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COGNITIVE INTERPRETATION OF THE PHENOMENON OF METONYMY

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Abstract:

Background. *The introductory part of the article provides an overview of what metonymy is detailed information about metonymy, and its use in texts and poetry. This section also provides information on the authors' views on metonymy.*

Methods. *The methods section provides information on the types of metonymy and where it can be used. In addition, metonymy is described in detail, with excerpts from works in which metonymy is used. These passages also provide insights into the place of metonymy in fiction. There is information about certain things in an objective being - objects, signs, as well as a certain commonality, connection between actions.*

Results. *The results section of the article provides more detailed information on metonymy. The passages from the works make it easier to understand metonymy. The features of metonymy related to naming are explained in detail. Not only that, but metonymy is associated with signs and actions. That is, the expression of something, a sign, or another thing, a sign, an action, to which the name of the action is related (common). It is also used to refer to it as a name.*

Discussion. *The discussion section of the article discusses how new meanings can be created through metonymy. The fact that these meanings are formed only if there is some resemblance to the object is explained in more detail by examples. Although metonymy has a wide range of possibilities in prose, in poetry it is mainly in epic works, especially in the epics of the independence period animation, adjective, analogy, more like a metaphor than an exaggeration it is argued that metonymic expressions have a specific character in the transfer of meaning.*

Conclusion. *The summary section provides general conclusions about metonymy and research findings. At the same time, opinions were expressed about the new concepts gained during the analysis. However, we can see that the traditional form of metonymy is used.*

Keywords: *metonymy, transfer of meaning, authors' views, types of metonymy, new meanings, epic works, renaming, connection between actions.*

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Introduction. Metonymy also gives a new meaning to a name is one of the main events. That is why this is the case there was talk of creating a new meaning by renaming recorded in all cases. Metonymy - objects, characters, nouns according to the connection between actions is a migration. Some things in an objective being — objects, signs, as well as a certain commonality, connection between actions will be that's why it's the name of something, a sign, or an action something else that has something in common with, a sign, an action also used as a name. In the language of fiction, each trop or migration has its own unique and appropriate place and in poetic speech, metonymy is as aesthetic as it is in its meaning has a special place as one of the categories. In poetry, it is generally poetic in the works he not only increases the expressiveness, but also of the poetic work the spirit, the natural world, and the melody, that is, the rhythm of the expression can be a key factor in the creation of this image tool is like a metaphor based on the cognitive meaning of the lexemes, however similarity is an analogy between an object or an event from a moving point of view rather, the connection between them, the interdependence, the interdependence that is, in metonymy, "basically something or an event" the name is transferred to something else or event.

This subject or event the event interacts with the interconnectedness of concepts in our minds will be linked. In metaphor, when the metaphorical features of similar objects are copied, in metonymy these two objects appear in appearance (form), properties (content, essence) both, however, are generally different (different from each other) compared to the signs of objects ", i.e. metaphorical similarity and metonymy refers to dependence. Based on this connection (and the name change is different), we see different, colorful name changes:

- An object or event is an object or event within an event, the name of the event is transferred to the object being understood.

- A particular action or the result of that action is the performer of that action replaced by the name of the weapon.

- Replacing something with the material from which it is made.

Meaning of people living in a particular place, region, country, state, moved here (city, village ...) to a country or state. The use of an abstract noun instead of a concrete noun, and vice versa the use of the concept name is observed.

Methods. Although metonymy has a wide range of possibilities in prose, in poetry, in epic works, especially in the epics of the independence period animation, adjective, analogy, more like a metaphor than exaggeration metonymic expressions have their own peculiarities in the transfer of meaning. For example,

A musician from Bukhara

Fergana chilkor is one of them

Shosh sent his painter.

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The Khorezm potter is also in it ...
 [Buxorodan kelmish sangtarosh
 Fargʻonalik chilkor ham bunda
 Naqqoshini yuboribli Shosh.
 Xorazmlik ganchkor ham bunda...]

The row names used in these lines indicate the tone of the line and the name change from the lexeme "Shosh" to the phenomenon of metonymy causes. It is not the city of Shosh that originally sent the painter. They are people who live in Shosh.

