

ELEMENTS OF VISUAL RHETORICS IN THE SEMIOTIC SYSTEM OF LANGUAGES

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Abstract: *Non-verbal forms have always played an important role in the communication process, but advances in technology have made communication with visual images more popular. Images began to be used in different forms for different purposes. Recent studies of rhetoric have taken a pictorial direction. This is due to the recent popularity of visual cues in modern cultures. Like other codes, figurative language is a system that reflects the realities of any culture. Being content with just verbal communication means understanding only a small part of the signs that surround us and play an important role in our daily lives.*

Keywords: *semiotics, sign, visual rhetoric, image, classifier, addressee.*

INTRODUCTION

Although the study of rhetoric in the East was primarily concerned with the analysis of the Holy Quran, it began to take shape as an independent science in the late tenth century [1, p.90]. In contrast, the history of the emergence of rhetoric as a science in the West is much older. Rhetoric, as one of the oldest sciences in human history, has its own nomination in ancient Greek and Latin. In Greek this science was called "rhetoric", and in Latin "elocutio" [2, p. 4]. From the Sophists, who played an important role in defining the boundaries of rhetoric, to Aristotle, who clarified that it was a means of influencing the audience, the field of research in this field of science has expanded over time. Although Aristotle's rhetorical system has existed since ancient times, classical rhetoric has expanded since the twentieth century to take the form of "new rhetoric." Under the name of new scientific rhetoric, the authors of experimental psychology analyze the new conditions of communication. Thus, among the main conditions of communication, the main conditions were considered as follows: 1) the message should attract the attention of the listener; 2) the content of the message must be understood by the addressee; 3) the addressee must accept the received information as true [3, p.93]. Chandler believes that tropes and figures create "images" through connotations that transcend "literal" meaning. When using tropes, our thoughts become part of a broad system of associations that we cannot control [4, p.126]. Semiotic research analyzes the ability of rhetoric to create signs. Visual rhetoric encompasses the study of all semiotic symbols in a broad sense, from textual schemes to visual symbols in a broad sense, including graphic arts, television and media [5, p.87].

RESEARCH HISTORY OF VISUAL RHETORIC

The history of rhetoric is closely linked to human lifestyle. Each human race has existed within the requirements of the society in which it lives. The study of different types of communication, along with the analysis of different semiotic systems, also led to the rhetorical study of visual objects. With the emergence of new forms of communication, rhetoric was involved in the analysis on a new level. The first ideas about visual rhetoric brought to the fore the analysis of new forms of communication. These analyzes have led to new discussions, questioning the linguistic boundaries of rhetorical theory. The origins of visual rhetoric can be traced back to the 1970s. Thus, the Rhetoric Conference held in the United States that year proposed to study not only verbal but also non-verbal forms of rhetoric [6, p.111]. CA Hill, M. Helmers, S. Foss, et al. have had services in this area. The purpose of visual rhetoric is to analyze the rhetorical capacity of visual objects in the communication process. Although many researchers have linked this field to rhetoric, its connection with semiotics is undeniable. In Pierce's semiotic analysis, concepts such as sign icons, symbols, and indices served as a terminological basis for rhetoricians to analyze various forms of the sign system. Considering the symbol as the most abstract sign, Pierce called the metaphor a symbol [7, p. 16]. Azerbaijani linguists study rhetoric in history, literature, ethics, aesthetics, consider in connection with psychology, physiology. In the art of oratory, aesthetics is combined with ethics. A. Bayramov notes that aesthetics from the external appearance of a person to the inner world should be analyzed within the framework of rhetorical connection [see: 8]. Culture and society are valued by semiotics as a system of signs. According to F. Saussure and A. Grimas, it is an association between a sign, a signifier (word, sound, description, etc.) and a signified (meaning). However, it is known that any culture is richer in classifiers than signifiers. Therefore, misunderstanding is always inevitable. Simply put, a word can always have several meanings. For example: in Italian piano- 1. lentamente 'slowly', 2. piano 'piano', 3. program 'plan' / 'program', 4. livello 'level', 5. volume di un suono meanings such as 'volume' are the pioneers of the piano. This indicates the polysemantic nature of words. Although sometimes the context limits this ambiguity, ambiguity may not be completely eliminated [8, p.4]. Lapshina distinguished between a) internal and b) external reasons for the emergence of visual rhetoric. However, the author also notes that this division is relative and interrelated in order to insure its position. Internal communication is related to the development of science. According to Lapshina, external relations are connected with the expansion of mass media, Internet resources, virtual information space [6, p.4]. It is clear that in this space, where people's daily lives and activities are increasingly dependent, the visual elements are not given only for illustrative purposes. It is visualization that is an important tool in reinforcing verbal information and conveying additional meanings. Although the subject of visual rhetoric covers all non-verbal representations, in this article we will analyze the rhetorical representations in advertisements and descriptions.

