



## Discourse Characteristics of Metaphorical Transferences in Mahmudkhoja's Welfare Publicistics

Mansurbek Masharipovich Masharipov

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

<http://dx.doi.org/10.18415/ijmmu.v10i4.4633>

---

### **Abstract**

The article investigates the semantic realization of metaphorical motions used in the publicism of Mahmudkhoja Behbudi, an enlightened Jadid writer. The semantic structure of metaphors related to nouns, adjectives, and verbs employed in the text of the writer's journalistic articles is underlined, as well as their relevance as a methodological instrument in the construction of journalistic speech and style.

**Keywords:** *Occasional Meaning; Denotation; Sememe; Grammatical Meaning; Simile Construction; Ellipsis*

### **Introduction**

One of the distinguishing characteristics of journalistic discourse is the employment of words in metaphorical, symbolic, and occasional meanings. This ensures that journalistic speaking is artistic. Moreover, figurativeness and graphical possibilities of journalistic style texts, among other functional style genres, are offered by using lexemes and phrases, which are the most essential connection in the semantic nature of language units.

Changes in the semantic nature of lexemes occur at the language level in the form of meaning migration, expansion, and contraction. When a lexeme represents more than one concept, the names of thing–event, sign–feature, and action–state are also employed as names of other things–event, sign–feature, and action–state on a specific basis, and a different sememe is appropriate for each idea. As a result, one word emerges in the language as the name of numerous things–phenomena, sign–property, action–state. The derived meaning is classified in science as metaphor, metonymy, synecdoche, simile, and irony, depending on the foundation on which the main meaning is transferred.

Metaphor is a popular means of conveying meaning in both journalistic and artistic communication. Metaphor refers to the transmission of meaning based on similarities between objects, occurrences, and events. *Metaphor* is a linguistic process that uses a lexeme's denotation to indicate another meaning based on external, perceived similarity. A metaphorical meaning is formed as a result of one of the following factors: 1) One word is more appropriate and compatible with the speaker's goal of expression than another, thus the second is employed instead of the first; 2) There is no representation of

a denotation, therefore a different word is chosen to represent another denotation. Hence, in the first example, the copied word is the second term of the denotation, while in the second case, it is the first term [1;127]. This common approach of establishing transportable meaning is as old as the languages in which they dwell. This strategy is well-known in folklore and classical literature. In classical literature, metaphor is referred to as metaphor, and the term metaphor is frequently used in conjunction with it. Metaphor is classified into two forms based on its use in language and artistic speech: 1) a metaphor in language; 2) a metaphor in art. The form of analogy distinguishes linguistic metaphor from artistic metaphor [2;151].

Metaphors are especially important in journalistic speech and fiction, as they improve accuracy and efficiency of language. Mahmudhoja Behbudi employed the artistic tool–metaphors–effectively, which is a vital aspect for journalistic speech; he was able to illustrate the semantic–stylistic diversity of his articles’ language and effectively used lexemes connected to nouns, adjectives, and verbs in constructing metaphors:

**Noun–Metaphors.** The author widely uses noun–metaphors in the journalistic text to implicitly express private hidden meanings, to describe reality through impressive, figurative expressions: “*Янги фикр ва илмлар Осиёи Вустога қандай зоҳир бўлди? Русия милтиқларини учига қўнуб янги фикр ва илмлар, ғарб маданияти Осиёи Вустога юз қўйди ва бизни туртиб уйқудин уйғота ётибдур*” (“*How did new ideas and sciences appear to East Asia? Landing on the tip of Russian rifles, new ideas and sciences, western culture have faced East Asia and are pushing us to wake up from sleepiness*”) [3; 295]; “*Комил кишилари йўқки, ҳидоят ва ҳимоят этсун. Ҳукуматга ўзини–да муносабати йўқ, бас, ноилож қанотлар синар ва маюб ўлар, ҳалқга–да манфур, малъун кўринур*” (“*There are no perfect people, to be able to guide and protect. They have no relationship with the government itself, so, helpless wings are broken and crippled, and the ring is hated and cursed*”) [3;313]. The lexemes *қанот* (wing) and *милтиқ* (rifle) in the cited examples are used in a metaphorical sense, and their original sememe structure is as follows: МИЛТИҚ (RIFLE) – “a hand weapon with a barrel and a long barrel” [5;594]; ҚАНОТ (WING) – 1) “member of a flight of birds and insects”; 2) *figurative*. “a symbol of a member serving the “flight” of a person or thing”; 3) “the part of the wing that serves to lift the plane off the ground and stay suspended in the air”; 4) *figurative*. “support, helper”; 5) “state of being attentive; protection, refuge” [5;240]. In the first example, the combination “*Landing on the tip of Russian rifles*” used by the author acquired a figurative meaning and served to figuratively express the idea that “although it is the result of the policy of aggression, modern science, new thoughts and ideas are entering Central Asia under the influence of Russian culture”, and in this the word “*rifle*” is used metaphorically in its own way. In the second example, the lexeme “*wing*” in the sense of “*support, helper*” formed a metaphorical translation.

