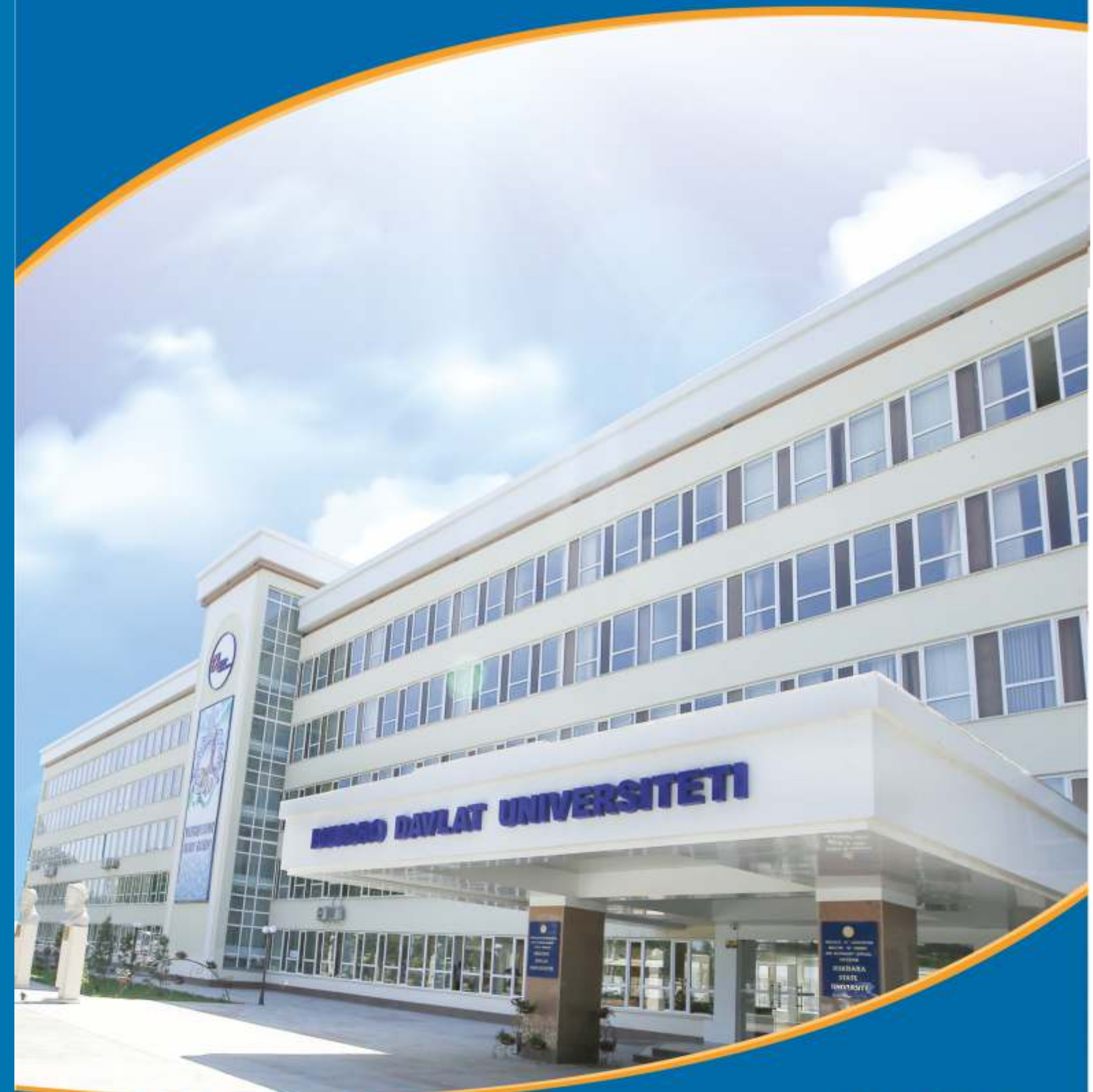


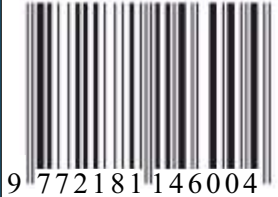
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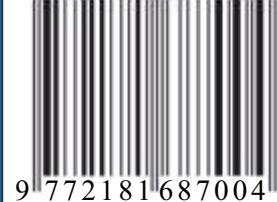
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"repeated watering" in the dictionary. Atoullah Husseini points out that in this art it is used in the same sense as it is based on the repeated rhyming of poetry.

