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ON THE ANALYSIS OF ONOMASTIC UNITS IN THE ARTISTIC TEXT

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Abstract. This article attempts to analyze the functions of onomastic units in literary texts based on scientific sources and theoretical views, analyzes some properties of poetonyms, and reveals the possibility of their figurative use in literary texts.

Keywords: zoetonym, onomastic unit, nominative, stylistic, ideological task, artistic load.

As is known, all proper nouns in a language, their occurrence, and lexical-semantic properties are studied by the field of onomastics in linguistics. Onomastics is a Greek word meaning “the art of naming.” “Onomastics” studies any proper nouns that make up the units of “language onomastics” from a linguistic and sociolinguistic perspective. In linguistics, onomastic units are called onyms. E. Begmatov explains onyms as “forms and types of a proper noun.” Onomastic units appear in various situations in a literary text.

These units are sometimes simple in their meaning, sometimes complex in their meaning, and participate in the text together with various associations, in accordance with the writer's artistic intention. Onomastic units in a literary text, which are manifested in a very specific way, should be studied within the framework of the principles and approaches of interdisciplinary communication that have been rapidly developing in linguistics in recent decades. In particular, onomastic units should be studied primarily on the basis of the principles of a functional-stylistic approach. In this regard, it can be noted that anthroponyms, toponyms, zoonyms, phytonyms perform a specific aesthetic function in a literary text and serve to reveal various subtleties of meaning. As is known, personal names are an interpreter of national thinking, people's way of life, dreams and desires, and are extremely diverse. In addition to the naming function, these words also reflect the attitude towards the owner of the name. The use of personal names in fiction serves not only to name characters, but also to express the various artistic goals of the author. It can be seen that this function of names has also attracted the attention of linguists. For example, A.Nurmonov writes: “In fiction, an attempt is made to choose a name that matches the character of the heroes. For example, in the epic poem “*Tohir and Zuhro*”, *Tohir* is pure, without flaws; *Zuhro* is radiant, handsome; and the hero with dark intentions is named *Karabotyr*. It seems that the name is the prelude to a person's dreams and intentions for his offspring, and in works of fiction it is an indication of the character of the hero. So, there is a lot to say in the name. Deciphering the meaning of the name and determining its meanings is of great practical importance.”⁶.

⁶ Nurmonov A. Tanlangan asarlar. III jild. – Toshkent: Akademnashr, 2012. – B. 286.

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We know from examples of oral folklore that even in the pre-Islamic era, our ancestors developed and followed their own naming system. "In particular, in the Turkic names created during the primitive community and clan period, concepts that symbolize bravery and courage predominate; ideas related to the life of the baby, his health, and the desire for his growth; aesthetic views related to beauty, elegance, and skill, and concepts expressing the multifaceted aspects of the economy took a leading place. Some of these names have survived to this day: *Alpon, Arig, Arslon, Burgutboy, Yo'lbars, Kumushoy, Lochin, Oyarig, Oygul, Oykhon, Ulgay, Unsun, Tirkash, Tursun, To'khta, Ergash, Erkin, Olmas, Kuvandyk, Qoplon, Qanotboy, Yursin, Yursinoy, Kilichboy*, etc⁷. Also, the invaluable masterpiece of folk oral art, the epic poem "Alpomish", reflects the unique naming principle of our ancestors. Boybuta Dostqorayev, in his article "The Glosses of the Alpomish Text", specifically touches on the names in the epic: "Boys were given the names of great things or strong creatures with great intention. Or they chose names that denoted young animals. Because the smallest of any creature looks "sweet", cute. The Turkic names *Olpinbiy, Dobonbiy, Boybori and Boysari* appear in the epic. Olpinbiy is originally Bahadir, consisting of "alp", which means wrestler, and the suffix "mon", which means big, while "biy" added to the word "Alpmon" meant "judge" or "elder" among the Turkic peoples⁸.

E.Magazanik analyzes a number of purposeful names in Russian literature and connects the meanings understood from their names and surnames with the character and psyche of the hero. The scholar emphasizes that the anthroponym Radion Raskolnikov, given to the main character in the novel "Crime and Punishment" by the famous Russian writer F. Dostoevsky, also has a specific purpose of the writer, and expresses the following opinion: both the name and surname of the hero clearly show the artistic intention associated with the idea of the work. The reader knows that the hero commits the crime with an ax. "Raskolot" - a surname formed from the verb "to split" Radion - a name with the appellative of the strong chemical element "radium" refers to the character and actions of the hero⁹.

Onomastic units that carry a certain meaning, in addition to performing a special nominative function, can also perform an expressive function, depending on the context, and have linguopoetic significance. At the International Onomastic Congress held in Leipzig in 1984, Y.A.Karpenko presented his very short, one-page thesis to specialists on the specific features of proper names in the national language and literary literature, which contained five different considerations. In these theses, poetonyms were first included in the scientific discussion as a separate issue. To date, this scientific discussion has given rise to many studies. The question of the place of anthroponyms, toponyms, zoonyms, theonyms and other types of onomastic units in the literary text, the idea of the creator through the name, and the stylistic possibilities of names were analyzed. Such studies are

⁷ Begmatov E. O'zbek ismlari. – Toshkent: "O'zbekiston milliy entsiklopediyasi", 2007. – B. 595.

⁸ Do'stqorayev B. Alpomish matnining jilolari // O'zbekiston adabiyoti va san'ati, 2011. 1-son.

⁹ Магазаник Э.Б. Ономаэтика или говорящие имена в литературе. – Ташкент: Фан, 1978. – С. 18.

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still ongoing, and the stylistic possibilities of names are being deeply analyzed, giving rise to new views. For example, a person who reads J. London's story "Love of Life" learns that one of the heroes of the work is Adam. This makes the reader think about why the name Adam was chosen. Then a thought comes to mind: if the writer had chosen a name for the hero of this work simply to distinguish a separate person, the work of art would not have been so popular or interesting to the reader. Because this is what happened to Ahmed or Tashmat, one would say. This can be seen in the example of Bill's fate. For the reader of the story, Bill's fate may be interesting "only while the book is being read." But then it is irrelevant. But the name *Adam* is interesting to the reader both during and after reading. Then it is impossible not to recognize the writer's idea. Because the creator deliberately chose the name Adam. Because both Ahmad and Tashmad, who found themselves in this situation, in short, anyone who wants to, fights for life. That is why the writer chose the name Adam. As a result, Adam became a poetonym. That is, all people do this. For Adam, the soul is sweet, the love for life is strong. From this it becomes clear that the functions of artistic onomastics differ significantly from the functions of ordinary names. Here, not differentiation, but a figurative, methodological task takes the lead, which has a conceptual meaning and is manifested as an emotional-stylistic task.

In conclusion, it is not correct to say that each noun in artistic speech carries a certain purpose or idea and artistic load. Different artistic purposes, artistic loads, and artistic tasks are manifested through certain nouns in a literary text. This situation is determined by linguopoetic and linguostylistic analyses.

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