IMAGE AND RHETORICAL CONTENT OF IMAGES IN ADVERTISEMENTS

At present, in many areas, the focus group (focus group - a group of people involved in expressing opinions in marketing or any research) is expanding the analysis of the content of the rhetorical and narrative schemes of audio-visual materials. Campietro Gobo, in his extensive article "Semiotic Analysis of the Focus Group", based on the

theoretical models of U. Eco and A. Grimas, involved in the semiotic analysis of the function of communication in the media, especially in advertising [see: 9]. Any logo, image, prototype, characters, etc. can be considered as a cultural object. The content of these objects has the ability to reflect verbal forms. The ability to distinguish several signals from one signifier is a cognitive activity and is closely related to the different cultural background knowledge of the users of a language [see: 9.]. Semiotics, by accepting H. von Wright's proposal based on deontological logic, determined the basic structure of the form of thought (speech). A. Grimas calls this structure a "constructive model" [10]. E. Goffman's theory of face can be added to a cultural object [see: 11]. Thus, as in Goffman's face theory, logo, packaging, advertising information, etc. is perceived as part of the "game of appearance". The purpose is to remove any object, thing, etc. is to create a positive opinion about, to convince and convince people. In this case, the rhetorical structure is reflected in the design and effectiveness of the product. Different types of rhetorical figures can appear in advertising information as a persuasive mechanism (sometimes in an ironic form). For example: consonance (fine work in vanish-cleaning!), Metonymy (10 piani di morbidezza '10 levels of softness'; 360 degrees of beauty), metaphor (metti un tigre nel motore 'put a tiger in the engine' (literally), hyperbole (prezzi alle stelle? Vieni da Mobilelle - 'prices go up in the sky? Come with mobile'; una telefonata salva la vita 'a call saves lives'), antithesis (più lo mandi giù, più ti tira sù 'you lower, you raise'), calambur (per vedere fatti vedere 'see to see'), synesthesia (freschezza profonda 'deep purity'), chiasm (chiasmo) (ir re dei vini il vino dei re), personification (a spectacular meeting of sour cream and mayonnaise), etc.

The ability to persuade an object or object created for marketing purposes, that is, to create trust in the addressees, is an important feature. In order to achieve the illocutive goal, it is important that the linguistic act has convincing conditions. In particular, these conditions are conditioned by a) persuasiveness of the subject, b) consistent flow of speech, c) congruent form of speech and d) persuasive rhetorical structure [9, p.9]. Of course, it is not necessary for any sign or statement to be convincing to the end, as auto-ironic or paradoxical communications can also be effective. Similarly, for a product created for marketing purposes to be effective, it must have a communicative function. Communicative functions can be symbolic or semiotic. In his article "Pictorial Metaphor in Advertisements", Forsville analyzes examples of rhetorical figures, especially metaphors and metaphors. It defines four types of visual metaphors: advertising in which both concepts are involved; an ad-type visual form expressing the combination of both concepts; a visual metaphor (in advertisements or commercials) in which only one of the concepts is present and the other is known from the context, and the latter; announcements through metaphors based on verbal and visual schemes (verbo-visual schemes). Based on R. Barts' analysis, Forsville analyzed the role of visual metaphor in advertisements and gave interesting illustrative examples from French, English and Dutch advertisements. Barts, in turn, noted that "we need to study advertising images. Why? Because, The images in the advertisements have an extremely intensive meaning: any feature of the product a priori creates the meaning of the advertisement; if there is a sign in the image, we can be sure that such signs are used in advertising in the most perfect form" [13, p.5]. Kennedy adopted the concept of visual metaphor and applied it to other rhetorical figures. With allegory, anti-climax, cataclysm, cliché and metonymy, Kennedy noted the visual form of sixteen figures and analyzed it within the framework of Richards' famous tenor-vehicle concepts [14, p.589]. Meltzoff noted that the study of emblems and symbols expressing abstract ideas continued from the 16th century. We can agree with

the author's opinion that the study of visual rhetoric should be expanded and systematized.

