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ЖИЗЗАХ ДАВЛАТ ПЕДАГОГИКА ИНСТИТУТИ**

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## ONOMASTIC AS LINGO-POETIC UNITS

*D.Z.Zokirova QarDU*

*o'qit. R.Z.Nekboyeva*

The monograph published by the linguist B. Yuldashev in collaboration with Z. Shodieva outlines the linguistic features of the trilogy of the horizon. The co-author's book by H. Buronova also explores the functional and semantic properties of onomastic units in the works of the famous writer Erkin Samandar, and some purposeful anthroponyms and toponyms have been analyzed as poetic means. This work has enriched our linguistics with new, grounded conclusions regarding the study of the linguistic features of onomastic units and the study of artistic names in historical works.

Apparently, much work has been done in linguistics in Uzbek linguistics. I. Mirzayev notes the importance of work in this area: "... As linguopoeitics is now recognized as an area that can restore the integrity of philology, it is necessary to identify its goals and objectives, the object of research, and its links with other industries. . The need to increase and strengthen research in this area has become one of the most pressing tasks of philology in recent years. ”

As the object of our study is onomastic units, we will focus on the area underlying these units.

It is well known that all the nouns in the language, their origin, lexical-semantic properties are studied by the onomastics field of linguistics. Onomastics is a Greek word meaning "art of naming." "Onomastics investigates every prominent horse that forms the language onomastics unit in linguistic and sociolinguistic aspects. " In linguistics, onomastic units are called onim (onom, mom). E. Begmatov describes the moments as "the appearance and types of a famous horse." The total number of onomastic units in a particular language is called onomasticone.

It is noteworthy that linguist I.Mirzaev's comprehensive description of onomastics: "Onomastics is a tool for deeper understanding of the past, national and religious views, the space and time in which we live, with a clear evidence of national values. is a very complex and multidimensional phenomenon ”.

As the scientist rightly points out, these units are units that hold rich information and represent aspects related to the national spirit, history, culture, traditions and literature of the people.

There are a number of scientific problems of onomastics, which have been the subject of serious fundamental research in the middle of the 20th century, and many of these issues have not yet been solved in Uzbek linguistics. Specifically, “the specific types of nouns in the language, their appearance, the distinction between nouns and related nouns, the size, volume, and distribution limits in the language

vocabulary, the nominative, functional tasks, and the main motives, principles for naming objects and objects, Extensive work has not yet been done on such issues as the role of nonsurgical factors. ”

One can say that these issues also include the study of the role of onomastic units in fiction. Onomastic units appear in different situations in the text. These units, in accordance with the writer's artistic intentions, are sometimes present in the text, simple, in their own sense, sometimes complex and in combination with various associations. It is desirable to study the onomastic units of the artistic text in a very specific way, within the linguistic principles and approaches that have been developing rapidly in recent decades. In particular, the onomastic units should be investigated primarily on the principles of lingvopoetic approach. It is worth noting that anthroponym, toponym, and sometimes zoonim, play a distinctive aesthetic role in the literary text and serve to create subtleties of different meanings. Such units used in a literary text for aesthetic purposes are expressed in terms such as anthropoetonym, topoetonym, zoopoetonym. The poetic use of onomastic units in the literary text, their role in the art of writing, and the peculiarities of language are not so widely studied in Uzbek linguistics. We can only point out the studies of linguists like E.Kilichev, I.Khudonazarov, T.Kurbonov, N.Husanov.

Research on the ability of a particular artist to use the language, and the specificity of the writer in the use of a particular language unit, also provides some insight into the particular situations associated with onomastic units. In particular, the importance of the theme is that the onomastic units in fiction, which have a special place in the history of our literature, have not been thoroughly studied on the basis of linguistic analysis. However, it should be noted that linguists like E.Begmatov, Z.Dosimov, T.Nafasov, S.Karaev, B.Abdushukurov, A.Aslonov, S.Azizova, O.Begimov, Y.Avlakulov have been doing effective research on different levels of Uzbek onomastics. They carried it.

The use of onomastic units in the literary text for special purposes is not an incident that occurred yesterday or today. Linguists have also noted that the use of famous horses in specimens of antique literature was different. For example, Russian linguist AA Fomin notes that horses have a special importance in antique literature, and are viewed not only in terms of language but also in terms of art: “In the ancient literature, famous horses were important. had begun. Linguistic problems during this period have also been studied by literary scientists and a number of issues related to art. For example, Goracio focused on the problem of poetic form, for which a famous horse was considered as a very important visual means. ”

It is worth noting that the use of onomastic units in the literary text for poetic purposes, in particular, the role of language in literary art, and the peculiarities of language in the work of Russian linguistics and turkology, have been thoroughly

studied. AV Superanskaya, A.A. Russian linguists such as Fomin, VM Kalinkin, VD Bondaletov, NV Vinogradova, NV Podolskaya, E. Gungurdi, U. Kibar, GF Sattarov, RH Garrapova, A There have been researches by Turkish, Tatar, Kazakh, Azerbaijani and Karakalpak linguists, such as .R.Biktimirova, K.Zhappar, OTayimbetov.

In the studies of the above-mentioned authors, we can see that the onomastic units being the subject of the study were studied under the term "onim", whatever their size. Of these, the more poetic value in the literary text is summarized by the term "pooimonim. "

VM Kalinkin explored the poetic potential of the mothers by providing examples from Russian, Ukrainian, Polish, English and French literary texts. The scientist also commented on the name of the field and compared the terms "literary onomastics", "stylistic onomastics" and "poetic onomastics". Emphasizes the desirability of being called "Poetic Onomastics" .

The Russian linguist NV Podolskaya describes poetic onomastics as "an onomastic term that explores the stylistic and ideological functions of famous horses in fiction and embodies the author's idea. "

In recent years, the term poetonium has been used separately and as a termoelement (~ pooimim) . For example, the study of the Tajik linguist S. Kurbanmamadov is devoted to the study of the semantic-stylistic features of the poems in the "Shahnameh". The researcher collected and categorized all anthroponyms in The Witness.

Noting that the famous nouns of all mythological and historical characters in the artifact of the tenth century form a Persian-Tajik anthroponimic system, the researcher has united the anthroponiments of Arabic, Greco-Roman, Old Hebrew, Turkish, Indian, and Chinese. The first chapter of the dissertation is devoted to the classification of the poem in the "Shohnoma". In it, the famous horses are divided into lexical-semantic groups and microgroups such as "mythological", "kings who are contemporaries to the poet", "heroic heroes", "religious horses", "commanders", "women". The second chapter deals with the structural-grammatical analysis of the poem. In it horses are analyzed as simple, joint, complex horses. In the third chapter, the poem is studied in ethnolinguistic and linguocultural terms.

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