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FACTORS OF RENEWAL OF THE POETIC IMAGE IN TAVALLO'S CREATION

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ABSTRACT

In this article, the issues of renewal of the poetic image in the works of Tolagan Khojamyorov Tavallo are highlighted. Tavallo's unique approach to existing images, his ability to create images, and his talent for poetic arts are analyzed. Analysis of the poet's place in modern literature is presented.

KEYWORDS

Jadid literature, poetic image, image renewal, aesthetic thinking, praise, prayer.

INTRODUCTION

One of the primary tasks of literature is to give strength to the soul with the help of words. Although the representatives of the literature of the Jadid era turned literature into a tool for awakening society more than a tool for aesthetic thinking, these cries and calls encouraged a person to live in conditions worthy of his thinking, to be higher than himself. they looked. This

trend in Uzbek poetry at the beginning of the 20th century was typical of the work of Tolagan Khojamyorov Tavallo.

It is known that any creator can express his artistic potential and poetic skills through literary and aesthetic thinking. That is, it is not a secret to anyone

that artistry requires aesthetic thinking, and literary aesthetic views require poetic originality. Literary-aesthetic thinking is the main factor determining the creative position of the artist.

While paying attention to the phenomenon of poetic image renewal in Tavallo's work, we will evaluate the author's approach to ancient themes in Eastern literature, and analyze the issue of his renewed aesthetic ideals. Tavallo's literary and aesthetic views differed not only from those of our classical artists, but also from those of his contemporaries. It was, of course, a product of the literary traditions of the modern period, a renewed literary thought.

METHODS

By this time, aesthetic dimensions in literature have changed. The reason is that the task of literature began to purify the human heart, influence it, and respond to social problems. Literary scholar A. Davlatova said, "If a work of art is limited only to the depiction of social events, it naturally undermines its artistry. However, the imposition of such demands on the literature of the beginning of the 20th century is justified from the point of view of the improvement of social life. Therefore, literary studies also took into account this aspect of the works" [1; 17]. In his works, Tavallo also dealt with social issues, social development, pursuit of knowledge, women's rights, theater, school, and publishing issues in his own way. This uniqueness

created a different approach to the existing images, a different aesthetic effect. Let's analyze this approach on the example of the image of the Creator in his poems.

In 1936, Fitrat commented on the ideas of Jadid literature and the form of poetic expression: "The first period of Jadidism in our country marched under the banner of Pan-Islamism. The writing of Jadid literature with Aruz weight corresponds to this period. Gradually, Pan-Islamism, Pan-Turkism, and Uzbek nationalism will be separated from each other in certain ways of behavior," he wrote [2; 9].

The following opinion of B. Kasimov about the nature of the poetry of the period is noteworthy: "The new poetry formed in the first twenty years of our century (referring to the 20th century - D.R.) lived side by side with the traditional religious-mystical poetry" [3; 116].

RESULTS

Tavallo's work also fits these definitions. At first, he created in the traditional Aruz weight. But the themes and style he chose were original. Hamid Olimjon, who analyzed the literature of the Jadid era based on the criteria of literary studies, notes: "In general, Tavallo was indistinguishable from other Jadid poets in terms of direction. What set him apart from the rest was Tavallo's originality in style. At first, Tavallo wrote about concrete events rather than abstract subjects. He was able to hold on to the crooked places of the old

life and rise to a high degree of artistry in depicting it. Tavallo's language was simple, lively, very close to the language of the people... That's why his poems could and did easily reach the people" [4; 148].

If we pay attention, when the samples of creativity are presented to the people, the supplication to the Creator takes the main place in his works. That is, he addresses himself as "Rab", "Xudoyo", "Qodiru Hayyu Gafur", searches for ways to enlighten his nation, and prays. In his poetry, the attributes of constant praise and supplication to God are prominent. Such units of appeal to Allah are used 62 times in the collection "Ravnaq ul-Islam", which includes 69 poems.

This shows that religious motives are not alien to the essence of his works. As N. Jabborov pointed out, "Prayer is a plea to the Creator of a person who is aware of his essence. A confession that is not said in the presence of anyone but him" [5; 129], intellectuals like Tavallo, who are aware of the true state of the nation, begged the Creator for knowledge and enlightenment.

DISCUSSION

In terms of the same theme, the poets who created at the beginning of the 20th century seem to repeat each other. Abdulla Qadiri, describing the state of the nation:

Ko'r bizing ahvolimiz, g'aflatda qanday yotamiz,

Joyi kelgan chog'ida vijdonni pulga sotamiz.

(See how blind we are, how we lie in ignorance,

We sell our conscience for money when it's time).

Abdulla Awlani said:

Yotursan tobakay g'aflat quchog'inda, uyon millat

Jaholat jomasin ustingdan irg'it tur, zamon millat.