In the journalistic speech of the writer, the simple metaphors consisting of objects, which are compared with noun lexemes in order to increase expressiveness, attract special attention: “*Ман бу ерга қўб фикр қилдим, ҳамма дерки, муулмонлар карвони ортқа қолди*” (“*I thought a lot about this place, everyone says that the caravan of Muslims is left behind*”) [3;274]; “*Бу кун ҳар тарафда бахтиёр муулмонлар нарвони тараққийга қадам босмишдир*” (“*On this day, happy Muslims everywhere have stepped on the ladder of progress*”) [3;277]. In this passage taken from the author’s article of the series “National Task” published in the March 9, 1906 issue of “Ulfat” newspaper, the lexemes of *карвон* (caravan) and *нарвон* (ladder) are used figuratively based on similarity. Their main meaning is as follows: ЛАРВОН (LADDER) – “Stairs. A device used for going up or down, consisting of two long sides of wood or metal and wooden or metal steps attached to it transversely” [5;17]. КАРВОН (CARAVAN) – 1) “a group of animals, carts and people who manage them, carrying cargo and people to distant places; 2) a group of vehicles, a line in the direction of a certain work, goal” [5;320]. It is understood that the lexemes *caravan* and *ladder* in the examples are separated from their denotative meaning and subordinated to express the meaning of “*Movement of Muslims of Turkestan in the development of community life*” and the author was able to create expressive paint from them in a

metaphorical sense. As we have seen, the writer widely used simple metaphors in order to vividly reflect his subjective views on the depicted images, objects and events, to create the vision he expected.

The nature of extended metaphors to express meaning also depends on the semantic nature of the word to which the metaphor is attached: a) if the word attached to the word expressing the metaphorical meaning expresses a clear concept, the meaning of the extended metaphor is also clear; b) a word attached to a word expressing a metaphorical meaning expresses an abstract meaning, and an extended metaphor also expresses an abstract concept [6;39]. These two cases can be observed in the extended metaphorical migrations in literary journalism: “*Она тили, она тили... Бу яхши орзу. Аммо тилсиз оналар тилига мактабий китоблар ёзила берса, Туркистонда ададсиз бузуқ она тиллар шеvasига ададсиз китоблар ёзмоқ лозим келурки, Андижонда ёзилгани Бухорода, Авлиётада ёзилгани Қаришида англашилмайду*” (“*Native language, native language... This is a good dream. But if school books are written in the **languageless mother tongues**, then in Turkestan, it is necessary to write countless books in the language of many **spoiled mother tongues**, so that what is written in Andijan is not understood in Bukhara, and what is written in Avliyota is not understood in Karshi*”) [3;34]. In the passage above, the author emphasizes the creation of school textbooks in a single format, based on the requirements of the literary language and literary standards, and the instability of the creation of a single literary language, the language of educational literature created on the basis of dialects and dialects that are not formed at the level of the requirements of the literary standards – through combinations of *languageless mother tongues, spoiled mother tongues* expressed, gained influence and created an extended metaphorical movement. Behbudi, having a deep understanding of the literal and figurative meanings of the word and the closeness and similarity between them, uses the metaphorical components expanded in journalistic speech in a specific figurative sense in relation to defining and defining: “*Дунёдаги девоналарни аксари уйланмаганлардандур. Чунончи, юз девонадан қирқ саккизи уйланмаган, иккиси уйланган, бириси уйи синган киши бўлбдур*” (“*Most of the crazy people in the world are unmarried. For example, forty-eight out of a hundred madmen were unmarried, two were married, and one had a **broken house***”) [4:197]; “*Бу ҳунарни боши қаю ердин дейдурганларга айтармизки, Туркистонга нисбатан Бухоро маъдани илмдур*” (“*We say to those who say that this craft has its origin in the land, that compared to Turkestan, Bukhara is **science treasure***”) [3;299]. In the combination of the person whose house is broken in the first example, the lexeme “*house*” is used in the sense of “*family*”, and the lexeme “*broken*” is used in the sense of “*crushed*”; in the second example, in the combination of *madani ilmdur*, the defining component is used in the sense of “*treasure, mine*”, creating an original metaphorical transition. In some cases, the author uses more than one extended noun–metaphor in one place to explain a certain idea: “*Туркистонда ҳам маданият эшиги, ислоҳот жарчиси бўлган миллий матбуот гайратлу ёшларнинг ҳаракатлари соясида вужудга келди*” (“*The national press, which is the **gate of culture and herald of reform** in Turkestan, was created in the shadow of the efforts of enthusiastic young people*”) [3;439]. The analyzed similes have strong stylistic color, semantic tone, and emotional–expressiveness, which are characteristic of the individual style of the writer.