"Bibixonim" dome stands,
 She's half-hearted ...
 I can see the city running.
 In my flowing eyes.
 ["Bibixonim" gumbazi turar,
 Bekasiday koʻngli yarimta...
 Koʻz oʻngimda shahar yugurar.
 Oqib borar nigohlarimda].

Here, too, we see the use of the traditional form of metonymy. That is, the word "city" means the total population of the city.

R. Suvonova has two types of metonyms related to place names in appearance. They represent the name of the place metonymy and the occurrence of metonymy in relation to place. The occurrence of metonymy in place names common in speech. Especially when the place name is there as metonymy occurs through the expression of the product produced, this process is observed as a linguistic phenomenon. For example: The word karakul is original, it is the name of a district in Bukhara. It is now made of lamb skin means curly fur. Lambs like that originally grown in this district. The meaning of this product depends on the location occurred. Also, place names such as shivirgon, kalqatkorgon, gulja, uchqora. These names are related to those places in terms of origin which also represented grape varieties, i.e., the phenomenon of metonymy past; there is also a high variety named after the city of Samarkand. This is listed all examples are specific to metonymy, a linguistic phenomenon.

Results. 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 metonomic phenomena. Since then, the study of the phenomenon of metonymy g. not limited to the field of rhetoric, but also began to cover the field of human thought activity.

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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. Radden 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.

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.

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Tili yolg'on erning jafo xulqidir,
Jafo kimda bo'lsa osha yilqidur.
Kishi yolg'onidan vafo kutmagin,
Bu so'z sinalgan talay yilgidir.

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 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.

[Qamug' nangka vaqt ul, kuni belguluk,
Nafas, tin to'qurqa sani belguluk.
Yil, ay, kun kechartek tiriklik kechar,
Kechar kun kechirkay sani belgulik].

All work time, day mark,
Breath is a symbol of the day of rest.
Life goes on like a year, a month, a day,
I'll let you know in a few days.
[Hamma ishga vaqti, kuni belgilik,
Nafas, dam olishning kuni belgilik.
Yil, oy, kun o'tardek tiriklik o'tar,
O'tib kunlar eltgay seni belgilik].

The moon is the celestial body of the sky, where the sun shines and shines. (OTIL. III. P. 98) Here is another type of metonymy: it served as a unit of measurement based on the object.

The word moon in this paragraph is a metonymic word meaning "the period of time close to the twelfth of the astronomical year - the period of the Moon's orbit around the Sun" (OTIL. III. P. 98).

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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 others can not 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.

This feature is evident in the Uzbek literature in the work of Yusuf Khos Hajib, the author of pandnoma, "Qutadgu bilig". One of the brightest aspects that distinguishes the artist's artistic skills from others is the originality of the language.

The role of the writer in the literature of the time is incomparable. The ideas and ways of using words put forward in his work are worthy of recognition. The study of "Qutadgu bilig", the discovery and analysis of its creative aspects, will be the basis for our understanding of his ideas once again. "Qutadgu bilig" combines a culture of large-scale thinking and analytical skills with high spiritual aspirations and artistic taste.

In the first chapter of our work, we analyzed the etymology of some of the words used in "Qutadgu bilig". We first thought about the historical basis of some of the words in the play (bek, deniz, yash, ol, ipor, ach, koi, achchik, iki, orzu). We talked about the words in the work that belong to one's own and mastered layer. From the Varab language (Sabo) belonging to one's own layer (bek, deniz, yash, ol, ipor, ach, koy, achchik, iki, orzu), jafu, vafo, ofiyat, davlat, masal), Persian-Tajik words (tilak) and their methodological features.

In the second chapter, when we analyze the linguistic features of "Qutadgu bilig", we see that the form and meaning of the word in it are quite beautiful and unique. Beautiful use of homonymous words (yuz, og, yilqi ul) and homofoms (possessive), synonyms (okunch-sigit, himmat-muruvvat, etik, chara) We have witnessed the masterful use of charming patterns and antonyms (dog-lion, edgu-esiz, small-old, jor-ag'i) in different forms of meaning. "Qutadgu bilig" is not only literary perfect, but also rich in linguistic features, originality and richness of vocabulary.