PERSUASIVE FEATURES OF WOMEN'S IMAGES IN MARKETING

Metaphors are often used in advertisements. In visual metaphors, as in verbal metaphors, we can make comparisons based on our own imaginations. Although it is argued that descriptions do not express a specific idea, concepts that cannot be expressed in words in advertisements can often be realized through metaphorical and other rhetorical descriptions. To emphasize that Italy lags behind in gender relations, Valeria Bonora, author of the publicist article "Advertising and the Female Object," analyzed the use of female images in advertising. He writes: "We live in 2014, but the image of a woman is still valued primarily as a mother, a housewife, fragile, nervous, a lover, a source of pleasure, a sexual object. This can be seen in the stereotypes in the media, television and the press "[15]. Indeed, the media, television, radio, and so on. Observations suggest that Bonora was right. Such images are also of interest for the analysis of examples of visual rhetoric. For example, in the figure given by V.Bonora (Figure 1), the first image that attracts attention is the image of a woman.



Picture 1. Figure 1.1 [15].

However, this image differs from its traditional framework (as they say, where we expect it) in terms of space or form. As we know, the graphic representation of this woman in the painting is taken from a video plot traditionally used by Metro Goldwyn Mayer at the beginning of the films and animated with a roaring lion instead of a given image (Figure 1.1) [15]. The image of a roaring lion coming out of the circle and the accompanying inscription "Metro Goldwyn Mayer" are associated with the beginning of the film in any audience. So, one sign here (Figure 1.) helps us to animate another sign (Figure 1.1.). The image in the picture reads: "Do you know how to make a living?" sentence is the beginning of the physiological processes that take place in women, The fact that the image of a woman roars in the place of the image of a lion is an indication of a possible psychological condition. So, in addition to the female = lion metaphorical association, there is also the Metro Goldwyn Mayer logo = the initial metaphorical association. This is where the metaphor of "Woman is a lion" emerges. Ch. Forsville notes that this type of visual metaphor is "recognizable by the visual context" (the nail is ours - GB) [13, p.9]. In other words, in the previously non-existent metaphorical connection "woman is a lion", it was possible to bring the element "lion" out of the visual context (from our traditionally recalling the image of a lion coming out of this circular scheme). In addition to the female = lion metaphorical association, there is also the Metro Goldwyn Mayer logo = the initial metaphorical association. This is where the metaphor of "Woman is a lion" emerges. Ch. Forsville notes that this type of visual metaphor is "recognizable by

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In many cases, linguists speculate as to which element of descriptive rhetoric is primary and which is secondary. In visual rhetoric, the visual context also has a say. C. Lakof and M. Johnson distinguish between source and target areas when talking about metaphorical associations. People conceptualize non-physical, abstract concepts through material and physical objects [17]. Talking about the sometimes excessive use of women's images in advertising or marketing, V. Bonora tried to analyze the role of women in society. He sometimes described the use of women as an object of attraction, even in food, as a negative phenomenon. Below we would like to analyze the example from Bonora in terms of visual rhetoric:



Picture 2.

In this image, which is an advertisement for a yogurt food product, the verbal form of the rhetorical figure first attracts attention. Visual rhetoric, a new area of rhetorical research, analyzes the persuasiveness of images and images, either individually or in combination with verbal forms. This new direction has emerged in the field of broad analysis of rhetoric. Words or their arrangement can also be perceived as visual rhetoric. From this point of view, visual rhetoric is not a completely new direction. However, it has acquired a completely new interpretation in modern times. The combination of text and visual elements makes communication more effective. The sentence "fate l'amore con il sapore" on the right side of the picture not only creates an assonance in Italian, but also reveals a synesthetic connection. Here, the combination with 'flavor / taste' fare amore 'make love' - created synesthesia. This verbal synesthetic connection is also strengthened by the combination of two different concepts (female image and delicious yogurt) in the description. It is no coincidence that Forsville also noted that visual rhetoric is a mechanism for simplifying verbal expressions. It is based on Barts' analysis. In graphic drawings, the linguistic message can have two functions: retransmission and fixation [13, p.9]. If we think about it, the image of a lip, which was designed to cover the image of a woman and thus present it to a large audience, was not given for a purpose. The lips are officially used to describe "speaking", "words" and so on. It can also be interpreted as a functional metonymy in the sense of "enjoying" and "tasting" food.