Conclusion. In conclusion, it can be said that the science of bade' is interrelated with the science of rhyme, the science of rhyme with the science of aruz, and requires integrity in one sense.

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THE ROLE OF ANTONOMASIA IN THE PROSE OF ALISHER NAVOI

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Abstract:

Background. The article partially studies the lexical and semantic features of antonomasies used in the works of Alisher Navoi, identifies their role in the work of the poet, reveals the relationship to metaphor and metonymy, and classifies them by subject groups.

Methods. Antonomasias are potential units that hold socio-historical, cultural, geographical, philosophical, political, educational, and literary information. They are the wealth of our language, such as metaphors, parables, proverbs, expressions, and are regularly stored in the language. Antonomasia is primarily a stylistic tool, but at the same time performs another function - the function of naming. In this function, antonomasia is a secondary process of advancement and result.

Results. Considering antonomasia as a means of linguistic nomination, based on such a modification of the transfer of a name, which leads to the creation of a class of names that occupies an intermediate position between the class of proper and common nouns, and has a certain structural, semantic and pragmatic characteristics. The goal is also to highlight cognitive mechanisms as a result of which these characteristics appear, an attempt to differentiate on their (characteristics) basis the types and subtypes of antonomasia.

Conclusion. To reveal the linguistic essence of antonomasies in Alisher Navoi's works of art, to give scientific-theoretical descriptions, interpretations, to study lingo poetic and methodological features, to determine the place of antonomasies in the system of figurative words used by the poet, their lexical-semantic features. A holistic analysis of logical, linguistic, semantic and poetic features has always been one of the most important issues for Uzbek linguistics.

Keywords: antonomasia, talmih, trope, anthropoetonym, metaphor, metonymy, poetry, onomastic, linguistics, aspects, poem, poets, semantic, history, clarify, literary, methodological, language, holistic, paradigm, speech.

Introduction. The development of scientific thought in the twentieth century led to a significant "humanization" of research and caused anthropocentrism in many scientific works. The appeal to the human factor in the language testifies to the most important methodological shift that has been outlined in modern linguistics, the change in its basic paradigm and the transition from "immanent" linguistics to "anthropocentric" linguistics, which involves the study of language in

close connection with a person, his consciousness, spiritual and practical activities. The new linguistic paradigm makes it possible to maximize the use of the extra linguistic factor in the analysis of linguistic phenomena. In this regard, it is extremely important and interesting to consider antonomasia both as a stylistic device and in a broader vein - as a process and result of a person's nominative activity. This position allows a deeper study of the phenomenon of antonomasia from the point of view of both language and speech. When creating antonomasia, signs already existing in the language are used in a new function for them. Antonomasia is thus a process and result of the secondary nomination. In extra linguistic terms, the secondary nomination is based on the ability of human thinking to associate objects and phenomena of the surrounding world, which makes it possible to combine different entities under one linguistic form. Of course, such "association" requires some time for the flow of thought processes. It can be assumed that these processes are similar to the processes of metaphorization. Many scholars pay attention to the difference between the terms "metaphor" and "metaphorization", emphasizing the dynamic aspect of the second, but at the same time, the main difference between metaphor as a stylistic device from antonomasia is that when creating and perceiving antonomasia, we are dealing with an image and characteristics a specific person, place, event, while in metaphorization there is an identification with an object based on a feature or features common and characteristic of the entire class.

