, associated with the use of *мұзжүрек* – ice heart, trans. icy heart means cold heart in English found in Kazakh corpus.

Ішіне мұз қату – literally to freeze an ice in a person (inside). Ice is very cold and solid hard, therefore this noun expresses the indicated associations to an even greater extent. If the relationship is “icy” or someone’s emotions/heart is “icy”, then more indifferent and unemotional they cannot be, for example, inside the heart there is the coldness, anxiety or fear, *мұз* – bears negative content, figuratively conceptualizing the feeling of anxiety, etc. For instance, [*ішінде бір мұз жатқанын* Мәди сезген секілді] (Әлжаппар Әбішев Найзағай), [*Еламанның жүрегі мұздай болды*] (Әбдіжәміл Нұрпейісов «Қан мен тер»), [*Көкірегім мұздай болды...*] here the chest is meant, the chest is restless, the cold chills.

[...соғысқа аттанған күннен бері *мұз боп қатқан көңілі* тұңғыш рет жібіп...] – since he went to war, for the first time his *mood has changed* the mood (*көңіл*) is the soul, the inner feelings of a person. The phrase *мұз боп қату* (*суу, ренжу*) – to turn into ice is used in the meaning of “resentment, cooled feelings”.

[*Қар төсеніп, мұз жастанып* дамыл алмай жүріп...] – they walked for a long time without rest, and *the ice and snow served as a bed...*] *жастану* – to lean, to find the support, base. *Төсену* – to lay something under yourself, to spread it. In this combination, the words *қар төсеніп, мұз жастану* are always used together. The overall metaphorical meaning is to “*experience the incredible difficulties*”, to overcome with them.

[...has the *heart frozen from ice thawed?*] in the above example *мұз боп қатқан көңіл* with the word *мұз* (*ice*) in a metaphorical sense means “an offense”, here – the word heart is used and *frozen heart* means the “disappointment, hatred”. *Мұз боп қатқан жүрек* – to be disappointed, to hate.

[*ішінде бір мұз жатқанын* Мәди сезген секілді], Madi seemed to feel his offense...]. The word *іш* – *belly/stomach* indicates the internal biological body part/structure of a person or animal, in which the intestines are located, in this case we are talking about the general internal feelings and mood of a person. The phrase *ішінде мұз жату* – there is the ice inside means “resentment”.

[Көбіне үнсіз. *Қабағында мұз, жүзінде ызғар*] Often silent. Evil/ *Қабағында мұз* (*ice on the eyelids*), sparks on the face/cheeks. The eyelid is a protruding bone, located between the eyebrow and the eye, *қабағында мұз* (*ice on the eyelid*) – means an angry mood of a person.

Examples with *frost/аяз*, [...сүйектен өтіп бара жатқан *үскірік аяз* жанын қоярға жер таптырмай қос жұдырықпен...], a nasty frost passes through the bones, *үскірік* – cold, blizzard and fierce cold, cold wind in the face. Then *үскірік аяз* – means frost-blizzards, windy frosts (*боранды, желді аяз*).

[Сол күні таңертең сақылдаған *сары аяз* еді...]. There was the long/ everlasting (*yellow*) *frost* that day in the morning, *yellow* means the color of a

ripe crop or the color of gold. It is used in conjunction with the word *frost* when describing the *prolonged, severe, cold weather*.

The word *blue* (көк) means a certain state of natural phenomena. For example: white snow, blue ice, black frost (shiny ice rink from rain, cold). *Көк соқта болды, көк соқталанды (қардың қатты еріп, қарлы су бола бастауы) – heavy snow clumping (heavy snow melt and the appearance of melted snow)*.

Conclusion

– Metaphor is a functional unit that consists of three components: cognitive, cultural and linguistic dimensions. Metaphor in cognitive aspect is a unit of thought or a mental scheme through which the conceptualization of meteorological phenomena is realized, and metaphor in linguocultural aspect is a figure of speech, loaded with national-cultural semantics and symbolic content.

– The comparative analysis of figurative meteorological lexis and phraseology of English and Kazakh languages, metaphorically motivated names of meteorological processes, allows us to identify the universal, general cultural and national-cultural-specific features for figurative reflection of ideas about the world around us.

– Kazakh language is distinguished by a rich, emotionally and expressively colored lexical fund. A special role in the expression of which is played by metaphorical and phraseological units; Kazakhs are nomads, therefore the national-cultural specificity of metaphorical processes is closely intertwined with animal husbandry, in particular with horses and other domestic animals. The use of zoomorphic images to characterize the behavior and character of a person predominates; it was also found that in Kazakh language there are many metaphorical images, associated with chromatization of natural phenomena, especially those ones that are associated with the wind;

– The analysis of the meteorological metaphor in the structural and semantic aspect in relation to meteorology has demonstrated the presence of similar actual figurative representations in the studied languages, recorded both in exact lexical and phraseological equivalents, and in figurative words and idioms that have no analogues and show the national and cultural originality in interpretation of objects from inanimate nature [12].

Analysis shows that all these phenomena are closely related to our activities and our daily life. With the help of the experience and thinking of humankind, we transfer the signs of meteorological phenomena to human life to give an emotional assessment of human activity, behavior, and properties. Analysis of the dictionary metaphor shows that it is not only a stylistic tool but also a more complex phenomenon. Metaphor is a universal concept that relates to culture, literature, reality and other areas. It is humanity's way of thinking, a tool we use to get to know the world. Metaphor lives with us and help us build the real world.

