



THE ROLE OF METONYMIC TRANSFER AND SYNCEDOXES IN LYRICAL IMAGERY

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In the article, one of the most widely used types of artistic transfer in poetry - synecdoche, its place and appearance in poetry, and its aesthetic functionality are studied on the example of the poetry of Rauf Parfi, Askar Mahkam, Nodira Afokova, created in different social environments. Also, the use of synecdoche in mixed forms, metaphor, syncretism with synecdoche and its peculiarities are described.

Key words: synecdoche, metonymy, metaphorical thinking, transfer of meaning, metaphor, irony, poetic speech, metaphor, synecdoche.

The dictionary meaning of any word expands and develops as a result of the transfer of a sign, action, property to another object with similar properties. The semantic laws of each language, which determine such a development of the transfer of meaning, are directly related to artistic creativity.

In the transfer of meaning through metonymy (from the Greek metonymia - "renaming"), the name of one sign, action is not based on similarity to another, but is based on interrelationship, dependence.

In addition to metaphor, metonymy, synecdoche and function, there is also a mixed use of meaning transfer. This phenomenon also applies to metonymy: metaphor-metonymy, metonymy-synecdoche transfers are common both in oral speech and in fiction. According to the Dictionary of Literary Studies, metonymy is rare compared to metaphor in literary literature, especially in modern literature where metaphorical thinking is leading, because it is inferior to metaphor in terms of aesthetic functionality. Nevertheless, when used side by side with a metaphor in an artistic text, it gives a great artistic effect, serves to express the idea clearly and effectively.

In the "Dictionary of Literary Terms" it is said that metonymy is "a metaphorical expression based on the proximity between two concepts", and in another literary dictionary it is defined as follows: "unparalleled migration based on the proximity between two concepts." In metonymy, the name of something or an event is transferred to another, it is represented by another name, but this naming is not based on the similarity between objects or things, but on the proximity and connection between them. In this respect, metonymy differs from metaphor.

Based on the above definitions, if we generalize the concepts of metonymy, we will come to the following conclusion. Therefore, metonymy is a transfer of meaning, that is, a type of metaphor, based on the connection between two things, events, but there is no similarity or closeness between them in terms of form and content. For example, blue (sky, green, color, currency (dollar).

There are the following forms of transfer by metonymy:

1) the name of one subject is transferred to another subject in the same subject:

I listen to Istanbul with my eyes closed
A gentle breeze blows from the front
It slowly shakes
The leaves are on the trees
Far far away
The incessant chatter of the meshkobchi
I listen to Istanbul with my eyes closed.

This excerpt from the poem of the Turkish poet Orhun Veli describes the lifestyle of Istanbul in the last century, the living conditions of the people living in the city, their thoughts, worries and sufferings. The author, striving for brevity, omits the word city. It omits redundant information known to the reader. Usually, it is

method is specific to oral speech. For example, the phrase "I went to Tashkent city" is used in the style "I went to Tashkent" and this is considered a normal norm for our speech. Because such a method makes the speech concise, the thought concise and effective. The first line of the poem uses metaphor (I listen to Istanbul) and metonymy (I listen to Istanbul). Although the word "city" is omitted in the first, it is understood in the context, and in the second, listening is actually a sound, echoing object, or a characteristic of people transferred to "city".

It's like a stranger to the world
I will fly to the tip of the Indian mountain.
It gets into my head
Owner of the deserted world.

In the paragraph, the similarity of the words "mountain" and "taq" is used as a word game, the top of the mountain is a metaphor, in which the word "peak" is equated to a finger, creating the art of litota. When he says the inside of the pen, the poet does not mean the human head, but the brain, which is a part of it, and expresses the whole through a fragment, creating an example of synecdoche. Although the action of "entering" is usually used for living things, it is also used in speech in the form of a figurative compound with emotional-expressive coloring, such as thorn in the leg, soul entered, mind entered, esi entered.

