



The Peculiarities of the Use of Metonymic and Synecdochic Transferences in the Publicism of Mahmudkhoja Behbudiy

Mansurbek Masharipovich Masharipov

Independent researcher, Alisher Navo'i Tashkent State University of the Uzbek Language and Literature,
Uzbekistan

E-mail: masharipovmansurbek20@gmail.com

<http://dx.doi.org/10.47814/ijssrr.v6i6.1433>

Abstract

This article provides information about the semantic realization of metonymic and synecdochic transferences used in the publicism of Mahmudkhoja Behbudiy, who is a bright representative of the Jadid movement. In the text of publicist articles of the writer, the occurrence of speech metonymy as a result of ellipsis, the semantic structure of synecdochic transferences, and the basis of their formation are revealed.

Keywords: *Ellipsis; Metonymy; Synecdoche; Metaphor; Trope; Publicism; Symbolic Meaning; Denotation; Connotation; Semantics; Derivative Meaning; Logical Emphasis*

Introduction

In the Uzbek language, metonymy is the following active level after metaphor. The derivation is a view of the construction of meaning based on the interaction between constituent and derivation members, according to linguistics. In other words, it indicates that one expression is substituted for another based on the interdependence and relationship between the expressions of this event. Additionally, metonymy is a method of creating new meaning. It is a phenomenon associated with language and communication based on the stability of the process's outcome. In other words, the meaning derived from metonymy can be merely verbal or linguistic [1, – p. 128]. In artistic and journalistic texts, metonymy has its own place alongside other pictorial devices. This phenomenon is an important factor in enhancing the aesthetic function of language and other visual means of communication. Metonymy serves a similar function in journalistic speech and manner as it does in illuminating the author's concept and intent in artistic works.

The Main Part

This phenomenon will be analyzed using the textual transitions of Mahmudkhoja Behbudiy's journalistic articles as an example.

Verbal Metonymy Caused by Ellipsis

The ellipsis of a section of a sentence might result in verbal metonymy. A component is ellipsised in this scenario, and a metonymic shift happens in subject–object type compounds. This trend is more noticeable in nouns. When a compound's nominative is employed without a marker, its focus can be ellipsis, and the nominative conveys the meaning of the entire compound. The following are the creation and semantics of metonymic displacements caused by ellipsis in Behbudi publicism:

- a) The unmarked pointer reflects the population's place of residence, which can be deduced from its appearance: "**Buxoro** tili forsiy va aksari ulamosi Buxoro va Samarqand ko'histon forslaridurki, madrasalarda forsiy dars beradurlar" ("The language of **Bukhara** is Persian, and most of the scholars are Persians from Bukhara and Samarkand, who teach Persian in madrasahs.") [2, – p. 299]. In this sentence, the word "people", which is considered the subject component of the accusative compound "people of Bukhara", has been ellipsised, its meaning has been expressed by the word *Bukhara*;
- b) The meaning of the owner, maker of the object, as understood from the point of view, is expressed by the unmarked demonstrative. The meaning of the compound is expressed in the focus when the object is ellipsis. In other situations, the author's name is used rather than the work's title: "Aqcha sarf qilib, asbob ishlatolmas, nazariyoti ilmiyani amaliyotg'a tatbiqidin ojiz, "**Sharhi mullo**" o'qur, lekin "**Kofiya**" ni bilmaydur" ("He can't utilize a tool after spending money, he can't apply theory to practice, he reads "**Sharhi Mulla**" but doesn't know "**Kofiya**.") [2, – p. 191]; "Muhtaram vakillarimizg'a hamda "**Oyina**" va "**Samarqand**" donalab sotguvchi azizlardan iltimos qilinadurki, idoraning tegishli aqchasini tezlik ila yuborsalar" ("We request our respected representatives and the people who sell pieces of "**Oyina**" and "**Samarkand**" to send the appropriate amount of the office as soon as possible") [2, – p. 437]. In these examples, the words "Sharhi Mullo", "Kofiya" mean "fiction", the words "Oyina" and "Samarkand" mean "journal", "newspaper";
- c) There are additional instances where the compound's focus is ellipsis. The important component of the compound is preserved in this scenario, but its *-si (i)* possessive affix is omitted: "Duma uchun Turkistonning adadi, nufusi islomiyasig'a munosib vakil saylansun" ("Let a representative worthy of the dignity and prestige of Turkestan be elected for the Duma") [2, – p. 139]. In this sentence, the word "duma" expresses the meaning of the indicative compound "state дума", and the grammatical indicator *-si* is omitted.

