



METONIMIYANING O‘ZBEK, INGLIZ VA RUS TILLARIDA QO‘LLANILISHI

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Annotatsiya: *ushbu maqolada polisemiya tushunchasiga nazariy yondashuv, nutqning barcha turlarida, shuningdek, kundalik so‘zlashuvda eng keng tarqalgan ko‘chim turlaridan biri: metonimiyaning o‘zbek, ingliz va rus tillarida qo‘llanilishi haqida qisqacha tavsif beriladi.*

Kalit so‘zlar: *polisemiya, ma‘no ko‘chish usuli, polisemik va leksik ma‘no, kontekst, metonimiya, metonimik uzatish, ma‘no ko‘chish, fazoviy (mekansal).*

Ko‘p ma‘noli so‘zlar tilda o‘ziga xos ahamiyat kasb etadi. Tilshunos Miraziz Mirtojiev so‘zlariga ko‘ra, polisemiya har qanday tilda ham salmoqli o‘rin tutadi. Til boyligi faqat so‘zlar, iboralar bilangina emas, so‘zlarning *leksik ma‘nolari* bilan ham o‘lchanadi. Demak, so‘zlarning ko‘p ma‘noliligi – *polisemiya* til boyligida o‘z o‘rniga ega. So‘zlar asl ma‘nosidan tashqari *polisemik ma‘noga* ham egadirlar. So‘zlar ko‘chma ma‘noda qo‘llanganda, predmet va hodisalarni atabgina qolmay, o‘sha predmet va xodisalarni tasvirlash funksiyasini ham bajaradi. Ular odatda, so‘zlarning to‘g‘ri ma‘nosi negizida vujudga keladi. Ya‘ni, ko‘chma ma‘no baribir aslidan kelib chiqqan holda yuzaga keladi. So‘zlarning ko‘chma ma‘nosi faqat *kontekstda* anglashiladi. Ko‘chma ma‘noli so‘zlar tabiat manzaralarini chizishda, qahramonlarning ichki dunyosini, ruhiy, holatini ochishda, lirik chekinishlarda keng ishlatiladi.[2, 23]

Tilshunoslar ko‘p ma‘nolilikni turli tarafdin tadbiq etib, uning tildagi aynan o‘xshash hodisalardan farqlashga harakat qilib ta‘rifni mukammallashtirishga harakat qilgan bo‘lsalar, qolganlari uni soddalashtirishga urinadilar. Masalan, Frensis Katamba polisemiyaning so‘zning birdan ortiq ma‘no ifodalashi bo‘lib, ma‘nolar o‘rtasidagi ko‘prik vazifasini o‘taydi, degan jo‘yali fikr bilan kifoyalandi. [3, 187] Ayrimlar esa polisemiya konsepti o‘ta murakkab jarayon bo‘lib, unda hali yechilishi lozim bo‘lgan muammolar tasavvur qilganimizdanda ziyodaroq deb ta‘kidlaydilar.[4, 3] Xususan, polisemiyaning ahamiyati uning aynan o‘ziga xosligida emas, tildagi lisoniy yaratuvchanlik muhitini vujudga keltirishidir. Zero, yangi ma‘noni ifodalash, lekin yangi so‘zga zarurat qolmasligini oddiy jarayon sifatida ta‘riflash mumkin emas, bizning nazarimizda.

So‘zning ko‘chma ma‘nolari *ma‘no ko‘chish usullari* orqali hosil qilinadi va ular har bir tilning o‘z tilshunosligida turlicha tavsiflanadi. Biz ushbu maqolamizda shunday ko‘chim turlaridan biri bo‘lgan metonimiya haqida so‘z yuritmoqchimiz. *Metonimiya* (*grekcha metonymia – qayta nomlash*) deganda bir so‘z, tushunchani ifodalashda aynan o‘zining nomini emas, balki, unga ma‘lum bog‘liqliklar (masalan, ichki yoki tashqi) asosida aloqador bo‘lgan boshqa so‘zni qo‘llash va shu asosida ma‘noni biridan ikkinchisiga ko‘chirishni tushunamiz [5,]. Mashhur qadimgi yunon faylasufi Mark Kvintilian metonimiyaga quyidagicha ta‘rif bergan edi: “*Metonimiyaning mohiyati u tasvirlagan sababni almashtirishda namoyon bo‘ladi*”. [7] Biz yuqorida ta‘kidlab o‘tganimizdek, olimlarning fikri lisoniy hodisalarga nisbatan turlicha bo‘lgani uchun g‘oyalarni qarama-qarshi emas, bir-birini to‘ldiruvchi deb yondashgan ma‘qul. D. N. Shmelev ko‘chma ma‘no hosil qiluvchi xodisalarni tadqiq qilar ekan, ularni 3 turga ajratadi. Ammo Shmelev sinekdoxa hodisasini ham metonimiyaning bir turi deb tasvirlaydi. [6,] Bu kabi qorishiq qoidalarni ilgari surgan,



metonimiyaning metafora bilan deyarli bir hodisa deydigan tilshunoslar ham talaygina. Keltirilgan fikrlarga asoslangan holda, o'zaro bog'liq tushunchalarning ma'nolarini almashtirish, bir-biriga uzatish – bu metonimiyadir, degan xulosaga keldik. Quyida uning predmet, tushuncha va harakatlarning o'zaro aloqadorligiga ko'ra uch turga bo'lib tavsiflashga harakat qilamiz [7]:

1. **Fazoviy (yoki mekansal).** Metonimiyaning ushbu turi narsa-hodisalarning fizik va fazoviy joylashishiga asoslanadi. Bunday metonimiya biror xona, auditoriya (yoki muassasa) nomlarining ana o'sha yerdagi jarayonlar bilan bog'liqligi orqali namoyon bo'ladi. Masalan, 1. Bu *studiya* foydasiga bo'ldi ((It was in favour of the studio; Это было в пользу студии) ya'ni, *studiyaning jamg'armasi* foydasiga)). 2. Butun *uy* uxlayapti ((The whole house is sleeping; Весь дом спит) ya'ni *uydagi odamlar*)). Shuningdek, mekansal metonimiyani idish nomining uning tarkibiga o'tkazish bilan ham hosil qilish mumkin: *Choynak* qaynadi ((The pot boiled; Чайник закипел) ya'ni, *ichidagi suyuqlik*)).
2. **Vaqtinchalik.** Ushbu metonimik uzatish harakat nomini biror predmetga yoki o'sha harakatni bajaruvchi shaxsga o'tkazish orqali yuzaga chiqadi. Masalan *kolleksiyani ta'qib qilish* (to follow the collection; следить за коллекцией (shu ish bilan shug'ullanuvchi maxsus guruh)) kabi.
3. **Mantiqiy.** Nutqda juda keng tarqalgan ushbu tur bir qancha usullar orqali amalga oshadi:
 - A. idish (konteyner) nomlari o'zlarining hajmi va sig'imiga ko'chadi: Bir *stakan* ichdi (Drank a glass; Выпил стакан (*stakandagi suyuqlik*)) (N.Shukurov);
 - B. moddaning nomi undan yasalgan predmetga o'tkazish: Jamoamiz *ikkita bronza* yutdi (Our team won two bronze; Наша команда завоевала две бронзы (*bronza medali*));
 - C. muallifning nomi o'zi yaratgan asar va kashfiyotlar (predmet yoki jarayon) ga ko'chadi: Har oqshom *Bethovenni* tinglayman (Every evening I listen to Beethoven; Каждый вечер я слушаю *Бетховена* (*Bethoven bastalagan musiqalar*));
 - D. georafik hududlar, joy nomlari ularga aloqador bo'lgan tushunchalarga o'tkaziladi (nutqda eng ko'p qo'llaniladi): *Angliya* immigratsiyani tekshirishni davom ettirishga qaror qildi (*England* decided to keep check on immigration; Англия решила продолжить иммиграционный контроль (*Angliya hukumati*)) [9];
 - E. harakat nomi ma'nosini ana o'sha harakat amalga oshadigan joyga yoki harakatni bajaradigan predmetga ko'chiriladi: *kirish* (enter; вход), *chiqish* (exit; выход) – ma'no joyga ko'chgan; *hushtak* (whistle; свисток) – predmetga ko'chgani kabi;
 - F. sifat nomini ayni o'sha sifatga ega bo'lgan narsa-predmetga ko'chiriladi: Uning *samimiy tabassumi* juda chiroyli (Her sincere smile is so beautiful; Ее искренняя улыбка так прекрасна (*tabassurning haqiqiyiligiga ishora*));
 - G. inson organlari va kasallikning o'zaro aloqasi natijasida ko'chadi: U kasalxonaga *yuragi bilan* tushdi (He was hospitalized with a heart; Он попал в больницу с сердцем (*yurak kasalligining bir turi bilan*)) [7].

Umuman, bir predmet nomining ikkinchisiga ko'chirilishi ular o'rtasidagi haqiqiy aloqaning mavjudligiga asoslansa, u **metonimiya** bo'ladi. [1,101-102]

Nutqda shunday metonimiyalar borki, ular metonimik ma'noda "qayta nomlanib" qo'llanilavergach, go'yoki turg'un holatga kelib qolgan. Buni quyidagi so'z misolida oson tushunishimiz mumkin: **toj-u taxt** (o'zbek tilida metonimiya *toj* so'zining o'zi bilan emas, balki, *toj-u taxt* shaklida yuzaga chiqadi (yoki *taxt*)) (**crowns; корона**) – *hokimiyat* ma'nosida (metonimiya bo'lgan ushbu so'zning har uchala tilda o'zgarishsiz ayni ma'noda qo'llanilganiga e'tibor qarating):

➤ Toj-u taxt uchun kurash davom etmoqda.



- The fight for the crown is still going on.
- Борьба за корону продолжается.

Metonimiya hech bir o'rinda adabiyotdagidek keng qo'llanilmaydi, zero, ushbu ko'chim turi predmet va tushunchalarning o'zaro aloqadorlik jozibasi bilan yuzaga chiqishi uning berilgan mazmuni yanada ta'sirchan va rang-barang ifodalashiga, nutqning ekspressivligini ta'minlashiga xizmat qiladi:

1. Agar kerak bo'lsa *Sharqni va G'arbni*
Yolg'iz bir she'riga eta olur jo (A. Oripov).
2. I am mightly glad *Georgia* waited till after Christmas before it seceded (M. Mitchell) [9].
3. *Село* коптит в стильное ясное небо серым дымом – люди согреваются (В.М. Шукшин) [8].

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