Promising in further research is the identification of the features of the creation and functioning of various types of metaphors based on the functional-cognitive paradigm.

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МЕТЕОРОЛОГИЯЛЫҚ МЕТАФОРАНЫҢ КОГНИТИВТІК ЖӘНЕ МӘДЕНИ МОДЕЛЬДЕРДІҢ КӨРІНІСІ

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Аңдатпа. Бұл мақала метафораның күрделі әрі көпқырлы табиғатын ашуға үлес қосатын дәстүрлі және заманауи ғылыми бағыттарды терең зерттейді. Метафора когнитивтік және лингвистикалық құбылыс ретінде адам қабылдауының, тілдің және түсінудің қалыптасуында негізгі рөл атқарады. Лингвистика, психология, когнитивистика және антропология сияқты түрлі салалардың ғалымдары метафораларды талдау, классификациялау және жүйелеу үшін көптеген жылдар бойы ауқымды еңбектерін сарп етті. Бұл жұмыстар тілдегі, ойлаудағы және коммуникациядағы метафораның күрделі функцияларын тереңірек түсінуге бағытталған.

Көптеген зерттеулер мен метафораны зерттеудің кең ауқымды тәсілдерін қамтитын универсалды концепцияны жасауға талпыныстарға қарамастан, бұл мақалада әртүрлі көзқарастарды біріктіретін жан-жақты теория ұсынылған. Жұмыстың практикалық маңыздылығы — метафораларды классификациялау және олардың функцияларын әртүрлі контексттерде — көркем мәтіндерде, дискурс құрылымдарында және күнделікті қатынаста — талдау арқылы осы саланың әрі қарай дамуына құнды негіз қалауы. Метафораны зерттеудегі маңызды ұғым — оның дуалистік табиғатын түсінудің негізгі құрылымы болып табылатын функционалдық-когнитивтік парадигма. Ғылыми зерттеудің мақсаты — метеорологиялық метафораны тек тілдік өрнек ретінде ғана емес, сонымен қатар адамдардың қоршаған әлемді қабылдауына, өңдеуіне және интерпретациялауына әсер ететін когнитивтік механизм ретінде қарастыру. Зерттеу әдістеріне функционалдық-когнитивтік тәсіл кіреді, онда метафора абстрактілі және нақты идеяларды байланыстыратын көпір болып табылады, күрделі немесе таныс емес ұғымдарды таныс терминдер арқылы жеткізуге мүмкіндік береді. Алынған нәтижелер мен қорытындылар метафоралардың ойлау процестерін, концептуалдық дамуды және абстрактілі идеяларды нәзік бейнелеуді қалайша көрсететінін дәлелдейді, когнитивтік домендер арасындағы ментальдық байланыстарды айқындап, адамның тәжірибесін білдіру және қалыптастыру құралы ретінде құнды рөл атқаратынын көрсетеді.

Тірек сөздер: метафора, тілдік корпус, метеорологиялық лексика, артефакт метафорасы, антропоморфтық метафора, социоморфтық метафора, танымдық талдау, салыстырмалы талдау

МЕТЕОРОЛОГИЧЕСКАЯ МЕТАФОРА КАК ОТРАЖЕНИЕ КОГНИТИВНЫХ И КУЛЬТУРНЫХ МОДЕЛЕЙ

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Аннотация. Статья представляет собой углубленное исследование как традиционных, так и современных научных направлений, способствующих раскрытию сложной и многогранной природы метафоры. Метафора как когнитивное и лингвистическое явление играет основополагающую роль в формировании человеческого восприятия, языка и понимания. На протяжении многих лет ученые из различных областей знаний, таких как лингвистика, психология, когнитивистика и антропология, прилагали значительные усилия для анализа, классификации и систематизации метафор. Эти усилия нацелены на достижение более глубокого понимания сложных функций метафоры в языке, мышлении и общении. Несмотря на множество исследований и попыток создать универсальную концепцию, которая бы охватывала широкий спектр подходов к изучению метафоры, всеобъемлющая теория, объединяющая различные взгляды, была изложена в данной статье. Практическая значимость работы заключается в попытке классификации метафоры и анализе их функции в разнообразных контекстах — таких как художественные тексты, структуры дискурса и повседневное общение, — которые, заложили ценную основу для дальнейшего развития этой области. Важной концепцией в исследовании метафор является функционально-когнитивная парадигма, которая служит ключевой структурой для понимания дуалистической природы метафоры. Целью исследования является изучение метеорологической метафоры не только как языка для выражения, но и как когнитивный механизм, влияющий на то, как люди воспринимают, обрабатывают и интерпретируют окружающий мир. Методы исследования включают функционально-когнитивный подход, где метафора служит связующим звеном между абстрактными и конкретными идеями, позволяя передавать сложные или незнакомые понятия через знакомые термины. Полученные результаты и выводы доказывают, как метафоры отражают мыслительные процессы, концептуальное развитие и нюансированное представление абстрактных идей, демонстрируя, ментальные связи между когнитивными доменами и становятся ценным инструментом для выражения и формирования человеческого опыта.

Ключевые слова: метафора, языковой корпус, метеорологическая лексика, артефактная метафора, антропоморфная метафора, социоморфная метафора, когнитивный анализ, сравнительный анализ

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