Metonymy and the omission of the subject in demonstrative compounds are primarily due to the logical emphasis of the unmarked demonstrative in the sentence. Because the cut should typically precede the cut. The immutability of a pointer–to–section lookup necessitates that the section's semantics be inserted into the pointer. It is conceivable to attribute the negative tone of the thought to the situation where the pointer meets the ellipsis. In the majority of instances, the figurative meaning derived from the relevant metonymy has a negative connotation. Also characteristic of Behbudiy's publicism is the formation of metonymic displacements as a consequence of the ellipsis of a component in demonstrative–obsessive compounds.

As noted in linguistics, metonymy compares the signs of two wholly dissimilar objects, even if their external appearance or internal qualities are similar. Metonymy is a relatively complicated phenomenon of meaning transmission that has attracted the interest of both linguists and literary scholars. Linguists approach this transfer of meaning from the perspective of revealing the characteristic features of

semes and semes in polysemantic words, as well as the analysis of phenomena that create figurative meaning, whereas literary scholars consider various means of the image in polysemantic words (similarity, qualification, figurative metaphor) as the factors that create them. In both approaches, the objective is to investigate the word's multiple meanings and methodological possibilities. In general metonymy, the subject's significance is transmitted to the object.

Furthermore to the aforementioned metonymic displacements, the journalism of Mahmudkhoja Behbudiy contains the following speech metonymies that occurred as a result of replacing the name of something with another name that is related to it, but distinct from it:

1. Naming the subject's derivative with the subject's name: "*Bevajh ko'p kishini ko'ngli bizdin qolsa, ko'p xafa bo'lurmiz, bizni tilimizdin xalq ranj topgani uchun izhori taassuf qilurmiz*" ("If many people are upset with us, we are very sad, and we regret the comment because the people are offended by our **tongue**") [2, – p. 314]; The lexeme "**tongue**" given in the example is generally used in the sense of "*organ of speech moving in the oral cavity*". In the structure of the sentence, metonymic movement is formed in the meaning of "*speech*" as a result of the movement of this part of speech;
2. The transfer of the name of the situation's adjectives to the thing–subject: "*Dehqonlarimiz o'z mahsulotini Ovrupo korxonalariga topshurub, ikki yoki besh **xom** berib, bir **pishiqni** zo'rg'a olarlar*" ("Our peasants hand over their products to European enterprises, give two or five **raw** materials, and barely get one **ripe**.") [2; 282]. In this example, the lexemes "**raw**" and "**ripe**" representing the state–property represent the name of the thing–subject to which they are related, describing the sign;
3. The application of adjectives that describe the shape and appearance of objects, people, and events to personal names: "*Bu ayblar hozirgi qiroatsizlarg'a emas, balki muallimlarg'a, mahalla kattalarig'a ortiladur*" ("These blames are not on the illiterates of today, but on the teachers, the **elders** of the neighborhood") [2, – p. 290];
4. The usage of the names of human bodily parts instead of food names, as well as a term expressing a sign: "*Bir qismimiz yolg'uz **tomoq** uchun alarni qora xizmatini qilurmiz, etikini tozalarmiz*" ("Some of us do the black service of them for the **throat** alone, we clean their boots") [2, – p. 458]; "*Gazeta va matbuot doimo shuni yozmoqdaki, **quloqlik** kishilar buni fahmlaydilar*" ("Newspapers and the press always write that people **with ears** understand it") [2, – p. 483]. In these examples, the word "**throat**" means "*food, nourishment*"; and the word "**with ears**" is used in the sense of the adjective "*mindful, understanding*";
5. Identifying the action and its outcome or process: "*To'y va ta'ziyag'a sarf qilinaturgon aqchalarimizni ilm va din yo'liga sarf etsak, ovrupoyilardek taraqqiy etarmiz*" ("If we spend our money on science and religion, instead of spending it on **weddings** and condolence, we will progress like Europeans") [2, – p. 455]. The lexeme "**wedding**" in this sentence basically means "*satisfying one's appetite by eating and drinking*", and in the context of the text, it has formed a metonymic translation in the sense of "*a ceremony with a party and feast*";
6. Expression of the object–subject's name with the name of the person associated with it: "*Samarqand*" ning beshinchi soni tamom bo'lur, bu muddatda ruscha **qalami borlarimiz** besh satrlik bir nimarsa yozmakka tanzil etmadilar" ("The fifth issue of Samarkand" is completed, during this period those of us who have a Russian **pen** did not bother to write something of five lines") [2, – p. 393]. In this example, the combination "*those who have a Russian pen*" is used in the sense of "*people who create in Russian*";
7. Metonymic translation based on lexical generalization: "*Demakki, ikki–uch yuz ming musulmon ro'zg'or va hovlisining **boshi** urushga ketib, oilalari muhtoj bir holda qolgandurlar*" ("So, two to three hundred thousand Muslims, the **heads** of their households and yards went to war, and their families were left in need") [2, – p. 460]. In this type of metonymic migration, the meaning of the source and derivative of the migration are separated from each other by a different scheme and