(You are sleeping in the lap of ignorance, wake up nation

Don't be ignorant, get over yourself, nation of time.)

urges to act.

However, the product of Tavallo's creative thinking was different from that of his contemporaries and from the praise of classical poetry. It is known that in classical poetry praise ghazals are conditionally divided into two types: tawhid and munojot praise. Tavallo makes good use of both of them in his work. But he is more worried about the state of the nation than his own situation. Perhaps this situation is related to his faith, never forgetting the remembrance of Allah, and his love for the Truth and the nation of which he is a nation.

In the traditional prayers of our classical literature, the emphasis is more on the weakness and sinfulness of the servant, while in Tavallo, more attention is paid to the pitiful state of the nation, to beg God to reform this

state. We turn to the prayers of Hazrat Navoi to justify and compare the extent to which the essence has become different:

Qodiro, ul zaifi osiymen,

Ki boshimdin-ayoq maosiymen [6; 15].

Almighty, I am weak,

That I'm a Maasai from head to toe [7; 15].

That is, the lyrical hero turns to God and describes his situation like this: "O mighty one! I am such a weak sinner that I am covered in rebellion (sin) from my head to my feet. He is asking Khaliq to repent of his sins and thereby attain "thanks to God":

Yo Rab, agar yetsam o'shul kunga jazm,

Yoki burun aylasam ul yong'a azm,

Ul nafas imon manga hamroh qil,

Ko'nglum aro maxvi sivalloh qil.

Rahmati omingni nisor et manga,

Lutfi amiyning manga yor et manga [8; 15].

(O Lord, if I do, I will wait for that day,

Or if I turn my nose, I will eat walnuts,

That breath of faith accompany me,

Please bless my heart.

Thank you very much,

Lutfi amiyin, enlighten me) [8; 15].

In Tawallah, the meaning of prayers is more different: he sees more in asking for a cure for the pain of the nation, in reaching the enlightenment of God's mercy:

Egub dargohingga boshlar bugun yolboramiz, yo rab,

Oqzub qon ila yoshlar, tilarmiz choramiz, yo rab.

Hamma millat o'qub turluk fununlar hosil etganda,

Bulardan ibrat olmay biz qayonga boramiz, yo rab.

Jahonda jumla inson ilm qayg'usi ila bo'lsa,

Hamon to'y-ma'raka deb nafs ila ovoramiz, yo rab...

Tarahhum qil, Tavallo ayladuk mahrum edub qo'yma,

Habibing ummatimiz, bandamiz, bechoramiz, yo rab [8; 26].

(Today, we beg you, my dear,

Young people with flowing blood,

we will cross our tongues, dear Lord.

When all the nations produce different kinds of fununs,

Where will we go without learning from them, Lord?

If the world is full of human knowledge,

We are still lusting after the wedding ceremony, oh Lord...

Take care, don't lose Tavallo,

Habib is our ummah, our servant, our poor man, Lord) [8; 26].

CONCLUSIONS

From these arguments, we understand that for Tavallo, retreating from the sorrow of knowledge is the main reason for the decline of the nation. Who is the nation? A people who are the ummah of Allah's beloved. If he is heedless, every servant's life will be spent in slumber. A person who is lazy does not know God, nor does he seek His pleasure. That's why Tavallo is praying for the whole nation. This plea is evident both in content and expression. In classical poetry, praise is mainly expressed by the first person singular participle, while in contemporary literature, "I" has changed to "we", and the adjectives such as "begging", "loving", "poor" have become commonplace. Since the sufferings are characteristic of all compatriots and not of a single person, it was shown to express the goal in the form of plural.

Even when describing problems related to the life of the nation, it sees the solution in the will of God, therefore, in many cases, the praise of the ghazal is expressed in the context of a prayer to God. It is appropriate to explain this situation by the fact that

Islam is one of the most sacred concepts for the Jadids as well as for the majority of Turan people.

He believes that every situation is from the power of God and sees the solution in Him. In particular, in the "Blessed history written by Mr. Ubaidullohoja Asadullohojaev published in Tashkent for the newspaper "Sadoyi Turkistan"" he describes the newspaper as the grace of God [9; 24].

In fact, in Turkestan at the beginning of the 20th century, there was no better tool for the development of science, knowledge of the world, and understanding of world events than newspapers and magazines.

It is often observed that such traditional images have acquired new poetic features in the poet's poetry. Almost all of these images are artistically perfect. They are characterized by the position of responsibility for the development of the Motherland and the nation. The most active images in the artist's poetry can be classified as follows: 1) the image of the Motherland and the nation; 2) image of enlightened and ignorant contemporaries; 3) The image of European people. Each image has its own characteristics based on the poet's artistic intention. These images express the concept of the poet's creativity, the literary-aesthetic ideal is perfectly poetically interpreted and are unique in our national poetry.

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