**Adjectives–Metaphors.** Adjective word group is more important among other word groups as it indicates the sign of a thing or event, gives a special gloss to the speech process. From the semantic point of view, it is worth noting that there are more than ten types, each semantic group has a special feature in terms of meaning. Metaphors formed from adjectives also play a role in creating connotations. Adjectives–metaphors are important descriptive tools in oral and written speech, especially in poetic speech. Linguists look at it as a linguistic tool that creates expressiveness and emotionality, while literary experts look at it as an element that reveals the essence of symbols and provides artistry, that is, a tool that acquires an artistic–aesthetic feature. In his journalistic articles, Mahmudhoja Behbudi appropriately uses similes and connotative meanings of adjectives and metaphors in describing the characters’ characteristics, character and images, in the description of events and situations. In particular, we can observe that metaphors based on the qualities of color, characteristic, and condition create a specific connotation in journalistic speech and are used for pragmatic purposes in the following examples: “*Бизнинг бу сўзимизга эҳтимолки, баъзи муҳаррирларимиз рози бўлмай, балки қаро бўлди деса, биз*

*рангга боқмай натижага боқармиз*”. (“It is possible that some of our editors will not agree with our words and say that it is **black**, but we will look at the result regardless of color”) [3;312]; “Оқшом Самарқанд муқоффида Бухорода воқеъ бўлган **қаро** хабарни эшитдик” (“In the evening, we heard the **dark (black)** news that happened in Bukhara near Samarkand”) [3;471]. In the original denotative meaning of the ҚОРА (BLACK) lexeme given in the examples, “it has the function of expressing color and represents the color of coal, wax, mummy, moths” [5;335]. In the first example, this lexeme moves to a noun lexeme in a metaphorical sense based on analogy, and a singular metaphor “wrong, bad, naughty thing, in the sense of work”; and in the second *қаро хабар* example, “expressing a negative sign, the possession of a negative sign” [5;335] creates a metaphor within the syntactic relation of determiner–definite. We want to say that the author created a unique movement by using this lexeme in two different ways and subordinated them to the pragmatic purpose of creating connotation with the requirement of journalistic speech.

In the “Annotated Dictionary of the Uzbek Language” the word “dark” is given as a variant of the lexeme “black” and its semantics is explained as “without light”. Therefore, the lexeme “black” is based on the denotative meaning of the word “dark”. In the text of M. Behbudi’s journalistic articles, it is observed that the lexeme DARK also has a metaphorical translation: “*Бизга илми замоний йўқ, бинобарин, келаримиз ниҳоят қоронғудур*” (“There is no modern science for us, therefore, our future is **dark**”) [3;421].