The rhetorical capacity of the female image in non-verbal representations is sometimes more acute. The following figure (Figure 3) depicts an attractive female body

with the names of different parts of the animal's body written on it. Divided into body parts, chuck 'shovel', rib 'rib', loin 'waist', rump 'oma' and so on. The name is primarily associated with gastronomic habits. This means that the naming of a woman's body by animal parts and the description of a pet in this context suggest that the authors used the link woman = pet. This confirms Bonora's views and reveals the dramatic nature of the problem of women-objects in society. Note that, taking into account the readership, we have reduced some of this image. At the end of the picture there is a linguistic message with the words 'All animals have the same parts'. Have a heart around the image of the animal (here the cow) on the right, respectively. Go vegetarian 'Have mercy. Be a vegetarian "[18, p.48]. Imagine that we do not see these words. What will the description tell us in this case? Will his semiotic capacity and rhetorical power weaken? We leave the answer to this question to the readers.



Picture 3.

Visual images can also have a special weight in political discourse. The live exhibition *Ivanka Vacuuming* (Figure 4) in Washington, DC, from February 1-17, 2019, by American master of abstract art J. Rubell, caused controversy in this regard. The exhibition can be considered as a rhetorical representation of a number of problems in the American political arena. Rubell, who plays Ivanka Trump, the daughter of US President Donald Trump, says she is inspired by this public figure (Ivanka Trump), which sometimes captures all aspects of a woman's role in society to the point of irony. The image of Ivanka vacuuming is not only a visual representation of the image of the modern woman in American society, but also reflects the role of this image in the White House. So that, At the entrance to the exhibition, a large pile of bread crumbs has been erected, and visitors are invited to throw the crumbs on the carpet. At this time, the woman who plays Trump constantly gives the carpet to the vacuum cleaner. Many critics have already politicized the exhibition, linking it to Trump's "cleansing" role in the White House.



Figure 4.

The combination of text and visual elements makes communication more effective. Visual rhetoric plays an important role in various areas of human life. The role of images in the transmission of information is important. Sometimes, it is possible to come across several rhetorical figures in one description. For example, let's look at the following picture (Figure 5.) depicting an advertisement for the Italian car brand Fiat [20]:



Picture 5.

The figure shows both a pictographic message and a linguistic message. If we analyze the image in the vertical direction, first of all the words Ardila and FIAT stand out. Against the background of the verbal form, the tricolor flag of Italy is a visual metonymy, referring to the country or the Italian brand. Later, the image of a woman was depicted with a steering wheel in her hand. The steering wheel is associated with the machine and creates a visual synecdoche as part of the whole. If the linguistic equivalent of visual synecdoche is understood to mean "to steer", then the image of "steering" in descriptive rhetoric will also give rise to the notion of "machine". This begs the question: what form of rhetoric (visual, or verbal rhetoric) originated earlier? The addressee, who does not understand the Fiat text or the verbal form of the message in the picture, will already imagine the car (the concept of a moving device). The image of the woman in the picture, as mentioned by Bonora above, is still attractive, attention, passion and so on. expresses the attractive, remarkable, object of interest of the male audience of the Fiat brand. A complementary attribute of this attractiveness is the Ardila 'Ignite' verbal message, ie the linguistic message acts as a complement to the visual message. When it comes to the material transformation of semiotic meaning, it is difficult to draw a clear line between word and image. At the end of the picture, the blue stripes stretching to the left and drawn to the left of the woman's hair create the image of the wind. The reason for this perception is that the wind blows the hair in a fast car, or the objects passing around are remembered in one color (here - blue) without being selected separately. As a result, it is possible to create a double metaphorical linkage chain, such as FIAT = speed = wind.

