

## ABOUT GRAMMATICAL MEANS THAT MAKE ANALOGY IN UZBEK

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**Annotation:** this article reflects on the grammatical means that make the analogy possible in Uzbek.**Keywords:** likeness, object of likeness, individual likenesses, stationary likenesses, thirst, types of likenesses, logical likenesses, grammatical marked likenesses.

Emulation is an expressive linguosubjective tool for the realization of human perceptions of something or phenomenon. Using this skillfully, the writer creates his unique style in typifying the heroes of the work, revealing their own individual characteristics, reflecting their mental (intimate) states, giving an image of space and time.[ Khasanov A. Semantic-stylistic features of the language of the stories of Abdullah Qahhor. ]

The most productive way to generate an analogy in Uzbek is the affixation method. From the facts of the style of the current Uzbek literary language, it is known that the affixes –dek, -day, -dan, -simon, -ona, -omuz, -chasiga, -racha, -cha are involved in forming an analogy form with the affixation method. But the activity of these in the formation of an analogy, the level of productivity is not the same. Since the writer compares something-a subject, a phenomenon to a second thing-a subject and a phenomenon, with this he does not set himself a goal, only to form an idea of what is being described-a subject, a phenomenon, but also those what is being compared-also indicates its own attitude towards the subject, that is, one thing or another-the subject, evaluates the phenomenon from its point of view.

R. Qoğurov-day / - dek,- sayin,- simon,- ona,- namo,- larcha,- omuz, - cha, - has specially learned the analogy of units as generating grammatical means: in Uzbek there are several affixes that serve to compare, compare a subject, character or state to others. They can be listed as:- day (- dek),- simon,- ona,- namo,- larcha,- omuz,-char,- chasiga,- dan, - li.. These affixes are usually added to a word indicating the image of an analogy and help to compare a subject, character or state with a subject or character expressed through that word. While some of these affixes are considered grammatically adjective (-simon, -day, -dek, -li)- making affixes, the second uniform serves to make ravish (-larcha,- omuz,- cha, - Chasi) [1 Qoğurov R. Ocherks from the stylistics of the Uzbek language. Episode 1. - Samarkand: SaMdu edition, 1975. 212-233 P.]1. Examples: - day/ - dek: in addition, like a stream, seldek, in the heart of the balk until the sun - of the Revolution, melodious to the song of the sarbadors (N.Astan), the Karabakh horse qichar chavadoz nuqul. The Rock does not rot-like road without end (N.Astan); - say: in front of my eyes, I have lashes for years, each of them is a necklace of bitter flours (A.Oripov). You will be overtaken in the cloud, / solar round the Alps, horses asov (H.Olimjon); - simon: vitreous, annular, domed, gaseous, star-shaped, humanoid, thyroid, conical,

precipitate, bearish, fat-shaped; -mother: odilona, razilona, olimona, modest, skillful, cunning, riyokorona, cunning, selfless, treacherous, artistically, prudently, criminal, arrogant; -namo: telbanamo, avitonamo, jinninamo, humoramo, darveshnamo; -larcha: telbascha, childish, merciful, treacherous, Heroic, Heroic, Heroic, butterfly, surbet, non-violent, ablachish, kinky, comrade; -omuz: nasihatomuz, consultomuz, kinoyaomuz, ibratomuz; -cha/ - chasiga: cunning, soldier, robberly, hideous, tentacchi, thief, peasant, mardchi.

Professor S.Karimov states that the string of grammatical means that bring the analogy to the surface includes: - day, (- dek)- dak- (tak)- dag (- dog)- say,- dan,- dir,- namo,- simon,- ona,- omuz,- li,- cha, (- larcha,- chalik, - Chasi) etc. It is also a peculiarity that in an artistic style all these tools can be used on a wide front. No functional style uses analogy to this extent productively. In other styles, they serve to concretize the meaning of the subject of analogy by simply comparing objects and phenomena, while in the artistic style they thus also perform a bab-fold, artistic-aesthetic function. Metaphorical metaphors are clear evidence of this. These analogies are not considered the main tool for styles other than certain genres of popular (publicistic) style. In Hamid Olimjan's poem "Zainab and Oman" there is such an analogy: the girl was black as in the eyes of the night. The night can be called black, black and black, tim is black. But what is the need to strengthen it again and make it look like a girl's eye? Is it an emphasis on the night or an accent made to look like a girl's eye? The high artistry here is that both images and their harmony are important for the creator. At this time, we notice that the reverse process also occurs, that the object and subject of the analogy can freely replace their place. Extensive acquaintance with the text confirms this.