Alisher Navoi is not only Uzbek or Turkish poet, but a great statesman who made a strong and significant impact on the development of spirituality, science and literature of world nations. He made extensive use of the rich possibilities of the Uzbek language, using various methods and means of expressive art, and developed the most comprehensive artistic works. The works of the scientist are at the highest levels in terms of word, art, human ideas and themes, their philosophical essence and scope of readership, in other words, they are unmatched. His ability to use words in a literal way is particularly noteworthy. The poet has developed a specific direction and style in this regard, enriched and improved the art system, including the *talmih*.

This art is called antonomasia in European linguistics. Explain lexical-semantic aspects of antonomastics for the world, including Uzbek linguistics, to show their role in providing literary texts, to clarify their relation to the types of nomads, to explain their role and importance in the system of nomads, to study lexical-semantic nature and structural-compositional. One of the important tasks is to analyze the linguistic, semantic, and artistic aesthetic and poetic properties. In Oriental Literature, Antonomasia was studied in part by the name of *talmih* fiction. Scholarly sources say that *talism* is part of a series of arts based on imitation with other arts, such as, *talbih*, *tamsil*, *hers al-parah*, *laft* and *print*. It is an art of expressing a great deal of meaning in a poem, which refers to famous, popular literary and historical works. Some of the literary studies and textbooks on Uzbek literary studies are called *talmeh* and some are *talmeh*. There is no definitive opinion on the form of this word in Uzbek literary criticism. There are references and descriptions of scholars such as Atouloh Hussein, Y.Ishakov, T.Boboiev, A.Hojiahmedov, as well as in the dictionaries of literary terms, in a number of manuals on literary theory [see *Talmudh*. Hussein, 1981: 3; Isaacov, 2006: 4; Boboiev, 1996: 7; Hojiahmedov, 1998: 10].

In these scientific and educational sources, the opinions expressed in the definition of *talism* are virtually indistinguishable. For example, in the textbook complex "Literature" for the 10th grade students of B.Tukhliev, B.Karimov, K.Usmanova, the interpretation of the word is: "*Talmeh* is an Arabic word meaning "lightning", "glance". which means As a fiction, it is a short and compelling portrayal of the idea through reference to historical and legendary events, parables, persons, famous works and heroes" [Tukhliev et al., 2017: 67]. In the National Encyclopedia of Uzbekistan, the *Talmud* comments: "The *Talmud* (Arabic: pointing, a slight glance) is one of the most widely used arts in classical poetry. In this, the poet expresses his thoughts by referring to a famous story, event or work." [Uz.ME, 2006: 68]. In his work "Poetic Arts and Classical Rhyme" the literary scholar A. Hodzhimedov argues that *talism* is the art of referring to famous historical events, myths, literary works or articles in poetry or prose [Hojiahmedov, 1998: 41].

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In the National Encyclopedia of Uzbekistan, the Talmud comments: "The Talmud (Arabic: pointing, a slight glance) is one of the most widely used arts in classical poetry. In this, the poet expresses his thoughts by referring to a famous story, event or work"[Uz. ME, 2006: 68].

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One of the main conditions of the Talmudic art is that it is important that the factor referred to historical or artistic phenomenon. From the point of view of modern times, when reading or hearing most of the interpretations used by Alisher Navoi, it is easy to understand what point is being addressed. It is difficult for today's reader to understand the essence of some of the poems used by the poet, and the scope of their understanding is not wide. For example:

Ko'zlarimg birla labimg andog'ki urdi din yo'lin,
Ne balolardin Bilol o'tkay, ne sahmodin Suhayb. (in Uzbek)

[Navai, 1988: 64]

Your eyes and your lips hit the path of religion,
Neither Bilal Bilal nor Sahmodin Suhayb.

