

## ANALOGIES TO BIRDS AND INSECTS IN THE STORIES OF ABDULLA QAHHOR

*Sh.T. Almamatova*  
*Assoc.Prof., JDPU*

**Annotation:**The analogy serves as a basis for drawing scientific, philosophical, social, spiritual and enlightenment conclusions. Simulation is extremely important in the development of human thinking. This article discusses the skill of analogy and its role in the polishing of human speech, especially the skill of using analogy in Abdullah Qahhor's stories, based on the analysis of the stories.

**Key words:**Native language, national values, analogy, speech, language, style, style of speech, artistic creation, linguistic features of stories.

Artistic language, artistic thinking are always with humanity. All the units existing in the language serve the common people, forming its spoken language, literary norms and artistic language.

The language of the works (stories) of Abdulla Qahhor is literally the history of customs, spiritual experiences, national values. "History is the treasure of our activities, a witness to the past, an example and a lesson for the present, and a warning for the future" (Cervantes), so the writer demonstrated nationality, our national language through the heroes of his stories.

In the stories of Abdulla Qahhor, beautiful, original similes created using the bird as a standard are often found. Similes are formed using morphological, lexical and semantic means.

Based on the -day morpheme: You haven't noticed yet, when you see him standing at the beginning of the street, he shakes his head and looks around like a frightened chicken. ("Igvogar", vol. 1, p. 159). There is a symbolic meaning hidden in the comparison of the iggvogar to a chicken, because a frightened chicken, not knowing where to go, looks around anxiously, but is unable to escape or take shelter anywhere. It expresses its situation. The iggvogar, like the chicken being compared, is also useless for anything except igg. Or: Hikmat Buva was sitting in a corner like a sick gnome, apparently, there was no one or nothing left in the world for him now. ("Mahalla", vol. 1, p. 307). The situation of the elderly Hikmat, who is separated from his old wife, is depicted by the analogy of the musician, a symbol of gentleness, and the sick musician, who is separated from his long-time companion, as a state of extreme depression. The family relationship between people with a huge difference in age is depicted with a very beautiful humor: The bride is really young, but plump, as if fat from curiosity; she is wearing a sleeveless red dress, and on her head is a red hat that resembles a doll's crown, but is not ("Mourning at the Wedding", Volume 1, p. 177). The behavior that is not appropriate for her age, dressing like a doll's crown, is satirized by comparing it to a doll's crown. This situation is exactly consistent with the proverb of our people "equal to equal." Another analogy created using lexemes beautifully likens the free thinking of our women to the spiritual transformation: - We were born to see the bright world, Turgunoy! – said Maston. We are not chickens, we will reveal what kind of egg it lays ("Maston", volume 1, page 85).

At the time the story was written, the strict adherence to the proverb "a girl is someone's enemy" was very strong among our people. The passage of time, the development of society, the growth of people's consciousness, and the education of our girls led to the realization of their rights. This call (Maston's call - our explanation) was their rebellion of discontent with the existing system. Indeed, this discontent of the girls found its solution with the passage of time, and modern times have come.

“Every woman, mother must have at least the most necessary knowledge to the extent that she can answer the questions of her children”<sup>1</sup>.

With the help of lexical means, wonderful analogies are made that show the moral virtues of women and girls. For example: If you remove the tears and flowers from the first kind of love, it is no different from the love of a bird ("Wives", volume 1, page 256). The analogy of "love" in the language to the love of a bird, on the one hand, is logically justified, but on the other hand, it is an analogy that not all creators use.

While the above analogy related to the bird standard directly takes the birds themselves as a basis (bird love), in the following examples, analogies are created based on the characteristics of birds through their organs.

