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PROBLEMATIC ONOMASTICS UZBEK LANGUAGE

Abstract: This article discusses the main problems and directions of onomastics, characteristic of Uzbek linguistics at the present stage. The tasks of onomastics is the distinction between segment and super-segment onomastics, its connection with the communicative aspect of the language.

Key words: onomastics, segment variants, national version of the literary language.

Language: English

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Introduction

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The problems of onomastics of the modern Uzbek language have been highlighted in the writings of X.ановасанов, B.A. medov, S. ,oraev, E. Begmatov, T. Enazarov, N. Xusanov, T. Nafasov, T. Rāmatov, K. Markaev, N. Ulukov, O. Begimov, N. Begaliev, A. Turobov. other Onomastics (from other Greek - the art of giving names) is a section of linguistics that studies any proper names [1], the history of their occurrence and transformation as a result of prolonged use in the source language or in connection with borrowing from other languages. In a narrower meaning, onomastics are proper names of various types, a combination of onomastic words is onomastic (onymic) vocabulary.

Thus, the subject of the study of onomastics is it (proper name), which serves to highlight the object named by him among other objects.

Research in onomastics is conducted in several directions, the main of which are the following: 1) study of the problem of speech emotiveness; 2) the study of pronunciation styles (or phonetic styles); 3) the study of the phonetic features of various genres and types of oral speech; 4) the study of sociolects and idiolects; 5) the study of sound symbolism; 6) determination of phonostylistic features of reading an literary text (5, p. 12-14). "A new stage in the study of phonetics and its stylistic aspect in the XX century,

especially in recent years, is characterized by the development of theoretical problems, wider and more subtle observations of modern pronunciation and its history, consideration of the sound design of speech in the aspect of communicative phonetics, mass sociolinguistic examination and etc. Phonetic styling includes stage speech, the ratio of pronunciation when speaking and singing. Much attention is paid to the phonetic side of works of art (poetic phonetics)" (7, p. 50). One of the most important places in stylistic analysis is the question of phonovariants and pronunciation styles. Both sound and prosodic units participate in the formation of the pronunciation style. In this regard, in modern onomastics there are two independent sections: 1. Segment onomastics, which considers the stylistic properties of segmented sound units (phonemes). Segment (linear) units are sounds of the language, the sequential arrangement and combination of which form a continuous chain of sounds in the speech stream. 2. Super-segmented (or prosodic) onomastics, which studies the stylistic properties of super-segmented units. Super-segmented (non-linear, prosodic) units include stress and intonation in the Russian language. The attention of researchers of the stylistic aspect of phonetics is occupied by the problem of the stylistic capabilities of the prosodic side of the sounding speech. This problem is being actively developed by such researchers as A. M. Antipova, M. G. Bezyaev, A. D. Gartsov, E. I. Golanova, G. N. Ivanova-Lukyanova,

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and many others. The analysis of sounding speech in the works of the above-mentioned researchers is carried out by studying the interaction of the intonational-sound and lexical-syntactic structures of the sounding text. A stylistic analysis of sounding speech is built taking into account the correlation of intonation, vocabulary, syntax and context and their role in the formation of the semantic and stylistic originality of the text. As O. A. Prohvatilova notes, "a stylistic analysis of the sounding speech includes the following points: 1) consideration of the lexical and syntactic structure of the text in order to identify marked language units that determine its style; 2) the identification of the specifics of each of the means of sounding speech (the composition of phonemes and their realizations, stress, types of intonation constructions, syntagmatic articulation, intersynthesis and intrasynthesis pauses, tempo and intensity of sound) in comparison with their neutral characteristics; 3) the study of the lexical-syntactic and intonational-sound structures of the text with the aim of establishing a stylistic one-pointedness and multidirectional means of intonation and grammar, which will allow us to draw a conclusion about the stylistic correlation of the sounding text as a whole" (6, p. 108). Segmental onomastics "studies the change in the phonemic composition of a word from the point of view of its stylistic significance. A change in the phonemic composition of a word is a change in the qualitative and quantitative characteristics of phonemes. According to K.O. Saparova, stylistically significant may be: 1) the activity and probability of the appearance of phonemes in speech; 2) the degree of reduction is available; 3) assimilation of sounds; 4) dissimilation of sounds; 5) reduction in the phonemic composition of words (the number of syllables in them); 6) an increase in the phonemic composition of words (the number of syllables in them) (8, p. 7). Despite a comprehensive study of the onomastics of the Uzbek language, many private issues in this area cannot be considered completely resolved. So, the scientists classify phonemic variants, first of all, as isolated pairs like, noting that "the phonemic variation of words in the modern Uzbek language is low-frequency, their number has decreased compared to the language of the beginning of the 20th century" (1, p. 88). However, from our point of view, this issue requires additional study, since, for example, onomasticity associated with the alternation of hard and soft consonants remains in the Uzbek language. The distinction between full-consonant and non-consonant invariants has not lost its stylistic significance, and the use of non-consonant options is not excluded in works of the twentieth century, if the high content of the work requires it: But we kept our mind in the distance. And thundered in a formidable voice In the year of battle our steel. However, in some cases, the full-consonant onomastics of nouns can give the text a hint of elevation, solemnity: Yes, yes,

