

LANGUAGE AND STYLE OF ZAVQI'S WORKS

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Abstract. *This article talks about the characteristics of the work of one of the great representatives of Uzbek literature, Zavqi, the language and style of the poet's work. Zavqi's ability to use elements of the folk language in his work is revealed.*

Keywords: *kokan literary environment, Zavqi's artistic heritage, language and style, folk poet, elements of folk language, simplicity and fluency, Russian-international words.*

Zavqi, the son of Ubaydulla Salih, is one of the great artists who lived in the second half of the 19th century and the first quarter of the 20th century. Uzbek democratic books has its place as a worthy representative of Kokand book-related.

Madrassa education and constant private reading were a solid foundation for the development of the poet's talent, learning of Persian and Arabic languages, and deep study of the (showing the ability to create interesting new things) history of the great representatives of Eastern books. Zavqi, who wrote his first poetic exercises while studying at the madrasa, soon joined the circle of advanced poets of the Kokand book-related, such as Muqimi, Muhyi, and Furqat, and established strong (showing the ability to create interesting new things) cooperation with them. In the 70s and 80s of the 19th century, Zavqi became a popular poet, took an important place in the book-related life of the time, and gained fame among fans of poetry. Zavqi, who started writing ghazals and epics about his work, soon turned his attention to social issues and the current problems of the time, began to artistically correct scenes from the life of the working people, the life of the badly mistreated class of the city and the countryside.

It can be said that a critical approach to the colonial reality and negative events in social life, a comic attitude to the signs of mischief, lowliness, impurity, fraud in the activities and nature of individuals has risen to the level of the leading ideological content of the poet's works. The merits of Zavqi, who wrote many comic works, were very great in the wide development of the comic direction, of which Muqimi was the head, in our national literature of the time.

In a number of works of the poet on social topics and in a humorous spirit, the most urgent problems of the life of the country that was turned into a tsar's colony, including the existence of sharp stratification in terms of human rights and ownership of material wealth in the existing society, as well as its immediate consequences, express serious opinions and firm conclusions. there was news.

Zavqi's works are remarkable for their language and style. The poet effectively used folklore in order to achieve simplicity and fluency in his style. In particular, he was able to incorporate the expressions and proverbs typical of the folk art into poetic verses:

Фарқ айламай яхши-ёмон,
Ким арпа-буғдой, ким самон.
Тухмат ҳақоратлар ҳамон,
Не муддаосиз афандилар.
Good or bad,
Who is barley-wheat, who is chaff.

The slander and insults are still

What are you guys?

The simplicity of Zavqi's style is appreciated by the fact that his poems are written in the style of folk songs. For example,

Кулфат тушиб бошиға,

Оғу тушиб ошиға.

Келмай киши қошиға,

Ақрону меҳрибонлар.

Falling down to the head,

Ogu fell and fell.

Come to the man's spoon,

Kind and kind.

Due to the use of such a style, many elements of the lively folk language are clearly visible in Zavqi's works.

In his works, Zavqi not only used words specific to the vernacular, but also effectively used phrases specific to it:

Бу падар лаънат ҳаром ўлгур отим,

Ҳар қачонким, мен минар бўлсам касал.

This father is a damn bastard, kill me

Whenever I ride, I'm sick.

The combinations padar lan'at, harom o'lgur in the given examples are characteristic of the colloquial language.

The commonality of the language of Zavqi with the language of Muqimi and Furqat is that the vernacularism of the language is properly manifested, and the elements of the lively vernacular are used relatively often. That's why most of the romantic ghazals and epics created by Zavqi were very famous among the folk songs performed by hafiz even at that time. In particular, his works beginning with the verses "Showing your face, you first made yourself slaves", "There is no time for a husband to come, if he does not come, why?" glorifies devotion, clearly expresses human feelings, delicate experiences in an incredibly impressive way.

Zavqi's mukhammas beginning with the rhyme "Muncha kop" and the verse "Ajab zamonadur, ahbab, bosh qotib qoldi" are among the sharpest social works of our poetry of the beginning of the 19th century. The injustice, lawlessness, and hard life of his time shakes the heart of the nationalistic poet, in particular, his strong protest against the condemnation of the working people to endless suffering and humiliation moves to the mind of the reader from the sharp verses, and he also has feelings of hatred for that system, pity and benevolence for the helpless masses.

It should be noted that "Too much!" In the case of radif, the tone of exclamation is stronger than the tone of a question:

Золим фалак бисотида озор мунча кўп!

Инсон шарафли номида хор мунча кўп!

Ҳар кўчаларда қашиқоқ ила зор мунча кўп!

Тархи жаҳон биносида бадкор мунча кўп!

Хўқанд аро балога гирифтормунча кўп!

There is so much pain in the cruel sky!

There are so many choruses in the honorable name of man!
There are too many poor people on every street!
There is a lot of history in the world building!
Hogand aro is too much trouble!

The poet uses the possibilities of language and linguistic means effectively to express his artistic goal.

In addition, as in the works of Muqimi and Furqat, we also find Russian-international words in the works of Zavqi.

The works of Zavqi mention Russian and Russian words such as veksel, poyezd, vagon, kalyaska, jurnal, tilgrom, banka, bo'lis, siyezd, prisput, bolshevik.

Zavqi used not only nouns, but also adjectives and phrases based on stylistic requirements, as above, from the Russian language:

Кўр бўлмаса пул оқиб келурму,
Бу бадшакл, слепой дуракка,
Урусча мақтаса Завқий, хорошо
Жувон, пир, марду зон монанди шидур
If you are not blind, will the money flow?
This ugly, blind man,
Russian praise is delightful, horosho
The young, the old, and the old are alike.

It is known that its social function - practical features play an important role in the development of a particular language. Language styles reflect its tasks to a certain extent and create clearly edges and forms in it. The formal style, the scientific style, uses language symbols at a very low level, slightly. But in the artistic style, all the possibilities of the language are fully showed about. Especially in poetry, the language shows its most (without limits or an end) dimensions. From this point of view, Zavqi's work attracts attention with its (like nothing else in the world) style and language-based possibilities. The above examples and analysis are proof of this.

In summary, Zavqi's work has a special value as it brought the Uzbek literary language closer to the national language and increased the nationalism of the artistic language.

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