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## LITERARY-AESTHETIC THINKING - A FACTOR OF RENEWAL OF POETIC IMAGE IN TAVALLO'S WORK

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**DOI: 10.5958/2249-7315.2022.00266.0**

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### ABSTRACT

*This article discusses the principles of image renewal in the works of Tolagan Khojamyorov (Tavallo), one of the great representatives of modern literature. The new images introduced into the literature by Tavallo are subject to the innovative analysis created by the literary-aesthetic views of the creator. Because Tavallo's style of painting was different not only from that of the classical artists, but also from that of his contemporaries. It was, of course, a product of modern literary tradition, a renewed literary thinking. In Tavallo's work, concepts such as "nation", "homeland", "enlightenment" and "ignorance" have risen to the level of images.*

**KEYWORDS:** *Tavallo, Jadidism, Jadid Literature, Image, Innovation, Lyricism, Poetics, Poetic Image, Literary-Aesthetic Thinking, Nation, Enlightenment, Praise, Supplication, Homeland, Turkestan, Newspaper, Magazine.*

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### INTRODUCTION

One of the primary tasks of literature is to strengthen the heart through words. Although the representatives of modern literature have turned literature into a tool for awakening society rather than a means of aesthetic thinking, these cries and appeals urge people to live in conditions worthy of their thinking, to be higher than themselves. He believed that a person who could harmonize the aspect of life could indeed devote time to the needs of the heart as well. The same tendency was characteristic of Tavallo's work in Uzbek poetry in the early twentieth century.

### MATERIALS AND METHODS

It is known that through literary and aesthetic thinking, any artist can express his artistic potential and poetic skills. That is, it is no secret that art requires aesthetic thinking, and literary aesthetic views require poetic originality. Literary-aesthetic thinking is the main factor determining the creative position of the artist.

Focusing on the phenomenon of poetic image renewal in Tavallo's work, we evaluate how the artist approached the eternal themes in Eastern literature by analyzing 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 modern literary tradition, a renewed literary thinking.

It was during this time that the aesthetic dimension of literature changed. Because the task of literature is to purify the human heart, to influence it, to address social problems.

According to Davlatova, "If a work of art is limited to the depiction of social events, then, of course, its art will be damaged. But it is precisely in the literature of the early twentieth century

that such demands are justified in the sense that they are aimed at improving social life. So, literature has taken this aspect into account. "

In 1936, Fitrat commented on the ideas of Jadid literature and the form of poetic expression: "We had the first period of Jadidism under the banner of Pan-Islamism. It is during this period that Jadid literature was written. "Gradually, Pan-Islamism, Pan-Turkism and Uzbek nationalism will be separated from each other in the form of certain actions."

Regarding the essence of the poetry of the period, the following opinion of B. Kasimov is noteworthy: "The new poetry formed in the first twenty years of our century (meaning the twentieth century - D.R.) coexisted with the traditional religious-mystical poetry."

## **RESULTS**

Tavallo's work was in line with these descriptions. He originally created in the traditional dream style. But the themes he chose, the style was original. Hamid Alimjan, who analyzed the literature of the Jadid period on the basis of literary criteria, says: "In general, in terms of direction, Tavallo was inseparable from other Jadid poets. Some of the things that set him apart from others were the originality of Tavallo's style. From the beginning, Tavallo wrote on concrete events, not abstract themes. He was able to hold on to the twists and turns of old life and become more artistic in his portrayal. Tavallo's language was simple, lively, very close to the language of the people ... That's why his poems could easily enter and enter the people. "

It should be noted that in the beginning of the presentation of works of art to the people, the main place in his works is to pray to the Creator. In other words, he seeks and prays for the enlightenment of his nation by addressing "Rab", "Khudoyo", "Qadiru Hayyu Ghafur". In his poetry, the attribute of constant praise and supplication to God comes to the fore.

In Eastern literature, the devons should usually begin with a ghazal that praises Allah and the Prophet (peace and blessings of Allaah be upon him). Although Tavallo did not turn his work into a devon, it is known that he created poems of praise. Perhaps this is due to his belief that he never forgot the remembrance of Allah and loved the Truth and the nation he created.

He believes that everything is in the power of God and sees the solution in Him. Mr. Ubaydullohoja Asadullohojaev, who appeared in Tashkent, described the newspaper as a blessing from God in a congratulatory letter to Mr. Sadoyi Turkiston.

Indeed, in Turkestan in the early twentieth century, there was no better tool for the development of science, knowledge of the world, understanding of world events than newspapers and magazines.

In the traditional prayers in our classical literature, the emphasis is more on the weakness and sinfulness of the slave, but on the hope of the mercy of the Truth, while in Tavallo the focus is more on the plight of the nation.

Even when describing the problems of the nation's life, it sees the solution in the will of Allah, so in many cases the ghazal praise is recited in the context of supplication to Allah. It is fair to say that Islam is one of the most sacred concepts for Jadids, like most of the people of Turan.

Although not every reform was directly related to it, it was considered natural that the progress of secular affairs would ultimately increase the prestige of Muslims in the world, and thus of Islam. That is why science and culture have been the main focus of the struggle for literature. Not only sound education but his alertness and dedication too are most required. Only then will the nation develop and Islam prosper.