Although the wing is a flying organ of birds and insects, it also has symbolic meanings such as a person's "flight" or a person falling from a "flight", from which the creator creates extraordinary analogies using the standard of the wing. In one of these analogies, it expresses imaginary spiritual experiences, while in the second it shows the dark intentions of another "hero". For example: Although Bahri wanted to go, he seemed to be thinking about something, and upon hearing this, he seemed to grow wings ("Women", vol. 1, p. 258). When Maraz heard this news (the death of the secretary - our note), he ran to the office, hit himself, pulled his hair, and cried out, "My wings are broken"... ("The Tempter", vol. 1, p. 157). He broke the right wing of the commander, killed his minister Ishak Efendi ("The Opening of the Blind Eye", Volume 1, p. 72). In the first example, he could say that Bahri was eager to go, wanted to go, and he also joined. No, Bahri's condition is expressed by the combination of "wings out". This is formed by analogy with the folk combination "I have no wings to fly". Compared to walking and running, flying is much faster. So, Bahri went to the point of flying, expressing strong emotional-expressiveness. Or, "he broke his right wing" - the driving force of the commander is likened to wings. The commander stopped moving, was deprived of flying. With this analogy, he is preparing to destroy the commander. One analogy both interests the reader and makes him think.

The horror of the war years, which had drained the will of people, and the state of their liberation from both material and spiritual hardships, is likened to animals, which is a symbol of the reality of this era: In the morning, the villagers (the village cleared of enemies - the explanation is ours), like animals revived by the first rays of the spring sun, began to crawl out onto the street ("Golden Star", volume 1, page 292).

Based on the events described in Abdulla Qahhor's stories and the characteristics of the heroes of the story, he created wonderful analogies with the standard of insects. In this, he uses the morphemes - day - forming verbs and simile - forming nouns, as well as lexical means.

-day affix:...for fifty-three years, the great bond of love has been slowly spinning like a cocoon, enveloping each other's hearts...("Mahalla", vol. 1, p. 307) While innocence and family relationships are like cocoons, in another place, the development of events is so terrible that a highly poisonous insect is likened to a black worm: The tank, which emerged from the swamp, felling and crushing large and small trees, crawled like a black worm, ready to inject poison at every turn, and began to approach the target of Ahmadjon's machine gun ("Golden Star", vol. 1, p. 121).

In this place, it is obvious that the tank is likened to a highly poisonous black worm, which is the enemy's.

When analyzing the writer's similes, we see that they are very similar to the characters of the characters. In one place, he uses the "tick" as the standard for similes. We imagine the characteristics of a tick: very blind, sticky, sucking, it is necessary to kill it from the place where it sticks, it is extremely harmful. He interprets the tick with these characteristics of a tick. If you think about it, there are many insects and plants with the property of sticking, but none of them is like a tick: Maraz would look at the mouth of whoever said something, threaten someone, beg someone, if someone talked

about dismissing him from his position as secretary, he would stick to the table like a tick and scream, he would make political accusations against such people, he would run to everyone, complain, and file a petition ("Tick", volume 1, page 158).

The symbols of the fly, the gnat, the malaria fly also served as a basis for creating wonderful similes in the stories. The writer's resourcefulness and greatness is that any simile has a logical basis. For example, the episode "fly". A fly is, firstly, an insect that lives in extremely dirty places, secondly, a carrier of disease germs, and thirdly, everyone kills it. These features of the fly are similar to the heroes of the stories: Only the fly buzzes, the patient groans ("Patient", volume 1, page 57). Expression of silence. The silence is broken by the fly. The reader easily understands the end of this silence. Or, the fly is used as a sign of dislike for excessive behavior, a sign of dissatisfaction with it: Sobirjon himself was standing there, he felt angry. - Don't buzz like a malaria fly! – he said, – did those who came here come to beat the bride and groom? ("Wedding", volume 1, page 120). So, some of the birds and insects (chicken, cicada, moth, caterpillar, fly, tick) that Abdulla Qahhor used as a standard for comparison are economically useful for humans, while others are harmful. Through the comparisons created based on this natural state of birds and insects and people's attitude towards them, he demonstrated the subtle refinement, refinement and power of our language.

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