THE SEMIOTIC CAPACITY OF FEMALE IMAGES IN ORIENTAL CULTURE

Since the semiotic system of languages is closely related to the culture and history of the speakers of these languages, the rhetorical figures found here also have different semiotic content. If in Italian society, or in Western culture in general, we see the widespread and sometimes inappropriate use of female images when talking about elements of visual rhetoric, in societies where Islamic rule exists, the opposite tendency is observed. Suffice it to say that the use of the image of a woman in the visual representation of the Fiat car brand, cited above, is traditional. On the contrary, the image of Arab women behind the wheel, whose driving license has been recognized only since 2018, has been taboo to this day.



Picture 6.

Events in society are most perfectly confirmed in the media. Sometimes marketing "titans" are able to convince more people by proving that they are in tune with these changes. In this shot from a Coca-Cola commercial, we see an Arab woman behind the wheel. In the ad, a young Arab girl learns to drive for the first time under the supervision of her father. Seeing her hesitation, the father offers her daughter Coca-Cola, after which she is encouraged to do so [watch: 21]. Hence the metaphorical connection of coca-cola = courage. In fact, the choice of context is not accidental. Thus, the image of an Arab woman behind the wheel is already conceptualized with abstract concepts such as courage and freedom. In a conservative society that has just recognized the right to drive, the revival of women in advertising, even behind the wheel, which was banned until recently, can certainly cause controversy. Thus, the metaphorical association of steering wheel + Arab woman = freedom has gained visibility. It turns out that the Arab woman behind the wheel #Italian woman behind the wheel. If the image of an Italian woman or any European woman behind the wheel is attractive, attention, well-being and so on. In contrast, the image of an Arab woman behind the wheel will be first and foremost abstracted by such basic concepts as freedom and law. steering wheel + Arab woman = metaphorical association of freedom gained visibility. It turns out that the Arab woman behind the wheel #Italian woman behind the wheel. If the image of an Italian woman or any European woman behind the wheel is attractive, attention, well-being and so on. In contrast, the image of an Arab woman behind the wheel will be first and foremost abstracted by such basic concepts as freedom and law.

In everyday life, there are plenty of examples of thinking with visual metaphors. For example: bright, bright, transparent, dim, etc. Metaphorical expressions such as "bright intellect," "clear thought," and "dull brain" confirm this. According to D. Chandler, G. Kress and V. Leuwen, in cultures, vision is synonymous with perception [4, p.126]. The same image may be perceived differently by different cultures or societies. Some scholars assume that visual rhetoric has an ancient history as a persuasion mechanism [see: 7]. In the self-consciousness of the individual, his relationship with the environment is important. In our analysis of visual rhetoric, we could not bypass the next picture when looking for forms of representation of female images in the media (Figure 7) [22].



picture 7.

In this image we see in English with the head closed and the mouth closed:
 "Women need to"
 "Women need to - be put in their place"

"Women need to - know their place"

"Women need to - be controlled"

The image of a woman with the words "women need to be disciplined" is depicted. When images and words are used together in a discursive space, they act in a synergistic form. From this point of view, written verbal rhetoric is also visual rhetoric, and in this case the semiotic analysis of the object as a whole is important [5, p.88]. The image of a woman with her head tied in itself is the first metaphorical association in any Western culture, such as "violation of rights" and "silence." The verbal component in the picture - the anaphora - also has the function of "strengthening" the image mentioned here. But we can add another element to this context. Thus, the fact that the woman in this picture is black may reveal another problem in society, blackness = racism. Here we can obtain a metaphorical association without a verbal component. As can be seen, in visual rhetoric, the image-sign works, whether or not there is a verbal component.

