



## The Analogies Used in Mukimi's Works

**Iskandarova Sharifa Madalievna**  
*Doctor of Philological Sciences, Professor*

**Juraeva Ramziya Abdurahimovna**  
*Independent Researcher*

**Abstract:** *The article analyzes the individual analogies used in the work of Mukimi, a mature representative of the Kokand literary environment.*

**Key words:** *analogy, individual analogy, traditional analogy.*

**Date of Submission:** 09-11-2021

**Date Of Acceptance:** 18-11-2021

It is known that knowledge and understanding of a particular person, object, event, reality, etc., is sometimes formed on the basis of comparisons and analogies. Simulations are one of the tools that make it easier to understand the world and allow for quick and easy understanding. "Simulation is a very important mental operation in the process of perceiving the world, and we can see its action in personification and reformation." Man and his peculiarities, the processes connected with him, are compared with similar cases in inanimate objects, and new analogies are formed.

Simulation, as the most common type of means of artistic representation, has always been of interest to literary critics and linguists. According to the authors of the "Explanatory Dictionary of Uzbek analogies", "analogies occur as a product of a specific figurative way of thinking, so they always have artistic and aesthetic value in speech, serve to ensure the emotional expressiveness, expressiveness, expressiveness of speech." "The uniqueness of each nation is explained by the diversity of its mentality, religious and secular views, territory and conditions." Based on the expression of national mentality of analogies, we will focus below on the national-cultural aspects of the analogies used in Mukimi's work.

Parables have a special place in Mukimi's work. The poet uses analogies to show the character's condition, external character traits.

There are two types of analogies in the literature, namely: 1) individual-author analogies or free analogies, and 2) universal or fixed (permanent) analogies".

In Mukimi's lyrical poems, along with popular or fixed (permanent) analogies such as hair-suman, lab-aqiq, la'l, qad-alif, dol, individual-author analogies are used. Individual-author analogies are analogies that arise as a product of the poet's artistic-poetic interpretation, artistic taste, originality, which attracts people with a new interpretation and, in turn, influences the artistic nature of the work. "The writer creates a variety of original parables in accordance with the purpose of his artistic image, these parables captivate the reader with their unexpectedness, eloquence, vividly embody certain mental or physical state-features-objects in the eyes of the reader."

Mukimi's skill in creating simulations is simple but unique. The poet is able to find the standards of imitation in nature, in everyday life itself, which amazes the involuntary. In one of his poems, for example, the situation of a lover is likened to "a man bitten by a snake". It is known that when bitten by a snake, a person is observed to have severe pain throughout the body. The poet uses this analogy as an expression of the state of mind of the lover:

*Ohkim sensiz qaroru, sabru oromim ketib,  
Bir ilon chaqqan kishidek har taraf to'lg'onaman  
(Ohkim, your decision, my patience is gone,  
I swarm all around like a snake bite.)*

At this point, the individual-author analogy was created by the poet as a snake-bitten man through a creative approach to the constant simile. In the dictionary, this analogy is given in the form of "snake bite" and is interpreted by the semantics of "trembling", "sudden fear", "sudden sudden action", in which the semantic "unexpected danger" is exaggerated. In his analogy as a person bitten by a snake, the physical and mental state of the victim of the snake depicts the lover being overwhelmed, suffering and in pain on all sides. It is traditional to look like a snake bite, but it is free to look like a snake bite. Studies have shown that in this type of analogy, both the basis and the emblem are unusual or sometimes the basis is traditional.

During the poet's lifetime, people suffered greatly because of the lack of development of medicine. Fear of the disease, its consequences, led to the emergence of analogies associated with it. Unlike other creators, Mukimi's work also contains patterns of disease-related creativity and individual-author analogies taken as a benchmark for disease. In particular, the poet writes:

*Odam demangu toza balo deng, uloqchilar,  
Qaydog' balo misoli vabo deng, uloqchilar*

In this verse, the goats are likened to a plague, a plague that has caused great loss to humanity. This kind of analogy is distinguished by its impressiveness, as it is not used in other artists and remains in the reader's memory for a long time.

