



**Some comments on the term "introduction and introduction" in the Uzbek
linguistics**

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Annotation

The article deals with the features of the introduction and introduction of Uzbek linguistics. It is noteworthy that the term "input" and "constructor" are intended to be termed as parenthesis units, as in other linguistics.

Key words

Introduction and introduction, parenthesis unit, syntactic unit, positional structure, language accidents.

There is no definitive term in Uzbek linguistics that can be summarized as input and input. In fact, the word "introduction" can be used as a general term to describe a phenomenon involving the insertion of another unit into its positional structure. However, this word has been set aside to formulate a syntactic event that contradicts our introduction to our linguistics and has become a scientific tradition. Given this, we consider it appropriate to use the terms "parentheses", "parentheses" as the terminology of introduction and summaries of the Uzbek language.

Parenthesis units are not a thing that has happened yesterday or today in our language. However, I. Toshaliyev, who is one of the first in the Turkic linguistics and in Turkic studies, has interpreted these constructions as a new phenomenon in his dissertation. He writes: "New forms of syntactic designs have emerged in the Uzbek language: the possibilities of the inner means, the scope of application have expanded, activated and appeared differently. Today's wide-ranging use of inputs and improvised designs, sloppy tones, and other language phenomena is proof of this. One of such new phenomena is the embossed designs. " Naturally, it is hard to



agree with this idea, because the improvised designs, in general, parentheses, are unique to the Uzbek language and are not influenced by other languages. Even in the ancient Turkic languages, "the word of introduction and access is utilized".

Historical grammatical manuals in the Uzbek language, as well as in various dissertation studies, have a clear idea of the use and use of these units. For example, G.Abdurahmanov states that in "Qutadghubilig" often comes in some verbs (lyric, bilingual, puppet, etc.) ... In the old Uzbek language, both the scope of the word and its usage considerably expand. The introduction is also found in the ancient Turkic languages ... The ancient Turkic languages are used more and more ... In the old Uzbek language, the use of words is somewhat expanded. "

It can be said that today's modern literary language is a modern theoretical problem that semantic, grammatical and linguopneetically relevant as one of the most complex syntactic phenomena that parenthesis units are used actively and are used to provide a more complete, aesthetically effective expression of information. One of the very complex and specific levels of the language is undoubtedly its syntactic level. The essence, nature, interaction and interaction mechanisms of the syntactic units are studied as the central issues of language, in particular syntax. In the linguistic synthesis of most of the syntactic structures and their relationships, however, there is a very general, close-minded idea of the parenthesis units that take place in this layer, as well as in other linguistics, in the Uzbek linguistic theory. However, it is impossible to avoid the paranormal phenomenon of the communicative-syntactic structure of the language, and more precisely, the perfect description and description of the text syntax.

Moreover, parenthesis units have a special place in the art of speech syntax. Naturally, the language of literary works is perfect, and the artistic-aesthetic purpose of it is entirely dependent not only on the artists' ability to use the lexical tools, but also in the ability to select words, and in the syntactic speech of speech, Available at <https://pen2print.org/journals/index.php/IJR/issue/archive>



to fully reflect the peculiarities of the use of syntactic designs. Parenthesis units have a unique value as one of the syntactic tools for creating a rich artistic image and aesthetic effect for writers.