are interconnected with a common scheme. The word “head” used in the above example has the meaning of “upper body” and is general in nature. The derivative meaning “head of household” arose from it, that is, it is based on a generalized lexical meaning;

8. The name of the measuring instrument is the same as the name of the unit of measurement: “Bu fursatlar o‘tg‘onda, **soatlar** ming bor jiringlag‘oni fahm etiladi” (“When these moments pass, it is understood that the **clock** will ring a thousand times”) [2, – p. 505];
9. Action, the transfer of the name of the object in the game to this action, the game itself: “Ko‘pkari va **uloq** chopmoqlik odati mal‘unonasiq‘a har viloyatdan har sana yuzlar ila kishi oxiratg‘a ko‘char, na qadar kishi majruh va mayub bo‘lar” (“Because of the curse of the habit of **kopkari** and **uloq**, hundreds of people from every region will move to the end every day, how many people will be injured and disabled”) [2, – p. 552]. In “kopkari” a goat was slaughtered in the middle. Home, the object of the competition is this goat. Based on this connection, the game–competition itself was called “uloq” (“goat”). So, the name of the object has moved to the game–competition;
10. Using the name of the action–event to refer to the moment when the action–event occurs: “Samarqanddan minora madxalig‘a yetgandan so‘ngra, **azonga** yaqin shu yerda bo‘ldilar” (“After reaching the staircase of the tower from Samarkand, they were here near the call to **prayer**”) [2, – p. 404].

We have observed that literary journalism makes extensive use of metonymic shifts based on the relationship between the referent of the derived meaning and the referent of the generating meaning. Nonetheless, some of them acquired a strictly linguistic essence, while others existed solely at the level of speech and served to enhance the efficacy of journalistic speech.

Synecdochic Displacements

Synecdoche is a variety of figurative language in which the relationship between a whole and its parts is implied. In synecdoche, a whole object, event, or person is represented by the name of its integral part, and vice versa [4, – p. 32]. In linguistics, various perspectives exist regarding synecdoche. In some literature, synecdoche is evaluated as a type of metonymy, while in other literature, it is evaluated as a form of metaphor [5, – p. 283].

In terms of the names of things or phenomena that are externally or internally related, synecdoche is comparable to metonymy. In contrast, synecdoche reveals the relationship between the whole and its elements. In this regard, it is accurate to characterize synecdoche as a distinct form of movement with unique characteristics. Observations indicate the following instances of synecdochic transfer in the journalistic works of Mahmudkhoja Behbudiy:

1. Synecdoche that substitutes an element for the whole. In such translations, the constituent of the word’s meaning is a fragment, and the derived meaning is distinguished by the fact that it expresses the whole: “Eshon qozi bizning **so‘zimizni** gazetda o‘qub martaba tayin qiladurlar, xalq bo‘lsa son va suratimizg‘a boqadur” (“Eshon qozi assigns **our word** a senior rank in the newspaper, and the people look at our numbers and pictures”) [3, – p. 270]; “**Rus harfi** musulmon millatig‘a jabriy bo‘lmasun” (“Let the **Russian letter** not be forced on the Muslim nation”) [3, – p. 147]. The lexeme “our word” and the combination “Russian letter” in the above sentences are synecdoche transfer. If the meaning of the lexeme “speech” in the first sentence is expressed by the lexeme “word” which is part of it; in the second sentence, the meaning of “writing, alphabet” is used through the lexeme “letter” which is part of it;
2. Using the whole as a metaphor for the part. In such a transfer, the portion of the word containing the transferable meaning is complete and expresses the fragment. “Besh–olti ma‘raka va xudoyi, sakkiz–o‘n juma oqshomi deb butun mahalla va qishloq xalqiga **osh** berarmiz” (“We give **osh** to

the whole neighborhood and village people on five–six rituals and khudoyi, eight–tenth Friday evenings” [2, – p. 453]. The word “osh” in the sentence is derived from “pilaf”. The original meaning of this word meant “hot food in general”. Pilaf is a kind of hot food. In this place, the piece is called by its full name.

