

## The Phenomenon of Metonymy in Mediatext

**Shodikulova Aziza Zikiryaevna**

Ph.D, a teacher of department of languages, Samarkand State Medical University

### Abstract:

Although the phenomenon of metonymy has been attracting the attention of scientists for many centuries, but the development of cognitive linguistics has led to a new turn in the study of this phenomenon. J. Lakoff, M. Johnson's book *Metaphors We Live by*, published in 1980, led to revolutionary changes in the coverage of the nature of metaphor and metonymic phenomena. Since then, the study of the phenomenon of metonymy not limited to the field of rhetoric, but also began to cover the field of human thought activity.

**Keywords:** phenomenon, metonymy, cognitive, communication, references, mediatext.

On the eve of the end of the last century, G. Redden and Z. Kovech were the first to promote the idea of applying the theory of an integrative approach to the analysis of the phenomenon of metonymy. The theoretical approach proposed by the authors in an article published in 1999 provides the following: a) Provide a tariff that can comprehensively describe the event; b) Identify 3 ontological environments in which metonymy may occur; c) Grouping relationships that generate different metonyms; g) Separation of principle rules governing the choice of tools.

According to G. Raddin and Z. Kovech it has been accepted without any objections (Radden, Rovecses 1999: 21): "Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized model". The fact that this tariff is more acceptable than the ones given by others is, of course, due to reasons. First, if this definition is one of the founders of cognitive linguistics, it corresponds to the idea of "reference point" put forward by Langacker (Langacker 1984; 1993; 2004). Secondly, this definition emphasizes the role of "idealized cognitive models" that reflect cognitive structures in the development of metonymic processes.

The researchers engaged in the study of the phenomenon of the text tried to describe this phenomenon from different points of view. The famous Russian stylist I.R. Galperin considers the text as "a work that is a product of speech activity, which is created in the form of a written document with the characteristic of completeness, and is processed in a literary manner in accordance with this type of document." Also, this work "consists of titles and separate units connected by lexical, grammatical, logical, stylistic connections" (Galperin 1981:18).

In our opinion, the tradition of viewing the text as a "written work reworked from a literary point of view" is among the ideas that have not fully justified itself, and the reason for this is explained by the following circumstances:

1. the written form of communicative activity is secondary to the form of oral speech, and considering the text as a written product removes it from the scope of speech activity;
2. this interpretation prevents the introduction of folk tales, epics, epics, proverbs, matals, etc. into the scope of the text;
3. speech structures such as personal and official correspondence, business documents are left out of this category as a result of giving the text the quality of "literary processed work".

Therefore, there is no doubt about the right of the researchers who proposed to analyze not only the written speech activity, but also the product created in the process of oral communication as a text (Dressler 1978:114).

Proponents of a cognitive approach to the study of the phenomenon of metonymy want to convince everyone that the idealized cognitive model includes not only encyclopedic knowledge about a particular object, but also national-cultural characteristics. They argue that this model is not limited to the world of reality, the world of conceptualization, or the world of man, but reflects these ontological realities all at once. According to R. Gibbs, idealized cognitive models are abstract phenomena and therefore combine concepts into a single conceptual structure that are difficult to fully adapt to any particular situation, but have interdependent interdependencies.

It seems that the model we are currently interpreting reflects three ontological realities: the reality of concepts, the reality of forms (including linguistic forms), and the reality of non-linguistic factors (i.e., real-world objects). These correspond to the parts that make up the "thinking-symbol-referent semiotic" triangle. Hence, metonymy is not only a product of the relationship between concepts, but also the relationship of word forms and references in this process. Yusuf Khas Hajib also used this method of semantic transfer in his work and achieved the semantic effect of the word.

Tili yolg'on erning jafa qilqi ul,  
Jafa kimda ersa asha yilqi ul.  
Kishi yalg'anindin tilama vafa,  
Bu bir so'z sinamish o'gush yilqi ul.  
Tili yolg'on erning jafu xulqidir,  
Jafu kimda bo'lsa osha yilqidur.  
Kishi yolg'onidan vafo kutmagin,  
Bu so'z sinalgan talay yilgidir.

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The word language originally meant "an organ, located in the oral cavity that serves to produce complete cognition and speech sounds" (O'T.I.L.II vol.17 p.). From this first sema "organ" arose the sema "the ability of man to speak, to speak, to express thoughts, and to serve as a means of communication, which is formed by this organ," and as a result. On the basis of the dependence on the meaning of the means of expression, the meaning of "a type, style, style, distinguished by the peculiarities of speech and means of expression" is expressed. In this case (the language is false), the word language deviates from its main meaning (organ). As a result, the phenomenon of metonymy is observed.

It's time to dump her and move on.  
Breathlessness is a sign of numbness.  
Year, month, day, night, life,  
Let's count the days until yesterday.

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There are many talented writers and poets in our literature. The artistic mastery of any artist is reflected in the language of the works of art he creates. The author's attitude to the events of life, his unique worldview, deep insight, sensitivity to colors that other cannot see in nature and his ability to convey it to the reader in a beautiful form, and many other aspects together make the work of art attractive. The artist has a deep knowledge of the vernacular, an infinite vocabulary, the ability to feel the power of the word, the ability to grasp each word to the finest meaning, the ability to use words skillfully takes place.

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