Suhaib's name in this byte may not be familiar to most modern readers. His full name is Suhayb Rumi, who was one of the first to accept Islam as Bilal. When the polytheists heard that Suhayb Rumi converted to Islam, the polytheists regularly looked at him and gave him unheard pain. But Suhayb, who is firm in his beliefs and beliefs, does not give up on the path he has chosen to withstand any kind of torture and oppression. He gives his whole life to the religion of Islam. Alisher Navoi refers to this bay by referring to the name Suhayb.

The Talmud is a fiction that does not tell the whole story from the beginning to the end, does not describe the event or situation in detail, achieving great results, expressing many words in one word by referring to another artistic or historical fact relevant to that thought or event is possible. For example:

Ko'nglum o'tidin ne tong gar topsa ruxsoring furug',
Sho'x tarso mushaf o'rtar Shayx San'on o'tig'a (In Uzbek)

[Navai, 1988: 435]

When the sun rises, the wind blows, and the wind blows.
Sheikh Tarsus Mushaf burns from unfairness of Sheikh San'on.

In this byte, the name of Sheikh Sana'an is given as talmih, and the poet points to a well-known legend about him in the East. In this, the poet wants to imply that the power of love is incomparable, that it can mislead any person, and, at worst, to disbelief.

In Uzbek linguistics, the units that underlie ancient art are being studied in linguopoetics and anthropocentric directions under the terms such as onomastic unity, onomastic metaphor, precedent, allusive name and "speaker" [Andaniyazova, 2017: 11].

There is no clear-cut opinion on the names of the field investigating the art of onomastic units. It is studied under various terms: literary onomastics, poetic onomastics, stylistic onomastics, literary-art onomastics, artistic onomastics, onomic poetry, and so on. Some scholars recommend the use of the term anthropoetonym rather than the anthroponym for the names of the poetic burden [Kalinkin, 2000: 14].

We think it is advisable to use the term, since it fully embodies the essence of Anthon-talasian talism and is widely used in linguistics. The word antonymy is Greek, and it means renaming. It is a type of trope. Antonym performs such functions as nominative, descriptive, ideological, aesthetic, methodological, expressive, symbolic. They are mainly based on simulation. Poets use antonomasia in their fiction to interpret, confirm and argue ideas. Anthonominations serve

as an important linguistic tool for deeper understanding and a better understanding of the aesthetic essence of the art, enhancing its effectiveness.

As it was said, antonomasia is a kind of a trope that allows expressing emotions and moods in a clear, vivid and compact way, and is an important factor in enhancing the effectiveness of speech by its compactness, simplicity, and semantics. Antonym is a language phenomenon that enriches the scope of the word, its vocabulary. Therefore, the use of antonomasia in artistic speech helps to increase the expressiveness, responsiveness, and a clearer appreciation of the phenomenon described. The well-known and popular artistic work in anthropology refers to heroes, historical events and legends. Some scholars (like A.S. Akhmanova) have interpreted it as a form of metaphor, and some scholars (such as I.R. Galperin, N.M. Naer, A.P. Kvyatkovsky) as a form of metonymy [Arutyunyan, 2010: 18].

It is well known that in metaphor, the meaning of the word is copied on the basis of the similarity between the two subjects or concepts, and it acts as a substitute for the sentence itself. In metonymy, the meaning of the word is copied; relying on the interconnectedness of the two objects, and it is temporarily acting as a substitute word. It is worth noting that antonomasia can be defined as both a metaphor and a metonymy. In it, the meaning of the word is copied both on the basis of the similarity and interdependence between the two objects or concepts. Accordingly, it is appropriate to evaluate the meaning migration in antonomasia as a metaphorical-metonymic phenomenon in general. The same antonomasia has both metaphorical and metonymic portrayal.