*“O‘tgan sana Nijniyda paraxudga o‘tirib, musulmon peshravlari suv ustida majlis yasadilar” (“The other day in Nizhny, sitting on a steamboat, the Muslim leaders **made** a meeting on the water”) [3, – p. 287]. In this sentence, the general meaning of the verb “to make” is derived from the meaning of “to build”, “to create”. So, by means of the verb “to make” in the generalized meaning, the meaning of the verb “to do” is understood, which is part of its derived meaning, which also belongs to the synecdoche of the whole name. When synecdoche is used in journalistic text, it prevents complex sentence structures, redundant words and expressions, and provides simplicity in text sentences. The creativity of Mahmudkhoja Behbudiy, who effectively used these possibilities of synecdoche in the language of his journalistic articles, can be felt.*

It can be stated that the categories of meaning transfers, characteristics of use, and linguistic and non–linguistic factors in their formation are presently under investigation. It is nearly identical to the rules of the Uzbek literary language. This situation demonstrates that plissemaniticity, which is characteristic of the semantic nature of Uzbek lexemes, is also characteristic of the literary language of the early 20th century. Obviously, the author communicates with the general public in journalism. Therefore, the author must endeavor for simplicity in speech, bring his speech closer to the form of live communication, use language tools to influence the public ideologically and emotionally, and attempt to shape public opinion. To accomplish this objective, the publicist must utilize language’s tools and stylistic possibilities effectively and skillfully.

Conclusion

Based on our analysis, we can conclude that if the language of M. Behbudiy’s journalistic articles is viewed from this perspective, it demonstrates that he took advantage of these opportunities in an appropriate and strategic manner. Literary publicism did not use metonymic and synecdochic transfer types simply to beautifully express the thought, to make the artistic text joyful, festive, and artistically decorative, but rather to assign them a particular ideological task, paying close attention to the private hidden meaning, i.e. implicitness. A significant factor in determining the linguistic and artistic–aesthetic value of the journalistic text was the implicitness expressed through metonymy and synecdoche. In actuality, literary journalism has a place in the lexical–grammatical formation of journalistic style language, the increase of image tools, the expansion of expression options, and, in general, the improvement as a functional style among other functional styles of the literary language of the early 20th century. Due to the fact that Mahmudkhoja Behbudiy was active during the period in which our national publicism and its distinctive style were being developed, the examples analyzed above on the basis of metonymic and synecdochic movements are of great significance in their formation as methodological tools that correspond to the nature and purpose of the publicist’s work and their assimilation into our national language.

References

1. Sayfullayeva R. Hozirgi o‘zbek tili (Oliy o‘quv yurtlari uchun darslik). Toshkent: Innovatsiya–Ziyo, 2020–yil. 128–bet.
2. Маҳмудхўжа Бехбудий. Танланган асарлар 2 жилдлик. 1–жилд. (нашрга тайёрловчи Сирожиддин Аҳмад). Тошкент: Akademnashr, 2018. 512 б.

3. Махмудхўжа Бехбудий. Танланган асарлар 2 жилдлик. 2–жилд (нашрга тайёрловчи Сирожиддин Аҳмад). Тошкент: Akademnashr, 2018. 312 б.
4. Ўринбоев Б., Қўнгулов Р., Лапасов Ж. Бадиий текстнинг лингвистик таҳлили. Тошкент: Ўқитувчи, 1990. 32 б.
5. Шомаксудов А., Расулов И., Қўнгулов Р. Ўзбек тили стилистикаси. Тошкент: Ўқитувчи, 1983. 283 б.
6. Ўзбек тилининг изоҳли луғати. V жилдли. Тошкент: O‘zbekiston milliy ensiklopediyasi, Давлат илмий нашриёти, 2020. – 688 б.
7. Умурқулов Б. Поэтик адабиёт ва унинг шеърини нутқдаги аҳамияти // Ўзбек тили ва адабиёти. Тошкент, 1980. №6. б. 39.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).