In the third chapter, we talked about the writer's wording skills in "Qutadgu bilig". In the work "Qutadgu bilig" skillfully uses the phenomenon of ambiguity, skillfully uses all methods of meaning transfer, and provides a unique meaning, charm and impact in his poems. Yusuf Khos Hajib used all kinds of migration, especially metaphor and metonymy, effectively and appropriately. We have considered the possibilities of using semantic-methodological possibilities.

Discussion. *Relationship between metonymy and synecdoche.* You can often hear the question of how metaphor, metonymy, and synecdoche differ. To answer

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this, let us first turn to the terms metonymy and synecdoche. In general, these concepts are perceived as two completely different ways, but such an idea is absolutely wrong. Synecdoche is a special type of metonymy, which means transferring the name of a part (part) of an object to an idol. The purpose of this trail is to draw attention to specific aspects of an object or function. For example, "historical figure", "important person in history", "legal entity". However, the main functional feature of synecdoche is to identify the object by specifying the distinguishing feature or feature. That is why the definition is always included in this trail. In particular, synecdox usually performs a conversion function. For example: "Hey hat!" - The call is addressed to the person wearing the hat.

It is important to remember that synecdoche is always contextual. Because the description of the subject under consideration in the synecdoche must be given earlier in the text. Only then can the reader understand what is at stake. For example: "A young man wearing a bowling hat walked across the platform. Bowl smiled and nodded to the women passing by. "Therefore, in the sentences that start the story, synecdoche is never used because it loses the ability to combine two objects. For example, we start the story of Little Red Riding Hood: 'The world was inhabited by a girl wearing a little red hat' and not with her: 'A little lived in a red cap ... "In the second case, the protagonist of the fairy tale becomes an object - a red cap.

Metaphor and metonymy. Let's move on to the comparison of metonymy and metaphor. we are talking about completely different ways that have significant differences, although there is a lot in common between them, consider the concept of metaphor Metaphor forms family relationships between things (things, things) like metonymy, but these relationships are associations, understanding the identity of the interlocutor, and so on. To better understand, we give an example of creating a metaphor: "Sasha runs fast", "Cheetah runs fast" take the sentences and connect them - "Sasha runs like a cheetah", we get the metaphor - "Sasha is a cheetah".

Unlike metaphor, metonymy is created based on information obtained by the senses. There is no need to further clarify its significance; all that is necessary to understand is given in direct context.

The attitude of literature to metonymy. Metonymy is especially prevalent in poetry. Many examples can be cited from the literature, the works leave this mark. But the most popular metonymy, in the twentieth century, believed that when constructivists abandoned metaphor, it should not lead to personal experience in the perception of the work by the reader. However, this approach did not last long, and today metaphor and metonymy occupy an equally important place in the literature. Thus, examples of metonymy found in the works of Russian literature: A.S. Pushkin: "All flags will be with us" - here the word "flags" means "countries". A. Tolstoy: "The pen breathes from its vengeance" - "pen" is used instead of "poem".

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M. Zoshchenko: "Poor packaging". M.Y. Lermontov: "I pulled his horn and felt that my rude legumes made him very angry. N.V. Gogol:" Hey, beard! So how do you get from here to Plyushkin bypassing the master's house? A. Block: "I will send you a sweet dream, I will put it to sleep in a quiet fairy tale, I will tell you a sleeping fairy tale while I am guarding the children.

The transition from the traditional view of metonymy to the process of semantic transmission and its description as a phenomenon at the conceptual level as a stylistic means occurred much later than the study of metaphor in the cognitive aspect. Given that in many works both metaphor and metonymy have been described as basic cognitive operations that form the basis of many mental and linguistic processes in terms of conceptual integration, we would like to emphasize that this is of particular importance for metonymy. The mental activity of conceptualizing an object or event and concentrating or shifting the focus of attention that occurs in the speaker's mind during oral speech.

Thus, E.V. Paducheva, who described the essence of metonymy as a cognitive process notes: "Metonymy is usually defined as a neighboring transition. The concept of conceptual structure allows us to define metonymic changes in a different way - as a shift in focus in conceptualizing the real situation; in other words, form and background as a change in the ratio between". Such a shift is based on the existence of a strong associative relationship between the event, the event and its participants, or other characteristics, i.e., neighboring relationships. As a result of such a shift, the focus shifts from the time of the event.