in the shell, and not in the crown, With a sword instead of a skipper, In this case, the incomplete version of the helmet was confirmed as stylistically neutral, as a result of which the full-consonant version recognized as book, obsolete, contrary to the general trend. This is the reason that in most dictionaries of the modern Russian literary language such phono variants of nouns are marked as "poet." or "outdated.", "poet." In Uzbek linguistics, stylistics is one of the developed areas; it should be emphasized that in the Republic of Uzbekistan there was an original school of phonostylistic studies, reflected in the works of A. Gulomov, A. A. Abduazizov, E. Begmatov, E. R. Kilibchev, A. Rustamov, M. Dzhusupova, K. O. Saparova, N. M. Kambarova, R. Kurganova, A. Abdullaev, B. Yuldashev, A. Khaidarov, A. N. Nasyrova, G. T. Yakhshieva and others. However, as K. O. Saparova rightly notes, "existing in modern linguistics, few studies on phonostylistics are mainly monolingual in nature" (9, p. 50). The Uzbek language is rich in phono-options. So, E.R. Kilibchev notes that "the colloquial pronunciation style is observed in live speech, dialogs, in the speech of characters in fiction. In the colloquial style of speech, there are phenomena of vowel extension, reduction, rearrangement, consonants sound duplication, manifestation of syngarmonism /.../: turpoq, shahar etc." The author emphasizes that "the pronunciation of the heroes of works of art indicates their education, social status and nationality ... Dialectic and foreign language words are spelled in accordance with their pronunciation by the heroes" (11, p. 92). Functional and stylistic options include, for example, pairs of ozods - ozot, barg - bark, god - boch, etc. As you know, the conversational style is characterized by a certain freedom of choice of type of pronunciation, which contributes to the emergence of phonetic variants of words. Sr: lanat - nalat, chukur - ch'ŷkur, kirŷiy - kirŷir, chimh'yr - chiph'yr, aitganmas - aytgan emas, etc. In studies of Uzbek linguists on stylistics, it is emphasized that it is conversational style that is the source of phonetic variants of words. In relation to the Uzbek language, such a source of phonovariants as dialects is also considered, therefore, in-depth studies in the field of segment phonostylistics of the noun can serve to solve urgent problems of dialectology. For example, the phono-variant Buhcha is stylistically neutral, while Bucha is characteristic of dialect speech. In the Uzbek language, the alternation of explosive sounds with the audible sounds is characteristic only for the dialect of the population of the Ferghana Valley and a number of other regions of our republic.: boyvachcha - boybaccia, darvoza - darboza. In the opinion of M. M. Makovsky, "the study of dialect phono-options provides invaluable and truly inexhaustible material not only for penetrating into the deepest sources of the language, its historical past, but it also allows it to soundly, without bias and one-sidedness, evaluate and understand the features of the formation and

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development of the literary norm, various social and professional dialects, as well as language options. Only accounting for segmented phonovariant data opens up the possibility of understanding not only the so-called “deviations” from pronunciation rules and grammar, but these rules themselves, and can serve as a solid basis for studying the formation and development of word meanings” (4, p. 15). From our point of view, this applies not only to the English language, which M. M. Makovsky wrote about, but also to the modern Uzbek language. At the same time, the literary standard, of course, has a stabilizing effect on the sphere of everyday communication, leading to the gradual erasure of dialect differences.