ANALYSIS OF ELEMENTS OF VISUAL RHETORIC IN ADVERTISEMENTS

Along with metaphors, the visual forms of other rhetorical figures are also interesting. Alfons Maes, in his extensive article "Classifying visual rhetoric: Conceptual and structural heuristic," conducted a taxonomic classification of visual rhetoric in advertising and identified heuristic stages in determining its conceptual burden. It should be noted that the analysis of visual rhetoric often takes into account the visual structure of rhetorical figures, their semantic relationship and the effect they have on the addressee. They combine structural, conceptual and pragmatic aspects, respectively. A. Maes, who defined the criteria for taxonomic evaluation of visual rhetoric, determined the degree of expectation of these criteria in the research of a number of researchers, including Mi Group, Forsville and Phillips and McQuarrie. Speaking of visual rhetoric, it should be noted that hyperbole is quite common. This can be seen in the description of the water of the brand Levissima (Figure 8). An example of this is the animation of a water bottle on the top of a mountain and, in general, several times magnified from a mountain range in the image below. Note that as a linguistic complement, there is also a climactic figure, a rhetorical figure. Climax is a rhetorical figure that expresses synonymous concepts arranged in an increasing sequence of expressiveness in the semantic chain. For example: altissima, purissima, levissima [18, p.49]. Sometimes such a synonymous chain is measured by phonetic quality rather than semantic quality.



Picture 8.

In addition, the image of the mountain range in the picture also aims to emphasize that the Levissima brand draws its water from the Alps. This means that instead of the thing itself, it is located, obtained, instead of concrete, it is more abstract, and so on. creates a metonymic association from the point of view. Signs of metonymy and hyperbole can be seen in the next picture. It should be noted that the famous Italian chocolate brand

"Baci Perugina" Traditionally likes to use visual rhetoric in its advertisements and announcements. It is this quality that remains unchanged in different situational contexts that change from year to year. We wanted to use the following description of this brand, which attracts attention in terms of visual metonymy and hyperbole [18, p.22]:



Figure 9.

The picture shows a house with light coming from its window and chimney at night. However, the addressee who recognizes this brand immediately understands what the conversation is about. Thus, the figure depicted as a large house is actually reminiscent of a piece of chocolate in boxes of the brand "sister" ([sister] - pronounced), wrapped in silver paper, with the image of the star and the name of the brand. Here, the description of a small chocolate at home size is explained by visual hyperbole. The rhetorical interpretation of the images can sometimes be confusing, or the interpretation of similar or close figures may be inaccurate. This is especially true in the absence of linguistic information. Thus, linguistic interpretation can play a key role in the interpretation of a sign. In this example, the sentence *A casa aspettano un Bacio* 'Waiting for Bacio at home' serves as a metonymy (visual metonymy!) As a verbal information referring to the concept of the house - the family.

Consider the following description of synecdoche and metonymy [18, p.44]:



Picture 10.

As soon as we look at the picture, a bag made of crocodile skin comes to life in our imagination. However, neither the leather material itself nor the image of the bag as a whole is described here. We can enliven this idea through the handle, which is part of the bag, and the crocodile skin (the image of the animal that provides it), a possible material for its construction. So, one sign here serves to create another sign. The image of the handle enlivens the image of the bag in our imagination and plays the role of a visual synecdoche as part of the whole. Instead of crocodile skin, the image of an animal used to make it reflects visual metonymy. So why didn't the authors just give a picture of a crocodile skin bag? We think that this question can be answered from two perspectives. If the ad or image is provided for marketing purposes, then it will be interpreted here as

crocodile + handle = bag made of real crocodile skin. No, if the description is intended to protect animals, especially to prevent the killing of endangered crocodiles, then stop destroying crocodiles + handles = endangered animals for marketing purposes! will allow semiotic decoding. In this regard, we are aware that visual rhetoric can in many cases be a dual semiotic function or a space for multifaceted interpretation. will allow semiotic decoding. In this regard, we are aware that visual rhetoric can in many cases be a dual semiotic function or a space for multifaceted interpretation. will allow semiotic decoding. In this regard, we are aware that visual rhetoric can in many cases be a dual semiotic function or a space for multifaceted interpretation. Rhetorical figures, whether verbal or non-verbal, reflect deviations from the addressee's expectations. However, in visual form, this deviation is more noticeable and allows for different interpretations. In general, A. Maes proposed 2 heuristic solutions to determine the rhetorical nature of advertising: 1) to determine the stylistic perceptual feature, 2) to determine the conceptual feature [23, p. 14].



Figure 11.