In another byte, tuberculosis is taken as a benchmark. Tuberculosis is a disease caused by a strong inflammation of the lungs, which is often accompanied by excessive weight loss of the patient. Taking this into account, the poet uses the lexeme of tuberculosis in his "Horse comedy" in order to bring to the reader's attention the extreme thinness of the horse:

*Erta oqshom pushtlab, bir lahza yemsiz qo'ymadim,  
Qancha boqsang silga o'xshab, rangi chiqmas bilmadim  
(Early in the evening, I did not miss a moment,*

*I didn't know that no matter how hard you look, it doesn't look like tuberculosis).*

It is well known that among the means of simulation, -day, -dek, for example, as, yanglig, like, etc. are often seen. "Usually, when the subject-situation is to be imitated in full, in full, not according to a particular sign, the basis of the imitation is not directly expressed. In such cases, the verb to imitate is often used as a formal indicator of similarity. The integrity of the analogy is ensured by the fact that the poet is given the verb to imitate the leanness and fatigue of a horse as if it were a person with tuberculosis. At this point, the lean horse is directly likened to the condition of a person with tuberculosis.

*G'o'doyib turmay beringlar bir paqir, xoh bir miri*  
*Asr qichqirg'on xurusdek, bemahal devonaman*  
*(Give me a bucket or a miri without missing a beat*  
*Like a screaming rooster, I am insane)*

Traditional analogies with the rooster in Uzbek are found in most sources. This analogy is manifested in such semantics as arrogance, boasting, twisting, snorting, stretching the neck. The rooster serves as a benchmark for many simulations. The poet's artistic skill is that he has created a new simile in addition to the semaphores in the dictionaries from the image of the rooster simile. According to popular belief, the crowing of a rooster in the morning is considered normal, and the crowing in the evening is considered unnatural. At this point it is necessary to pay attention to the sema of the rooster to greet, greet, call. In the popular imagination, the crowing of a rooster in the early morning is associated with welcoming the dawn, welcoming the sun, announcing the arrival of a new day, calling people to active labor. However, his screaming at other times of the day is explained by a warning of danger, unforeseen, unexpected events. In our people, the phrase "the rooster crows in the century" or "the rooster crows in the morning" is a sudden and embarrassing situation. The poet uses this combination in the radiant ghazal Devonamen as an expression of the protagonist's annoyance in an awkward situation or in an awkward situation.

*Misli it quvg'on buzoq – kelguncha tolding, oxunim*  
*(Like a dog chasing a calf - full until you arrive, my dear).*

The dog participates in the emergence of a number of simulations as a benchmark, the dictionary giving its twelve semaphores. There are no records of the calf in the explanatory dictionary of analogies. The semantic structure of the calf lexeme was based on the existence of such semantics as "cave" and *“Амманнинг бузоғи”, “Бузоқнинг югургани сомонхонагача”, “Ифлос бузоқ подани булғатар”* were also the basis for the formation of the image of a chased calf in the example above.

In Mukimi's work, the names of pets, objects and situations in social life are more often used as a standard of analogy. In the following verse, he also created an individual-author analogy as a means of imitating a cat:

*Bermagay tutqich, misoli sabchibon o'g'ri mishi*  
*(The handle does not give, for example a thief cat).*

Among the creatures that live side by side with humans in our social life, only the thief lexeme is applied to cats. Because even though cats live among humans, they are considered to be animals that live in the wild on the roofs of houses. In the process of struggling to survive, they also make a living by stealing homeowners' neglected food. Characteristically, they move extremely quickly and easily, a process that is directly comparable to the actions of thieves. This situation is skillfully reflected in the literature by the creators, individual analogies are created. Muqimi also managed to create an original simulation by imagining the agile, unyielding movements of cats.

*Uchrasadamyo'lustidaho'kizyanglig'suzar*  
*(When he meets a man, a bull swims on the road).*

The analogies that have become the bull standard are used to express positive and negative attitudes. The hard work and energy of the bull are positive; stubbornness, stupidity, etc. are used for analogies that express a negative attitude. Hence, the analogies that have become the benchmark of the bull are stubborn, stubborn in the dictionary; rough, large; strong, energetic; revealed through

semaphores such as run. In the example given, the semantic “rudeness” associated with the animal’s swimming is given to express a negative attitude. His energetic body and strength were the basis for taking the bull as a benchmark.