Based on the above, we find that an important difference between metaphor and metonymy is that for metonymy it is necessary to shift the focus, and the existence of common features for metaphor, based on which a combined, holistic space - a mixture is formed. The process of metaphORIZATION involves two mental spaces that have a common feature, on the basis of which a holistic space under the metaphor is created. In this regard, the metaphor is much closer to comparison, which is based on the conceptual integration of the two mental spaces, which allows the metaphor and the comparison to be considered by members of the same knowledge category. The mental processes involved in the process of metonymization take place in the "territory" of a single mental field that carries out centralization. The result of this refocus, which occurs on a mental, linguistic level, is a kind of semantic ellipse, saving language resources when the source of time, object, and other features become specific features of the event. Thus, metonymy works as a cognitive method that focuses on the main thing as a mental operation, which is also different from a metaphor that is not related to saving. Another important difference is that the metaphor at the level of linguistic representation is mainly related to the noun, because only the horse can create a certain image in the mind, provided with different

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characters, which form the meaning of the word, served as the basis for the metaphor of the noles. Even in cases of metaphorical use of the verb that is the basis for such metaphorization, in our opinion, it often acts as a noun associated with an action called a verb, i.e., the verb is an associative link with the noun sign, is metaphorically based on thus, in the case of “The sea laughed,” the meaning of the verb “laugh” was used figuratively based on the comparison of the sea with a living being. This associative attitude associated with the horse in the case of the metaphor of the verb has been demonstrated by many researchers.

Metaphor and metonymy are distinguished by elements of similarity and difference, both as cognitive operations and as semantic processes that occur in the field of linguistic semantics. Their similarity is that they are:

- a) mainly knowledgeable;
- b) increase the resources of our mind and language;
- c) can be traditional and individual, by nature creative and has significant pragmatic potential;
- d) is explained in terms of the change or alteration of meaning in semantic theory.

The difference between metaphor and metonymy is that:

- a) for metonymy it is necessary to shift the focus, and for metaphor - the presence of common features, on the basis of which a combined, holistic space - a mixture is formed;
- b) metaphor is based on the interaction of two mental spaces, metonymy, because cognitive operation takes place within the boundaries of a single mental space;
- c) at the mental level, if metonymy is related to the principle of cognitive economics, and at the linguistic level, with a specific semantic ellipse; the metaphor is not about saving;
- d) at the linguistic level, the metaphor is mainly related to the noun, the metaphorization of the verb occurs through an associative connection with the object of action called the verb; metonymy can also occur in the field of nouns and verbs, however, the verb is metonymized independently in connection with the shift of the focus of attention to another place.

Conclusion. In conclusion, it is easy to understand the meaning of the word Metonymy. It means using words that use objects, events, people’s names indirectly rather than directly. The use of metonymy is a testament to the richness of the speaker and writer’s speech, as well as his high level of linguistic culture. Metaphor and metonymy. Sure, you’re familiar with these concepts, but what are they and how do they relate to English? We all often use metaphors and metonymy in our speech, sometimes we don’t even realize it ourselves! In English and Russian, they play an

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important role, so let's find out what they are. A metaphor is the transfer of names based on the similarity between two events or objects, in other words - two different concepts have the same sound form. However, unlike homonymy, when the randomness of forms is absolutely random, the metaphor requires a semantic connection that may not be visible at a glance. The existing linguistic-stylistic coloring of the metaphor is so obscure that we do not notice that it is a metaphor, such as the word "clock", its components are called "hands" and "face"; the second type - when the poetic metaphors "extraordinary" appear immediately: compare "a cold hand", where quality is used in its physical sense, and "cold look", where quality is a metaphor, emotional. The metaphor has no rules of education, so it is very difficult to predict its appearance. However, the metaphor still has one feature that is more common than others: the metaphor is anthropocentric, that is, the center - this metaphor is external. An example of such metaphors is the table legs (human's legs).

To sum up, it must be acknowledged that, despite the differences listed above, metaphor and metonymy can in some cases intersect, overlap, and this makes them much more difficult to distinguish.

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