In the text of the articles, the following descriptive adjectives have a metaphorical meaning: “*Бу сўзлар муболага эмас, балки умумий ҳол, бесар ва сомонлигимиздин шокоятдур*” (“These words are not an exaggeration, but a general state, only a complaint about our peace and security”) [3;290]; “*Русияга тобе бир неча миллиён мусулмоннинг бу ҳолати юз қизиллигидур*” (“This situation of several million Muslims subject to Russia is a **shame**”) [3;209]. Usually, when metaphors are expressed by lexemes denoting color, the general appearance, color of a certain person, thing, event is meant. In this, what is thought is visualized through color. In the first of the above examples, the author uses the word “straw” which is considered an archaic form of the lexeme “yellow” to mean “deplorable condition” and in the second example, “red” created a metaphorical transfer by expressing the meaning of “shame” through the lexeme of the quality denoting color. Such movements with a certain symbolic meaning served to provide observation and imagery in journalistic speech, to have an emotional impact on the reader’s feelings.

Metaphorically based connotative signs of certain lexical units can show different levels of intensity, greater or lesser emotionality, more or less positive evaluation, and in this sense they are relative. Based on this, the situation used in the text of the articles, the metaphorical use of adjectives denoting taste is also distinguished by the degree of presence of one or another connotative feature: “*Туркистоннинг тоғларинда сокин аҳолининг аксари форсий ва бироз миқдори туркий ила мутакаллимдирки, бунлар турк, барлос ва соир қабилалардур*” (“Most of the **quiet** inhabitants of the mountains of Turkestan are Persian and a small number are mixed with Turkic, and these are the Turkic, Barlos and Soir tribes”) [3;334]; “*Бу китобни тили–да очик ва бизни Туркистон халқи фаҳмлайдур, китобни баҳоси бир сўм ва Уфа шаҳридин олса бўлур*” (“The language of this book is **open** and the people of Turkestan understand us, the price of the book is one soum and it can be bought in the city of Ufa”) [3;364]; “*Мажлис садридан рухсат олиб, юқоридаги минбаъд ёзилтурган сўзларни мажлисга арз этдим, албатта, сўзим қаттиг эди ва бойлар нафига тўқунур эди*” (“I took the permission of the chairman of the assembly and presented the words that were written on the pulpit above to the assembly. Of course, my words were **sharp** and the rich were in vain”) [3;488]. For example, the lexeme QUIET, used in the passage above, which expresses a specific situation, usually means “quiet, meek, calm” has the meaning of “immovable, motionless” [5;335]. Here, the author expressed the concept of “settled population living in one place” in the metaphorical image of the lexeme “quiet”.

In the “Explanatory Dictionary of the Uzbek Language” the denotative meaning of the lexeme ОЧИҚ (OPEN) is equal to the meaning “not blocked by anything”, and one of its figurative meanings is “clear, obvious”, it is said that it means “visible and known” [5;165]. The lexeme ҚАТТИҚ (HARD), which expresses the physiological state of an object, means “resisting changes in shape, external influence”, it means that it is difficult to break, to cut” [5;264]. In the above examples, the author refers to the quality of “open” in the sense of “understandable”; used the lexeme “hard” in the sense of “upsetting, annoying” and, in turn, summed up the thought to be expressed in a metaphorical image and achieved the effectiveness of journalistic speech.

It is known that adjectives are replaced by nouns and perform the noun function. In this case, the quality does not represent the sign, but the subjectivity, and as a result, the phenomenon of horsemanship occurs. In the journalism of Mahmudhoja Behbudi, one can find the metaphorical use of the same adjectives: “Алалхусус, дорушиифодаги ислом *хасталаризаким*, Туркистон табиати ва маишатига хануз бегона ва ноошнодурлар” (“*Especially for the Islamic patients in the hospital, they are still strangers and unfamiliar with the nature and life of Turkestan*”) [3;232]. The lexeme ҲАСТА (patient), which represents the physical condition of people, is “sick, ill; tired, exhausted, restless; suffered; has a denotative meaning like “wounded” [5;388]. In the example above, this lexeme is a noun. The author used the denotative meaning of the lexeme on the basis of analogy to “people who do not understand Islam correctly” in the form of Islamic patients. Through this use, the writer created a metaphorical image of religious scholars who are indifferent to the development of society and nation in a unique and original way.