The poet also uses toponyms in his analogies:

*Jag'larim Shaydonni dashtidek giyoh yo'q yap-yalang*  
*Engakimdin bir Olo Mahram namoyon ko'samen*  
*(My jaws are as bare as the devil's steppe*  
*I wish I could show you an Olo Mahram).*

In this verse, Muqimi uses the toponym of Shaydon's steppe to emphasize that the image of Kosa is a beard. Shaydon is the name of the villages in the Fergana Valley, Olo Mahram, which were barren steppes where no coca grew. For the analogy in the verses, the nature of these villages is based on the analogy, and in this way the poet likens the poor face of a man with a unique individuality to the steppe of Satan.

The analogies are often described in an exaggerated way, which further enhances the effectiveness of the expression:

*Yeng uchida qo'yuldi to'qqiz non*  
*Kulchalar toshki, sindirur dandon*  
*(At the very end put nine loaves*  
*The cakes are broken, the teeth break).*

Thus, in Mukimi’s work, analogy devices were created by means of traditional means such as -day, -dek, for example, yanglig, and so on, but the findings in his work provided the originality of the analogies. The poet was able to find unique examples of analogies in nature, in everyday life itself, through popular expressions. This, of course, served to ensure the popularization and artistic development of Mukimi’s work.

## REFERENCES

1. Usmonov F.F. Linguocultural study of analogies in Uzbek language: Philol. fan. Doctor of Philosophy (PhD) diss. avtoref. - Tashkent, 2017, page 12.
2. Kungurov R. Visual aids of the Uzbek language. - Tashkent: Fan, 1977. - 152 p. ;
3. Mukarramov M. Analogy in Uzbek. - Tashkent: Fan, 1976. - 88 p. ;
4. Xudayberganova D.S. Semantic and stylistic analysis of constructions in Uzbek: Diss. ... kand.filol.nauk. –Tashkent, 1989. - 127 p.
5. Mahmudov N. Analogies are a product of figurative thinking // Uzbek language and literature. - Tashkent, 2011. - №3. – pages 19-24;
6. Mahmudov N. Analogies and the Study of National Vision / Linguistics. –Tashkent: Classic Word, 2017, pp. 166-175;
7. Qobuljonova G. Systematic Linguistic Interpretation of Metaphor: Philol. fan. nomz. dis ... avtoref. - Tashkent, 2000. - 23 p. ;
8. Usmonov F.F. Linguocultural study of analogies in Uzbek language: Philol. fan. Doctor of Philosophy (PhD) diss. avtoref. - Tashkent, 2017.

9. Mahmudov N., Khudoiberganova D., Annotated dictionary of Uzbek language analogies. – Tashkent: Manaviyat, 2013, page 5.
10. Ashurov D. Linguocultural features of the epic "Alpomish": Philol. fan. Doctor of Philosophy (PhD) diss. avtoref. - Tashkent, 2021, page 12.
11. Stable. Works. (Prepared by: G. Karimov). –T .: Ghafur Ghulam Publishing House of Literature and Art, 1974, 143 pages. Subsequent examples are taken from the same edition and the page is shown in parentheses.
12. Jumanazarova G.U. Lingvopoetics of the language of the epics of FozilYuldashoglu (lexical-semantic, lingvostylistic and lingvostatistic analysis): Philol. fan. doc. (DSc) dis.– Tashkent, 2017, p.23.
13. Yuldashev M. Secrets of the word Cholpon. - Tashkent: Manaviyat, 2002, page 61.
14. Stable. In the garden. Selected works. (Prepared by: A.Turdialiev). T .: Akademnashr, 2010, p.257
15. KobilovaZeboBakirovna“THE RHYTHM OF THE LITERARY IMPACT” ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies.september 2019 c-ISSN:1857-8187