In addition, within the tools that make the analogy surface, there are elements that are characteristic mainly for the artistic style. For example, let's take grammatical means, in particular, their appearance, which corresponds to the norm of the current Uzbek literary language. All of them can be safely used in the language of fiction, depending on the circumstances, the demand for necessity. For example: they think that I will drain this chest into the river, goh, looking at the day when it is sinking, artmasdiam is old. No wonder if it comes out alive, let it go... no Tohirday will not bear the head of ul (H.Khudoyberdieva. Old crate). But at the same time, the analysis of rude examples shows that-day, -sayin is mainly inclined to the colloquial style, and-dek is inclined to the artistic style: The Astrologer flutters across the sky like grains spilled from the rosary stars. The moon flies in the Sha'mu Tegra until the morning, hitting the shelves, the pir lights the stars (E. Vohidov. Samarkand night). Its historical manifestations can also be included in the framework of this style, in terms of the current literary language norm. Also, the use of the elements-cha (- chalik, -chasiga),- dan, -namo, often in colloquial style,- simo,- ona, - omuz suffixes in scientific and popular styles is noticeable, and this is a sign of the methodological delimitation of grammatical means in analogy. Some structural types of sentences in which the similes are involved, such as the likeness-oborotes, and the likeness-following sentences also refer mainly to scientific and artistic styles.

Professor S.Karimov's opinion T.Rasulov's views prove: "in the work of a real artist," says T. Rasulov. - analogy manifests itself as an aesthetic unity of generality with privacy. We understand this "unity" by the artistic function of analogy[ Rasulov t. Artistic image and figurative imagery// Uzbek language and literature, 1965. №5, - B 10. ] Here are some of his best examples: the son-in-law, who came out of the bath on the day of Chilla, The Pauper Uzbek land havr ila, ghubor ila (G'. Ghulam. For a bright perspective), a meadow in a bare-footed Lamb, a white cloud wandering in a deep blue sky (A.Oripov. Countersunk song). Some more idiosyncrasies are prominent when using the analogy in an artistic style. For example, the author of the work, while holding the knot of events in his own hands, during the statement, as if placing himself in a state of ignorance, with the help of

imitation, spiritually prepares the reader for events that will happen after that – especially sad–: Mirzo Ulugbek wiped his tears and opened his arms. With the master, the disciple, as if noticing that the eternal diarist would not see," crying without him is far away farewell (O. Yakubov. Ulugbek treasure), Qalandar mudhish pulled the reins of the horse with his heart aching as if he were giving a napca Pooh... (O. Yakubov. O masterpiece).

Another peculiarity is that in the text of a work of art, something and phenomena that are completely unrelated to each other can also be involved as an object and subject of analogy. In the novel "Treasure Of Glory", the verse stanza and the severed head, although distant concepts from each other, served the same function. Bewildered and tempted, Abdulatif dreams. In a dream, amir Jondor brings his own skull to him. When the Prince, awakened by Dodlab, comes to his senses, he receives a thick book on the shelf with the aim of being able to do with what:... the first verses of his sight when he opened the book... it was even more terrible than the bloody skull seen in a dream... The Prince closed his eyes until his heart was dusty, but the mysterious verses, finished with gilded letters, were like a boyagi with a bloody skull, Loveling like a fire, not going before his eyes. Another type of analogy has to be meditated on. There is an analogy in the "treasure of Ulugbek": the mountain peaks on the right side of Ana became inflamed like a chimney, and the full moon appeared as Yum-yumaloq as Samarkand bread. The full moon can be likened to bread, or vice versa. From this there will also be a huge artistry akhtapmaca. "Samarkand is like bread". But in the same text, we realize that the likeness of the full moon to Samarkand bread was a means of carrying high artistry, and due to this it was valuable, from the mental state of Qalandardar Qarnaki, who went back to his homeland, from the statement before him: while he hugged and said goodbye to these Agha – ini who remained as his brothers, But his mind is still in Samarkand. The sad face of the master still did not go before the eyes, and under the ears still sounded the master's exclamation, the White blessing he gave. It was as if every genius of the city, every guzari, would enter every street, Goh with the imaginary Observatory, Goh with the ulughbek madrasa, which licked the soil for twenty-five years... Indeed, thanks to the fact that for Qalandar Qarnakiy Samarkand is as dear as bread, a full moon also looks like bread in his eyes.

The fact that the analogy is active in the artistic style is not only in number. It is difficult to imagine the image of an artistic asap itself without analogies, as if it were in harmony with artistry as if it were an integral member of an entire organism[ Karimov s.A. The work shown. - B.14.].

It is known that a positive or negative attitude is expressed in analogy, depending on how the subject or phenomenon, which is an image of analogy, is assessed in social consciousness. A positive assessment of the image in the Mind serves to exaggerate its positive properties in the object of analogy, and a negative assessment serves to exaggerate the negative properties in the object of analogy. When comparing a subject or phenomenon with a second object or phenomenon, their emblematic similarity by form or content is taken into account. Each analogy must contain an analogy subject, an analogy object, and a correspondence of bases. A sign of emulation dominates these. The sign of analogy is the overlap of two things. Adaptation of the subject, the correspondence of the bases of the object plays an important role. Grammatical means play an important role in the occurrence of these meanings.

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