Be it a poet or a prose writer, no one refused metonymy or periphrasis, and among such literary principles (methods) are known from very early times to the present day. it seemed like a solid. Along with them, new ones will appear and they will undoubtedly decorate the pages of works about the literary oddities of our time in the future, writes Jan Parandovsky. According to him, metonymy, periphrasis, social system like metaphor, regardless of what the dominant ideology is, there is a commonality characteristic of the poetry of all ages, metonymy was born in the times when man began to think.

When metonymy is interpreted as irony, it shows that it is more common in the culture of primitive peoples than in mature civilizations. Because in the shelter of metaphors, sarcasm, jokes, words that should not be mentioned are hidden, and the concepts they express are hidden and masked beyond recognition.

People refrained from mentioning the names of wild animals, natural disasters, diseases and death. In some tribes, similar traditions have been preserved to this day, including the fact that everything related to the head of the tribe cannot be said clearly, and the ingenuity and creativity of hints, signs, and creativity sometimes reach the level of Brownian complexity.

Metaphor enriches poetic speech, allows to express the attitude of the poet to the object of the image. If simile, qualification, metaphor, revitalization are also types of metaphors, metonymy, exaggeration, synecdoche, periphrasis, irony, antiphrase, sarcasm are considered mixed metaphors.

Let the moon shine in the nights of Jazba
I am a dream that knows the way.
I am no one else.
One mighty voice sword
I don't give a shit.
I buried in my throat. I'm quiet.
Don't be rude, slander, and slander
When the city is bathed in cheering flowers;
Chewing their tongues, my friends are helpless,
Poison when my penny pours into my cup;
Muddying pure souls,
The devil's host when the flag is raised;
The soul that becomes a spectator,
Friends upside down while standing
I left.

The poem is about a person whose heart is filled with injustice, oppression, and injustice, who has not seen any consequences from his friends and brothers, who has understood and admitted that no one can rely on him but himself, who is used to this misfortune, who was defeated in the fight and had to retreat, who is full of hatred, who turned away from his friends when he expected help from them. It shows the tyranny of a powerful force that kills the voice buried in the throat. The image of a despicable city welcoming obscenity, stinging, obscenity, slander is reflected. A synecdoche is revealed through the word city, not the city, but the cowardly, inconsequential false friends who live in it serve the enemy. He even joins the enemy and poisons him, only this poison is poured into the hero's coin. Poison is also used here in a symbolic sense. Poison - ignorance, treachery, cowardice, selfishness. Friends who chew their tongues - when does a person chew his tongue? Either from the intensity of pain or from the strength of fear. Apparently, fake friends belong to the second category. The devil's army is an individual metaphor, another representation of friends carrying a flag, and the flag is a sign of victory. There must be strength to raise a flag, and as long as the demon gang is carrying a flag in the city, it means that it is a people full of power and power and has united almost the entire city's people around it.

Metaphor, metonymy, synecdoche, and other metaphors created a vivid picture of the artistic idea presented in the poem, the thought the author wanted to convey, and the pain burning in the heart of the lyrical hero.

Is heaven in place?
Where are the rains?
Where did he hide his lightning?
Neglected flowers in the season of revenge...
Leaves pierced by ants.
Who is responsible for these flowers?

Tell me, people from "Analhaq", tell me!
In the poem that sold the ambassador for three coins,
Those who killed the poet, tell me!
Night, throw your curtains over my eyes.
How good is this blind help!
I'm so weak...
I'm afraid
To look at neglected flowers...