In general, quality lexemes in literary journalism actively participated in the creation of connotations in the text based on the metaphorical transfer based on their denotative meanings. The connotative process, which occurred in a journalistic text in a metaphorical way, made it possible for the reader to understand the thought to be expressed fully.

**Verb–Metaphors.** The phenomenon of metaphor occurs mainly within the noun group, and partly also within the adjective, verb group: *Қуш учди. Самалёт учди* (*The bird flew. The airplane flew*) the action represented by the verb to fly is similar to the flight of a bird by flapping its wings in the air. Therefore, the next meaning expressed by the verb to fly is a metaphorical meaning [1;127]. It seems that in action lexemes, the derived (portable) meaning arises from a lexical meaning of the word to which it belongs, and is related to the meaning of the compound or device to which this word is included. For example, the derivative meaning of the verb “to die” is based on the similarity of the action feature “*битмоқ*”. So, in metaphors, a type of sign of the referents of the generating and deriving meaning can be based on the analogy of the nature of action and state.

The main part of action lexemes in the Uzbek language is characterized by the feature of having multiple meanings. Based on the factual materials collected on the text of Mahmudhoja Behbudi’s journalistic works, it can be said that words belonging to the verb category are actively used in the text of the articles in a polysemous way. Their form of use and structural aspects are also different, that is, in the case of a single word, when two words are combined, the adverbial and adjective forms of verbs together with more than one lexeme form a transitive meaning. The author used verb–metaphors as an effective factor in increasing the intensity of the event, implicitly referring to the character traits of the characters, and increased the imagery and artistic–aesthetic power of the language of his articles: *Биз мусулмонлар нима учун бонкадан пул олиб синармиз? Савол учун жавоб берамизки, шаръан бонкадан пул қарз олмоқ тўғрисида муътабар “Шўро” мажалласинда тафсилли илан кўб ёзилди* (*Why do we Muslims take money from the bank and we are broken? We will answer the question that a lot of detailed information was written in the prestigious “Shura” magazine about borrowing money from a religious bank*) [3; 420]; *“Тошканднинг барча расмий комиссариат ва ҳукумат доиралари ҳозирда қайнайду”* (“*All the official commissariat and government circles of Tashkent are boiling now*”) [3;505]; *“Бир дўкончи, бир гилкор, бир фақирҳол, бир косиб учун бу тўй ва таъзиялар ўлумдан*

қаттиғдурки, бунинг учун бечора ҳар кун ўлур” (“For a shopkeeper, a bricklayer, a pauper, and a laborer, this wedding and condolences are harder than death, because the poor man **dies** every day”) [3;454]; “Хурофотлик афсона китоблар ўрнига муътабар тарих, ахлоқий ва адабий рисола ва китоблар наир этмоқга ташаббус этсалар, шояд бу хайрли ишлари аввалги гуноҳларининг юзини ёнар” (“If they take the initiative to publish reliable history, moral and literary treatises and books instead of superstitious myth books, maybe these good deeds will **cover (close)** the face of their previous sins”) [3;438]; “Халқи олам усули жаҳид ва илми замоний ила осмонларга учар, биз ҳануз бир-биримизни такфир ва талъин ила вақт ўтқарармиз” (“The people of the world **fly** to the skies with modern methods and knowledge, we still spend time with each other’s takfir and talin”) [3;418].

In the examples given above, simple verbs are used based on metaphorical transfer. The denotative meaning and derivational meaning of these action lexemes are as follows:

Verb lexeme	Denotative meaning	Derivative (figurative) meaning
<b>to be broken</b> (синмоқ)	disintegration, cracking of an object or thing [5;511].	not being able to pay the loan from the bank
<b>to be boiled</b> (қайнамоқ)	to foam and steam from intense heat [5;214].	to be in a state of strong behavior, excited, agitated
<b>to close</b> (ёпмоқ)	to fasten; to collect; to build; to cease operations [5;43].	to gather open, flat things, to close
<b>to die</b> (ўлмоқ)	to end one’s life, to stop living, to die [5;151].	to be in a very helpless, difficult situation under the influence of action –situation
<b>to fly</b> (учмоқ)	to move in the air with the help of wings, to move in a direction with the help of wings [5;308].	development in rapid motion, facing the world

