



Article

## Manifestation of the Phenomenon of Interspecific Transposition (Analysis of Examples Within Prose Texts)

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**Abstract:** This study explores interspecific transposition in Uzbek artistic prose, addressing a gap in current linguistic research. While grammatical and semantic transposition have been studied, their role in artistic texts remains underexamined. The research aims to analyze how shifts in word categories, such as nouns to adjectives, influence the style and meaning within selected prose. Using syntactic and semantic analysis, the findings reveal that transposition enhances the expressiveness of Uzbek prose, enriching its stylistic variety. These insights offer valuable contributions to both linguists and literary scholars, highlighting the fluid and dynamic nature of linguistic systems.

**Keywords:** Transposition, Displacement, Word categories, Where, Hug

### 1. Introduction

Transposition refers to a word from one category exhibiting semantic and grammatical features typical of another category, hence diminishing the specificity of the phrase in question. The phenomenon of transposition is a significant topic in linguistics that examines the process of transitioning word categories from one category to another. This process illustrates the dynamic and variety of the linguistic system. Transposition primarily entails semantic and syntactic alterations, enhancing the variety and expressive potential of the language [1].

Transposition theoretically relies on alterations in the meanings and functions of words, resulting in phenomena such as colloquial portable meaning and absolute displacement. Saifullaeva R. et al. (2009) examined the phenomena of interspecific transposition in contemporary Uzbek literary language, focussing on its semantic and grammatical dimensions. Bakhtiyar Mengliyev and Oral Kholiyorov (2008) provided actual illustrations of the transposition phenomenon, elucidating the overarching principles and grammatical characteristics of the Uzbek language [2].

The Etymological Dictionary of the Uzbek language (2000) elucidates the origins and variations of terms, facilitating comprehension of the etymological foundation of interspecific transposition. Although interspecific transposition has been thoroughly examined in prior research, these investigations primarily concentrate on overarching grammatical and semantic dimensions. However, the examination of artistic texts, particularly the occurrence of interspecific transposition in prose, remains inadequately explored. This indicates the necessity to explore further the occurrence of interspecific transposition within artistic texts and its stylistic implications [3].

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## 2. Materials and Methods

The primary objective of this study is to examine the manifestation of interspecific transposition in artistic texts and assess its stylistic importance. The objective is to ascertain the role of the transposition phenomena within the Uzbek language system, focussing on its grammatical and semantic dimensions. This study offers fresh insights via a comprehensive analysis of the manifestation of interspecific transposition in creative texts. By examining semantic and grammatical alterations in words, one can gain a broader comprehension of the stylistic characteristics and vernacular styles of artistic literature [4].

The analysis process for this study involved systematically identifying instances of interspecific transposition within selected Uzbek prose texts. The primary focus was on how words shifted from one grammatical category to another, such as from nouns to adjectives or verbs, and how this influenced their meaning and function within the text. The first step was to identify specific words in the prose that exhibited such shifts. These words were then subjected to a syntactic and semantic analysis to examine the changes they underwent during the transposition process [5].

Special attention was paid to the context in which the words appeared, as the stylistic function of transposition often depended on how the word interacted with its surrounding elements. For instance, words like "hug" and "where" were analyzed not only for their immediate grammatical shift but also for their broader impact on the overall meaning and tone of the passage [6]. Additionally, the study considered the role of temporary and absolute transpositions, distinguishing between words that momentarily adopted a new role and those that fully transitioned into a different category. This comprehensive approach provided a deeper understanding of how transposition functions within Uzbek artistic prose, contributing to its stylistic richness and expressive capacity [7].

## 3. Results and Discussion

This study identifies several instances of interspecific transposition in Uzbek artistic texts and determines the stylistic importance of this occurrence. The study's findings are significant for Uzbek linguistics and literary studies and may provide a foundation for subsequent research. In Uzbek, the term "talay" has transitioned to a different category or signifies a movement, presenting several challenges in ascertaining its appropriate classification [8].

They are:

- a. momentarily executing a function of a different category;
- b. characterised by transitioning to an entirely distinct category.