It is not in vain that the lyrical hero asks where the sky is, where are the lightnings. The oppression has reached such a level that the sky has moved. The folk proverb, "When the sky is in your hands, leave it" is reflected in the poem in a different form. Usually, when someone overdoes oppression, the oppressed is forced to say this proverb. Lightning is a symbol of revenge, but it is also lost. After all, there are only cowards left around. That is why the flowers are neglected, their leaves are pierced by ants. The flowers and ants used in the poem are figurative images, and they are a generalized image of certain categories of people in society. Those who have fallen from "Analhaq" are bigoted ignorant and unenlightened people who do not recognize and do not recognize the truth. The poet, who mentioned that in history, Mansuri Halloj was brutally executed with various slanders and accusations without realizing his identity, compares the reality in a metaphorical way. A metaphor can be a word, an image, a line, a poem, or even a work. In this poem, the metaphor covers the entire work. Selling the messenger-prophet for three coins is a reference to the fate of the prophet Jesus. One of the apostles next to Jesus sells the prophet for thirty-three coins. It was also told in L. Andreev's work "Judas Iscariot" written in 1908, and this story was skillfully translated into Uzbek by N. Afaqova. Those who killed and shot the poet are cruel, executioners, people drowning in error, who killed Mashrab, Qadiri, and Cholpan. The lyrical hero does not want to live among such people, he cannot breathe the same air with them. That's why he begs, "Night, throw your curtains over my eyes." The veil of night is darkness and nothing can be seen in it. The lyrical hero also does not want to see his devil army. Curtains of the night - metaphor, revealing the curtain - diagnosis, metaphor, synecdoche. He wants not only not to see, but also not to hear, not to feel. In Askar Mahkam's works, social motives and the soul are combined in a strange way, metaphoricity covers the entire poem when the poet writes, no matter what period, what event, what human painful experience he writes. In the poems of Askar Mahkam, the metaphor is so thick and wide that it is impossible to separate the work from it. The poem "I spent one day in Bukhara" describes the worst injuries of yesterday and today. The poet asks more questions not to people, but to the towers of Bukhara with his open hand to the sky, he seeks Bukhara from Bukhara. But he can't find it, because the ones he loved, missed, and honored are no longer in this holy land. This is how the poet expresses the reason for this.

I asked people from Bukharai Sharif.
"They are living!" said Bukharai Sharif.
They are living
the dog in the madrasa
a puppy in the house
statues in the mosque
and feed themselves.
Of course they live well!



I asked people from Bukharai Sharif.

"They are living!" said Bukharai Sharif.

"Ya-sha-shyap-ti!..." he said suddenly.

The reality that emerges through the unique appearance of metonymy is forced by the ignorance of the people, the fact that they live in silence, seeing that they are trampling on their holy places, centers of knowledge, and temples. The phenomenon of the poet clearly shows this oppression, anger, and suffering. The poet reveals the idea he wants to express in an unexpected way by means of metonymy. that in order to lose a nation it is not necessary to exterminate it, it must be separated from its mother tongue, religion, belief, Yesterday's past proves that it is possible to turn a group of morally wounded people into a mob by forcing them to forget their history, and that it is easy to control such a large group of slaves.

R. Parfi's "Eyes of Dilorom" is a love story consisting of three sonnets, both in terms of form and content, and is one of the unique works not only in the poet's work, but also in the history of our literature.

Your eyes were very sad,
As if a pathless forest sheds leaves,
A verse of whispers in the black flame,
I long to listen to your eyes.

"pathless forest", "black flame" represents the sadness in the heart in the eyes of a beautiful and graceful woman. Just like the fallen leaves, the woman's gaze is painful, and the hero listens to her longingly. The poet synthesizes the painting with poetry, and this situation is visible in the eyes of the cinematographe

The world is different for everyone,
Thoughts of the mercantile affairs of existence.
It was as if the stars were twinkling
They burn the eternity of the soul...

In fact, everyone sees the world with his own eyes, measures with his own yardstick, and everyone thinks differently. When the lyrical hero sees the stars twinkling in the blue that he wants, he fills with a sad thought about eternal mental anguish - love trade.

The period of independence in modern Uzbek poetry is marked by artistic movement, including increased activity of metonymy and synecdoche, a direct change in the social system, opening a wide path to contacts with world literature, increasing globalization in the age of fast information, new words related to religion, art, literature to our national language (names of works of art, historical, the introduction of the names of legendary, literary heroes) is explained.

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