Antonominations occupy a special place in poetry, prose, and drama as a reference to a well-known literary or historical-cultural fact. In the words of the Russian linguist M.V. Kalinkin, any name is a kind of "vehicle" that transmits historical, cultural, geographical, and contextual information to the text [Kalinkin, 2006: 84]. It should be noted that, in the present context, antonomasia can be divided into three groups - general, regional and national antonomies, depending on the scope of consumption, application and understanding. Most people in the world know the portable meanings of common antonomies (such as Othello, Hamlet, Icarus, Columbus, Yago, and Buratino). For example, almost everyone knows that Othello is a symbol of jealousy, which is used figuratively as a symbol of jealousy in fiction. Most Eastern peoples are well aware of the symbolic meanings of regional antonomies (such as Hotam, Layli, Majnun, Khusrav, Rustam). For example, Hotam is well-known by people like Uzbek, Tajik and Arabic as a symbol of generosity and openness. The national antonyms are Alpomish, Babur, Furkat, Silver, Otabek, Chulpon. The symbolic meanings of such antonomasia are known and understood by the majority of the Uzbek people.

Antonomasia used in the literary and literary works of Alisher Navoi will undoubtedly fully reflect the culture of the Uzbek people. Therefore, it is very important to identify this type of nomad in his works, to reveal their essence and to define their objectives. Given the general nature of the antonomasia of the poet's works, they differ in two ways. Some of the antonomies used in his works refer to literary facts, and the rest to social and historical events. The works of the poet are rich in antonomasia. When comparing his creative work with earlier Uzbek poets, including Lutfi, Atoy, and Sakkoki, it became clear that the poet's works were far larger in scope and vast in scope than in their works.

It can be said without exaggeration that Alisher Navoi is, of course, the author of the greatest amount of anthropomorphism not only in Uzbek classical literature but in Eastern classical literature as well as in world literature. In his "Wonderful we are" series, about seventy antonomasia were used. Some comparative analyzes have shown that such anthropomorphism does not exist in the works of poets that were created before and after Alisher Navoi. This is one of the facts proving that Alisher Navoi has excelled in this type of art. Antonomasia in the "weird us cigar" can be classified into the following groups:

1) Names of historical persons. Such antonomasias are real, that is, on behalf of living beings. In this group, the antonyms of this group can be divided into two subgroups:

a) Names of rulers and people close to the Prophet: Iskandar // Alexander, Darius, Bilal, Suhayb. Example:

Qachonkim zohir etsang «tanzi' -ul -mulk»,
Iskandarning bo'lub mag'lubi Doro (in Uzbek)

[Navai, 1988: 15]

Whenever you appear "tanzi'-ul-mulk",
The defeat of Iskandar by Darius.

Description: If you openly reveal and expose your badness and mischief, you will be like Darius, the defeated Alexander. It is well known that Darius was the ruler of the Ahominian dynasty in ancient Iran, and he ruled in 522-331 BC. The last king of the Achaemenid dynasty, Darius III (Kodoman), was defeated in the battle with Greek ruler Alexander the Great (331 BCE) and fled to Eastern Iran. There Bactrian satrap (governor), Bess, is killed by Bess. Alisher Navoi refers to this historic person and event in this bay.

b) Names and pseudonyms of the poets: Lutfi, Mawlavi, Nizami, Amir Khusrav Dehlawi, Hafiz Sherozi, etc.

2) Fabric names in fiction: Farhad, Shirin, Layli, Majnun (Qays), Rustam, Bahrom, Khusrav etc. In his works on love, Alisher Navoi often refers to the heroes of such stories and poems as "Farhad and Shirin", "Leyli and Majnun", "Tohir and Zuhro", which are widely used in the East.

Sendin o'rgangan kibi Laylou Shirin zulmi kin,
Mendin o'rganmak kerak Majnun bila, Farhod ishq (in Uzbek)

[Navai, 1988: 87]

As you have learned from Laylo and Shirin cruelty,
I need to learn Majnun and Farhod passion.

The poem points to the poems "Farhad and Shirin" and "Leyli and Majnun", and the divine, pure and sincere love of Farhod and Shirin, Laili and Majnun.