In informal migration, the casual connotation is conveyed. For instance, a term from the numerical category in the sentence "do not think to see one, do not be grateful to see one" is momentarily assuming the role of a term from the equine category, and this represents a transient oratorical occurrence. In absolute displacement, the term entirely transitions from one category to another. Total displacement is evident even within the context of nearly all independent and auxiliary terms [9].

For instance, Greetings, everyone; we are enthusiastic! God is a tyrant from The Bachelor... Amen, may our island be abundant in water, may its waterways be teeming with fish, O Allah akbar!

In this stanza, referenced in the artistic text, the term "where" functions as a modal word. In this example, the term where lacks a distinct modality, yet the introduction serves a functional purpose. Consequently, let us examine the elucidation provided in the etymological dictionary: where is the pronoun utilised to enquire about location? For instance, consider water; where is the water itself? Watermill! Water is arriving!.. Why are you constructing a boat when it is ineffective? Rise! This term, which held the same meaning in Old Turkic, was initially pronounced as "where" (Devonian, Vol 3. 256; DC, 418); subsequently, in Uzbek, the hard vowel "A" was replaced by the soft vowel "a," and

the hard sign of the vowel "I" was eliminated. It emerged from the phonetic alteration of the word qayu and its subsequent connotation [10].

1. Consonant Y was substituted with the consonant n, which was then replaced with the vowel I: qayu > qanu > where.
2. "Which" is determined by the context of the meaning from which it originated. The term originated from the ancient Turkic word where, an interrogative pronoun was used to enquire about the whereabouts of a person or object, evolving into the word mentioned in the archaic Uzbek language due to semantic evolution linked to a specific grammatical function. This indicates that the term "where" initially conveyed connotations such as remorse and astonishment in interrogative pronouns or exclamatory sentences.

Subsequently, we might assert that a specific modification resulted in the emergence of its modality. The elderly guy had contemplated departing the shore for a long distance; he abandoned the terrestrial confines and was paddling towards the ocean's welcoming embrace of the refreshing dawn. The term "hug" in this instance is a noun, and etymologically, it refers to the act of encircling oneself with both arms. For instance, the chasm, the degradation that we experience on Earth [11].

Will the star, your Dag, be in your embrace? This horse, derived from the ancient Turkic language, features the verb "quch," which signifies "to supplement" and is associated with a soft, floury substance that is difficult to distribute. In English, it corresponds to "hug," as represented by the combination quch+aq. The Mahmud Qoshgari lexicon illustrates the numeric significance of the term corresponding to two-handed covering. However, we can assert that he transitioned to the role of assistant. The artist's capacity to convey artistic insights through text is crucial for interspecific migration and therefore for the enhancement of a specific language based on its inherent potential [12].

### **Categories of Transposition :**

#### **a. Provisional Displacement**

Temporary migration conveys a colloquial portable significance. For instance, in the phrase "think to see one, give thanks to see one," the term "one" from the number category temporarily assumes the role of a noun, representing a transient oratory occurrence [13].

#### **b. Absolute Displacement**

In absolute displacement, the term entirely transitions from one category to another. Total displacement is evident even within the context of nearly all independent and auxiliary terms. For instance, "Where the men arose!" God is a tyrant from The Bachelor; for instance, the term "where" persists in its role as a modal word [14].

#### **c. Illustrations and examination**

The term "where" remains a modal word. In an etymological dictionary, "where" serves as the pronoun to enquire about location. For instance, "Where is the water you mentioned?" The term originated from a phonetic variation of "qayu," evolving in meaning to "qayu > qanu > where." In the Old Turkic language, it functions as a pronoun to enquire about the location of a person or object, but in the Old Uzbek language, it emerged as a result of its association with a specific grammatical function [15].

#### **d. Embraces**

The term "hug" originates from a noun phrase that etymologically denotes the act of embracing oneself with both arms. For instance, "Are the depths of our Earth a source of humiliation, shall your God, the star, reside in your lap?" This equine term derives from the archaic Turkish verb "quch" combined with the suffix "-(a)q": "quch+aq=hug" [16].

#### 4. Conclusion

In conclusion, it can be asserted that the significance of a noun within a certain category diminishes due to alterations and requirements, adopting the meaning and grammatical attributes typical of another category, so transitioning to the same word category. Consequently, there is consistent interaction among word categories, signifying that the linguistic communication system is ever-evolving and advancing.

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