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General obstacles of onomastic units in Uzbek and English.

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Общие препятствия ономастических единиц на узбекском и английском языках.

Annotation: *The problems of classifying languages according to the onomastic relationships among them; according to their historical origin, according to the kinds of structures are analyzed in the article. All mentioned above branches as a whole is called a typological classification. The article also deals with the differences and similarities of Non-linguistic typology and Linguistic typology.*

Аннотация: *В статье проанализированы проблемы классификации языков по их генетическим отношениям, по их историческому происхождению, по типу структуры. Все вышеупомянутые свойства одним словом называются типологической классификацией. Также, в статье определяются сходства и различия нелингвистической и лингвистической типологий.*

Keywords: *structure, typological classification, independent, language, feature, geographical distribution, morphology, morpheme, characterize.*

Ключевые слова: *структура, типологическая классификация, независимый, язык, особенность, географическое распределение, морфология, морфема, охарактеризовать*

One of the issues that has been the focus of world philologists in recent years is the role of the onomastic units in the artistic text. In this regard, a number of studies have been developed that approach the onomastic units as a poetic tool to ensure the versatility of the literary text.

The study of linguistic properties of onomastic units is a new and important issue in Uzbek linguistics.

During the years of independence Uzbek linguistics has achieved great success. This can be explained by the thematic coverage and quality of

research. Today, independent linguistics of text linguistics, called "linguopoetics" in Uzbek linguistics, is developing at a rapid pace. Improvements in the linguopoetic approach have made it possible to revisit the language units that make up the literary text. Any language unit can become an invaluable tool in the literary text that serves the author's artistic intentions, and can ignore completely original poetic laws. In fact, the richness of a particular language, the unrestrained scope of artistic possibilities, is exactly what happens in the literary text. An artist who

is able to perceive the conceptual function of language, skillfully utilizes its rich expression capabilities, and skillfully implements them in the process of creation, is thus responsible for its own language.

Linguist N.Mahmudov, who emphasizes in his research that language is an important element in language, says that the presence, diversity, and stability of the language are evidence of the richness of the language, the richness of the ancient traditions, the boundaries of expression, and the sharpness of the image. The main burden of this issue, as emphasized by the scientist, lies with the word artists, the creators of the word. As a result, a fiction text that is readable and enjoys the "dance of words." Thus, the creation of a literary text in the form of an artistic saturation is also a unique process, a boundless journey to the language world. In this "journey," a skilled creator can discover the language that will create the words and phrases rich in language. This discovery, by itself, will be studied as an important object for linguistic research. In the history of our rich literature there are many such unique language works, and this is why they have been the source of several studies.

It has been repeatedly emphasized by experts that the main role of the aesthetic function of language is the artistic text. It is not enough to understand Uzbek grammar enough to comprehend literary text and to understand complex layers of text. Because "understanding the basic ideas and content expressed in the literary text is not just a matter of work, it is a much more complex and complex creative process. Understanding the meaning of

the content in a work of art that is distinctive, open, sometimes hidden, with various gestures and captions, becomes possible as a result of spiritual, cultural, mental, emotional and linguistic aesthetic activity. "

It is well known that the language of fiction is much more about the language than the 'text'. According to linguists, "the beginning of scientific study of the language of literary work in modern Uzbek philology in the first half of the twentieth century is connected with the names of two great scholars - literary and literary writer Izzat Sultan and the outstanding linguist Ayyub Ghulam. have shown the principles. It is noteworthy that the language of fiction is one of the issues in the work of many artists and scholars.

Linguist B. Yuldashev put together a work in this regard and published the book "Issues of the Language of Fiction". Unique figures of the book are Oybek, Gafur Gulam, Abdulla Kahhor, Hamid Olijon, Said Ahmad, Asqad Mukhtar, Erkin Vahidov, Ulug Tursunov, Pirimkul Kadyrov, Ozod Sharafiddinov, Ganijon Abdurahmanov, Orifjon Ikromov, Nuriddin Shukurov, Rahmatullah It covers the scientific and theoretical perspectives of writers, poets, and scholars such as Kilichev.

As fiction is a common language phenomenon, the scope of the tools used in it is also limited by the range of language possibilities. The skill of a writer depends on how much he can use the language possibilities.

Fiction research describes fiction as follows: "The artistic text is a very complex whole, representing the content of a work, functionally completed,

shaped by the possibilities of the visual image of the language, freely combining various styles at the discretion of the author. is considered.

In fiction, language units are involved in various tasks. The most important function of language units is the aesthetic or, in the broadest, poetic function. M. Yuldashev in his textbook "Fundamentals of fiction text and its lingvopoetic analysis" states: "In modern linguistic literature there are four or five functions of language. For example, Avrorin argues that it is necessary to differentiate between the communicative (communicative, communicative), expressive, constructive (accumulation,

and accumulation of social experiences and knowledge) functions of language. In addition to the term "expressive function of language" in works on language study of fiction, such terms as "poetic function of language", "artistic function of language", "aesthetic function of language" are used. (These quotes are in the quotes. Give them your words. It does not make a good impression. Quotes are very likely) It is worth noting that the words "poetic" and "aesthetic" in this area have been fixed as a term that expresses almost the same meaning. We often use the word "poetic" to describe the same meaning.

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