3) religious-legendary and mythological heroes. In linguistics, such names are called agionim (Greek, sacred), and they study the names of objects known as sacred. The names of such prophets as Adam, Jesus, Noah, Solomon, Hizr, Joseph, and Jacob are mentioned in the Alisher Navoi script as antonomical. Example:

Nuh umriyu Sulaymon mulkiga yo'qtur baqo,
Ich, Navoiy, bodakim olam g'ami behudadur (in Uzbek)

[Navai, 1988: 118]

Nuh's life and the kingdom of Solomon,
Navoi, the sorrow of the world is in vain.

In this byte, the poet says, there is no immortality or everlasting property in the life of Nuh and Solomon, they are transitory, oh, Navoi, so that it is in vain to eat the grief of the world. Two people are mentioned at the site: Noah and Solomon. Various myths and legends have been made on these peoples in the Orient, and the Qur'an also contains these legends. We know that Noah was the longest prophet in history. Solomon was the son of David, and he was the wisest of all nineteen brothers. He ruled not only on earth but also in animals, worms, and birds. In this poem, Alisher Navoi refers to the long life of Noah and the infinite power of the prophet Solomon. Antonomasia in the poem is an important methodological tool that reflects the diverse, diverse artistic intentions of the poet.

The article stipulates that today the Understanding of antonomasia, which is a complex and multifaceted Phenomenon, was reduced only to describing it only as a stylistic device. Traditionally, antonomasia was viewed as a metaphorical use of a proper name to designate an object that has the properties of the characteristics of the original bearer of this name (for example, Hercules instead of a powerful) In this regard, it is extremely important to consider antonomasia in a broader sense - as a process and result of a person's nominative activity. This position allows a deeper study of the phenomenon of antonomasia of the sources of vision of both speech and language. Considering antonomasia as a means of linguistic nomination, based on such a modification of the transfer of a name, which leads to the creation of a class of names that occupies

an intermediate position between the class of proper and common nouns, and has a certain structural, semantic and pragmatic characteristics. The goal is also to highlight cognitive mechanisms as a result of which these characteristics appear, an attempt to differentiate on their (characteristics) basis the types and subtypes of antonomasia.

The foregoing examples show that antonomasias are potential units that hold socio-historical, cultural, geographical, philosophical, political, educational, and literary information. They are the wealth of our language, such as metaphors, parables, proverbs, expressions, and are regularly stored in the language of the language.

Antonomasia in the works of Alisher Navoi is based mainly on the words in the noun phrase. Most of them are famous nouns who have learned in Arabic. In numerical terms, the names of heroic and mythological (mythological) heroes are more common than those of the rulers. Numerous anthropomorphisms used in the literary works continue to be actively used in contemporary Uzbek fiction. It is noteworthy that they are deeply embedded in the lifestyle, culture and literature of the people and have a positive impact on the development of its social thinking, aesthetic taste and ethical views.

Conclusion. Explore linguistic essence of antonomasia in the works of Alisher Navoi, give scientific-theoretical description, interpret, study linguopoetic and methodical features, and determine the role of antonomasia in the system of literary words used by the poet, to study their lexical-semantic nature and structural-compositional features. Integrative analysis of logical, linguistic, semantic, and poetic features has always been an issue for Uzbek linguistics.

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PROBLEMS OF WOMEN'S PROSE IN MODERN LITERATURE OF UZBEKISTAN

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Abstract:

Background. The article considers "women's prose" in the context of modern literature and features of modern "women's prose" in the works of modern writers of Uzbekistan Zulfiya Kuralba kizi and Salomat Vafo. Studying the creative work of the talented Uzbek prose writers of the twentieth century meets the goals of developing education and spirituality, training qualified scientific and pedagogical personnel in the Republic of Uzbekistan. Special attention is paid to the analysis and comparison of the works of two authors who raise the problems of human individuality, everyday spirituality, morality, and social life in their works. This is due to the relevance and novelty of the research methods selected in the study in accordance with