In non-verbal forms, the deviation is indeed more pronounced. For example, the first striking deviant image, taken from an article on travel on the website of Cosmopolitan magazine above, is the hanging of Christmas socks from a tropical palm tree (Figure 11) [24]. First of all, it should be noted that Christmas socks are first associated with Christmas. As we know, the physical dimension of the concept of time in the world today is directly related to Christianity. The historical period in which we live on earth is calculated according to the Gregorian calendar, with the exception of a number of countries. History of the calendar, religious and cultural facts related to it, etc. Although interesting, we will not dwell on it. However, we are interested in Christmas and the semiotic capacity of Christmas socks in the picture, which is one of the attributes of this holiday. Christmas socks involuntarily evoke in our minds the winter season (the season in which this holiday and the calendar coincide). So, there is a metaphorical-taxonomic chain like Christmas socks = Christmas = winter. The two poles of this chain involve the connection of conceptual metaphors such as Christmas socks = winter. However, in addition to the cultural semiotic feature created by the visual image in our imagination, it is interesting that this image contrasts with other elements of the image. If Christmas socks = winter, then depicting them on a tropical beach where there has never been winter makes a contextual comparison. In the inhabited continents of the world, according to the habits of almost insanların part of people in everyday life and the environment, winter is primarily conceptualized by the association of cold. Therefore, Natale a Caraibi? 'Christmas in the Caribbean?' The commercial, which begins with a rhetorical question such as, depicts Christmas socks and, consequently, winter in a warm country, creating a visual oxymoron by comparing caldo inverno 'warm winter'. Analyzing his views on the semiotic function of metaphors, D. Chandler states that in countries

where smoking is prohibited, there may be various metaphorical ways of its indirect presentation [18, p.13].



Picture 12.

This example, which we come across as a form of expression and promotion of the negative manifestations of smoking in English-speaking societies, also attracts attention in terms of visual rhetoric. As you can see in the picture, there is a description of bullets and cigarettes. Note that the words 'quick' and 'slow' are written under each image, respectively. Bullets are weapons in our imagination, and weapons are the threat of death or death. Here one sign leads to the interpretation of another sign. Accordingly, if bullet = weapon = death, then bullet (visual description) + quick (verbal message) = quick weapon / quick death. This is where the metaphorical connection of bullet = rapid death arises. Similarly, when we think of smoking, we think of tobacco, smoke, disease, and death. Say, smoking (description) + slow (verbal message) = disease / slow will mean death. The result is the metaphorical link between smoking = slow death. Separately, we analyzed the ability of verbal and non-verbal representations to lead to metaphorical associations and the ability to create visual rhetoric. However, if the given image is analyzed as a whole, and not with its individual elements, it can be seen that there is a visual antithesis. The authors of the image managed to create an internal hyperbole, on the one hand, irony and, in the true sense of the word, an antithesis, by creating a mass association of "bullet death" # "smoking slow death". However, if the given image is analyzed as a whole, and not with its individual elements, it can be seen that there is a visual antithesis. The authors of the image managed to create an internal hyperbole, on the one hand, irony and, in the true sense of the word, an antithesis, by creating a mass association of "bullet death" # "smoking slow death". However, if the given image is analyzed as a whole, and not with its individual elements, it can be seen that there is a visual antithesis. By creating the association of "bullet rapid death" # "smoking slow death" in the masses, the authors of the image managed to create both internal hyperbole, on the other hand, irony and antithesis in the true sense of the word. Visual rhetoric has the function of "transferring" a certain quality of one sign to another. J. Williamson in his book "Decoding of Advertising" conducted an extensive analysis in this regard [see: 25]. Thus, it is important to highlight the different qualities of one product in advertising. In the semiotic sense, a product is given a new meaning. There is an opinion that advertisements always play the role of a dictionary that informs us about new classifications and classifiers. From this point of view, understanding the rhetorical figures in pictures or descriptions requires a mentalist approach, as in the study of linguistic rhetoric.

CONCLUSION

Because the study of rhetoric has traditionally been associated with linguistics, visual cues or symbols have often been overlooked, and the development of rhetorical theory has ruled out these cues. Although rhetoricians working in various scientific fields have recently increased their interest in visual rhetoric, there is still a lack of system in this area. The study of visual rhetoric in relation to culture can help to study its working mechanism. Thus, common cultural values are used as a means of persuasion in communication, especially in the media. In this case, both cultural, psychological and textual analysis must be taken into account. Many linguists assume that descriptive and figurative language, which covers all areas of society, can disrupt verbal communication over time.

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