## **DISCUSSION**

One of the other means of literary and aesthetic thinking in Tavallo's work was undoubtedly the

role of science, enlightenment, reading and teaching in the life of the nation. In his creative legacy, the word "school" is used 78 times, "science" 66 times, "progress" 34 times and "reading" 29 times. rsatadi. Why did this notion, which was central to his poetic thinking, become the primary issue for the Jadids? Why did they aim to cover the concept of enlightenment in poetry, journalism and theater? N. Jabborov answers these questions as follows: "What is the criterion that determines the perfection or decline of society? Is there a force that can save him from an inevitable catastrophe if he starts facing a crisis? Or, conversely, what is the industry that drove man, of the society to which he belongs, from the shores of bliss to the ocean of disaster, and plunges him into a whirlpool of destruction? Is it possible to get rid of it? Such questions are relevant to the lives of all people, regardless of nationality, race or religion. Therefore, the views of most thinkers are balanced: the first is enlightenment, the second is ignorance. The conclusion is almost the same: a person can be happy only through enlightenment. "

We get the same answer from the Turkestan press of the early twentieth century. While Ibrahim Davron believes that a work of art is valuable because it reflects the problem of the time, Haji Muin emphasizes that the purpose of reciting poetry should be to express a clear and new meaning.

Mirmukhsin Shermuhamedov, in his article "Please, Mr. Poet", emphasizes that love poems do not benefit society, but rather harm it. Instead of reading books on morality, young people read immoral love poems that cast a shadow over progress. "Who do we cry for? Wherever I step, I see young people reading newspapers and magazines instead of newspapers and magazines, reading romances," he said. Says the author sadly.

As a result of such discussions, many artists began to contribute to the development of national thinking through their work.

Tavallo also:

**Get a pen! Summer pains, do not put, do not keep in the heart,**

**Oh! If you want to go, it's time to move on.**

became the "language of the age" with such calls.

Instead of the traditional image of a mistress, she began to use enlightenment tools - newspapers, magazines, pens. The newspaper is a lover in his poetic thinking: sometimes it makes the heart happy, sometimes it makes the way humorous.

This "newspaper", which is sometimes "happy" and sometimes "longing", is reminiscent of princesses in fairy tales.

## **CONCLUSION**

In Tavallo's poetry, the theme of enlightenment is combined with the ideas of nationalism. In the early days of his career, the theme of the nation became the main theme, the generalized image. In some places, this image is a symbol of unparalleled power, sometimes of longing for the highest glory in history, and sometimes of a mother waiting for her children to regain their height.

The lyrical protagonist, who complains to God about the current state of the nation and begs you to help us in our recovery, points out that in the spirit of the situation, he was initially under siege. From the very beginning of the poem, the poet, who is suffering from the "negligence" of the "ignorant" people of Turkestan, begins to imagine a line of events that embarrass the nation. The poor of this nation are entangled in the ropes of heresy, while the rich are entangled in a chain called dryness, which has never tasted the water of generosity.

Today's people of Movorounnahr, who once brought up the geniuses who once rocked the cradle

of knowledge, are drowning in the swamp of pleasure, at a time when nations around the world are reaching the heights of development, young boys and girls in other countries are seeking knowledge and benefiting from it.

The main reason for this is ignorance. Why is it that a nation that is indifferent to its school, a child who is shivering in the cold in a room full of mud when it rains, can get any light? The first step, both for the development of the nation and for the restoration of Turkestan's former glory, begins with the establishment of secular schools. In conclusion, the representatives of the literature of the Jadid period, in particular Tavallo, are well aware that science is a guarantee of the eternity of the life of the nation. Orienting the faith of the common people to these concepts was the closest thing to the goal. Therefore, this topic continued to dominate in the literature of the period.

Tavallo wants his brothers to learn from the achievements of other nations, to "help the nation." He sees the solution in *ijtihad* and alliance. His muhammad "Unhappy Nation" is characteristic in this respect.

Tavallo's point of view is clear. He described the escalation of social tensions in the country, as well as the almost never-ending drought in those years, and food shortages in Turkestan, as in Russia as a whole. The poet calls for the liberation of the nation, lamenting that "**our nation has fallen into the hands of savages.**" He emphasizes that in order to liberate the country from invaders, it is necessary to educate self-aware, proud people, the true owners of the country.

Ignorance and ignorance, that is, indifference to one's condition, and a lack of interest in science, which is a factor of progress, is a great pain. The poem urges the nation to get out of the bed of indifference and rid its body of a disease called illiteracy. This is the true meaning of burning up of bad psychic imprints. He calls the oppressed and troubled people of Turkestan an unhappy nation.

In fact, these calamities are caused by the disunity of the people, their inability to stand on their own two feet. Without correcting our misdeeds, the poet confidently says, "We will not be saved ... labor and suffering are gone."

Another point to note is that in traditional literature, the artist's personal "I" is embodied in the image of a lover, while in Tavallo's work, the national "I" prevails over the personal "I". Because he considers himself directly responsible for the fate of the people and offers new options to improve the situation. The image is sometimes "newspaper", sometimes "magazine", sometimes "theater", sometimes "school". Word art is also realized with the help of these images: "My paper is my eyelid, my blood is ink, if I write ...", "I see a nightingale in the salt at the head of a horn.

In conclusion, in addition to expressing the interests of the nation, which is the main feature of Jadid literature, "navhali" poems, the aim was to express these appeals in the language of the people, to reach the lower strata. This is because the Jadid enlighteners considered it more important to unite around common goals through literature than to share aesthetic pleasure through words.

Tavallo's ultimate goal was not to quench the thirst of the thirsty souls, but to awaken the nation and lead it to prosperity. It was more about the time he lived and the condition of the nation.

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