In the journalism of M. Behbudi, it is observed that speech metaphors occur as a result of meeting ellipsis of certain components of simile construction in words related to the verb group: “Мана шу ишларни қилмаганда эрта қишда, албатта, очлар борликларни **талайдурлар**” (“If you don’t do these things, in early winter, the hungry will surely **fill the beings**”) [3;489]; “Замонамиз шундай зўрки, озигина фурсатда чуруқ таассуботимизни асосидан **қўпоруб ташлайдур**” (“Our time is so great that in a few moments it will **uproot** our prejudices”) [3;440]; “Маориф ислоҳи ила қурошланмаган миллат дунёда роҳат ва саодат юзини кўрмай оёқлар остида **эзилур**” (“A nation that is not armed with the reform of education will be **trampled** underfoot without seeing the face of pleasure and happiness in the world”) [3;439]; “Тилимизга маънан, моддатан ва фаннан тараққий этган миллатларнинг лугатлари **ҳужум этар**” (“Our language is **attacked** by the dictionaries of nations that are advanced in terms of meaning, substance and science”) [4;31]; “Энди у мазлумларга ҳандасанинг туркча истилоҳларини **ютдургон** илан она тили каби англашилмайдур” (“Now it is not understood as a mother tongue by **conquering** the Turkish conquests of the oppressed”) [4;33]; “Қадим чигатойча, мўғулча, ўрхунча ва сахройи тилларни **тиргузгон** илан на фойда?” (“What’s the use of **learning** the ancient Chigatay, Mongolian, Orkhon and Sahara languages?”) [4;33]. In the above examples, the auxiliary word was ellipsised with the subordinate component of the simile construction, and the meaning of the simile construction was expressed in a word related to the verb group, resulting in a speech metaphor. In fact, the composition of the compound should have been in the form of *душман каби талайдурлар, дарахт каби қўпоруб ташлайдур, тупроқ каби эзилур, душман каби ҳужум этар, сув каби ютдургон, одам каби тиргузгон*. In this case, the first component of analogical constructions is ellipsised. In the speech, these constructions can be used interchangeably. Such evidential examples show that speech metaphors in Uzbek language can occur not only by simple noun transfer, but also by ellipsis as a result of the similarity of two things or events, actions.

Our analysis showed that many words used in Uzbek classical literature in traditional form are also found in the language of Behbudi journalism. But these words are used in the text of the articles in their own figurative sense. The metaphorical meaning in the lexemes we have analyzed above is based on the change of the ratio of denotative (name) and connotative (expression) semes in the main seme of the lexeme. Derived meanings have acquired linguistic and speech characteristics.

In general, metaphors clearly show the mentality, national consciousness, means of artistic representation, religious–secular way of thinking of each nation, and exist in an integral connection and development with the national culture. As the journalistic skill of the enlightened writer is manifested in the use of metaphors, the most productive means of conveying meaning, this situation testifies to his high artistic thinking and his ability to understand grammatical concepts in the language.

### **References**

1. Sayfullayeva R. va boshqalar. Hozirgi o‘zbek tili (Oliy o‘quv yurtlari uchun darslik). – Toshkent: Innovatsiya–Ziyo, 2020. – 536 b. – 281 b.
2. Умуркулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990. – 151 б.
3. Махмудхўжа Бехбудий. Танланган асарлар 2 жилдлик. 1–жилд. (нашрга тайёрловчи Сирожиддин Аҳмад). – Тошкент: Akademnashr, 2018. – 512 б.
4. Махмудхўжа Бехбудий. Танланган асарлар 2 жилдлик. 2–жилд. (нашрга тайёрловчи Сирожиддин Аҳмад). – Тошкент: Akademnashr, 2018. – 312 б.
5. Ўзбек тилининг изоҳли луғати. V жилдли. – Тошкент: O‘zbekiston milliy ensiklopediyasi, Davlat ilmiy nashriёти, 2020. – 688 б.
6. Умуркулов Б. Поэтик адабиёт ва унинг шеърый 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/>).