It should be noted that in Uzbek linguistics there are works where stylistic phenomena related to onomastics are considered. The subject itself and the functions of phonostylistics are specified in the works of E. R. Kilichev, G. T. Yakhshieva, K. O. Saparova. In the dissertation by G. T. Yakhshieva “Phonographic stylistic means in the Uzbek language” (1996), the author describes the parameters of vowels and consonants of phonemes, with the help of which emotionally expressive coloring is realized in words. According to the author, “phonetic longitude is stylistically significant and is mainly associated with stress and a number of other phonetic phenomena” (10, p. 11-12). Onomastics in Uzbekistan of the 21st century is one of the most active and promising areas of linguistics, but at the same time it should be recognized that it faces a number of unsolved problems. In particular, it is very important to study the phonostylistic possibilities of Uzbek speech, rich in various phonostylistic means, in the aspect of different societies and personalities in societies, as well as the study of the synchronous and diachronous aspects of phonostylistics. The phonostylistics of the Uzbek language is faced with the task of systematically studying the articulatory-acoustic and prosodic properties of phonetic variants of words; pronunciation styles related to orthoepy; types of pronunciation depending on situations and communication conditions. Among the urgent problems of phonostylistics is the study of segment phono-variants of nouns of the Uzbek language, especially in comparison with multisystem languages - Russian and English. The study of phonovariants of the English language is of particular importance. According to D. Crystal, English is multinational: “The British version marked the beginning of the American version, and then the Australian and South African versions. And now, in the 21st century, we are dealing with the Nigerian, Indian and Singaporean variants” (3, p. 6). Nevertheless, it should be recognized that the pronunciation of English and American national standards is of particular importance in both linguistic and extra linguistic aspects in the formation of transnational phono-options. That is the study of the character of the

literary language in such conditions allowed us to formulate the concept of a national version of the literary language. The Uzbek language is a relatively young theory, which is currently in its infancy. The state of the literary language system, when it is used by two or more national-state communities, which is a separate case of variation, is called the national language. National variants of the literary language must be distinguished from regional variants, as in national variants, local specificity (cultivation of dialectal, areal differences) is only one of the sources of language development. In general, national variants are characterized by the fact that from the point of view of the main inventory of the elements of their substance and structure, they turn out to be one. The unity of such a national inhomogeneous language, however, does not imply their mandatory identity” (2, p. 71). The distinction between the various forms of the existence of language is closely connected with sociolinguistics, which at present “as a science of the functioning of language in society, has significantly expanded the subject of its research. She was enriched with new information about the factors of social variability of the language, began to actively use the data of related sciences - cultural anthropology, ethnopsychology, psycholinguistics, sociologists. The study of linguistic systems of various language groups, even the smallest, the identification of typological and specific patterns of language functioning in modern society, allowed linguists not only to obtain new data on the social stratification of the language. On the other hand, it became possible to consider what role pronunciation of a person plays in the formation of stereotypical social representations. It is well known that in Britain (as in other countries), based only on the pronunciation of the speaker, the listener usually draws conclusions about his education, political sympathies, his reliability as a business partner, and even about his external attractiveness” (12, p. 1). The degree to which phono-options differ from the literary standard is determined by a number of factors: the history of the emergence and development of the dialect, the socioeconomic structure of society, etc. In many cases, phonostylistic phono-variants can reveal language norms that are already obsolete in the language standard. It should be noted that the yogurt variant is the literary norm, and the next two are stylistically colored. “The contrasts between the American and English standards of the English language are found quite often in various areas of the language system ... with a complete analysis of the section starting with the letter “ s ”, it turned out that a large number of differences relate to words that have a similar morphological structure, but differ phonetically” (2, p. 73). The whole group consists of words in which a peculiar change in the phonetic structure occurs as a result of the transition, or elimination of sound. Analysis of phono-options in artistic, journalistic and conversational live speech

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indicates that one of the necessary conditions for the effectiveness of people's speech communication is the correct sound design of speech, pronunciation of language units in compliance with established orthoepic norms and rules. The speaker's speech

culture largely depends on the knowledge and proper use of the laws of sound design of speech. It should be emphasized that a comparative study of the segment phonostylistics of the Uzbek language was not undertaken.

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