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THE ROLE OF SOCIAL REALITY IN THE RISE OF THE WORK OF THE JADID POET TAVALLO

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ABSTRACT

This article highlights the issues of updating the poetic image in the work of Tulagan Khodjameroov Tavallo, the influence of socio-historical conditions on him. Tavallo's ability to create an image, creative works created under the influence of historical events, were evaluated from the point of view of literary criticism.

KEYWORDS

Jadid literature, historical conditions, poetic image, literary and aesthetic thinking, image renewal.

INTRODUCTION

The socio-historical conditions of the second half of the 19th century completely changed the literature of the beginning of the 20th century. During this period, the movement of national revival began not only in Turkestan, but also in many colonies of the world. It was understood that nothing can be achieved without waking up the nation from ignorance and creating a desire for development in the spirit of the people.

Literature was turned into a tool of struggle against ignorance by the enlightened people, and it was turned into a weapon of liberation from colonial oppression by the representatives of Jadid.

METHODOLOGY

Jadid writers, including Tavallo, who aimed to awaken the nation, "tried to express new themes through new

images" [1; 183]. The need to express ideas through works of art has increased. "The ancients turned centuries-old Uzbek poetry from a melody into a prayer" [1; 184].

The conditions of colonialism, the discrimination of the nation by the Russians, the factors that inevitably cause illiteracy formed a separate image and theme in Tavallo's work.

The image of love existing in traditional literature was given a completely new interpretation by Tavallo. From the language of a lover in the early stages of his work:

Qachonkim, g'am yukin solding, boshimg'a qad kamon o'ldum,

Raqibim birla yurding, rashkdin men shul zamon o'ldum,

Netay qon yig'lamay, arzim deyolmay bezabon o'ldum,

Bahori orazingdin to judo o'ldum, xazon o'ldum,

Visoling ko'rguzub, ey boisi amnu amonim, kel [2; 109],

the creator, who ended up with such lines, later changed the image of the mistress to the concepts of Nation and Homeland:

Soch oqarsa, qayg'u millatda, yoronlar, shodman,

Tomsa tinmay yoshlarim o'rnig'a qonlar shodman,

Hasrati millat uchun qilsam fig'onlar shodman,

Ukkudek tutsam xarobotda makonlar shodman,

Chiq ichimdan, jonim, ey san manga hamdamlashmasang [2; 98].

At this point, it is fair to emphasize that against the background of socio-historical events, in Tavallo's work, contrary to the previous motives, one can find poems in the spirit of welcoming Akposhsha and his politics, the First World War, the events of labor recruitment, and the October Revolution.

Siza yangi hukumat bas, musallam taxtga miningiz,

Adolat masnadida bir Xudo pushti panohingiz,

Zumurrad, la'l, yoqut toj bosh uzra kulohingiz,

Hamisha sidqi ixlos ila bizlar uzrxohingiz,

Tavallo ayladik dargohi Haqg'a biz musulmonlar,

Vatanga hamwatanmiz deb biling emdi, slavyanlar [2; 112],

He applauds the participation of the Russian Empire in the First World War, which lasted from 1914 to 1918, and the policy of Okposhsho.

Like Ismail Gaspirinsky and Mahmudhoja Behbudi, Tavallo, who preferred compromise with Russian politics, planned to achieve enlightenment by any means, to gain freedom and rights through science. Unlike the officials who are bloodthirsty and hate the local population, A. knows Turkestan relatively well. N. Kuropatkin's appointment as governor-general meant a concession by the Russian government against the background of labor events. These changes gave Tavallo special hope and according to A. N. Kuropatkin:

Xush kelibsiz shahrimizga, ey ulug' oliy maqom,

Siz adolat taxti uzra o'ltiring, bizdir g'ulom.

RESULTS

Taxti davlat, taxti izzat, fathi nusrat biz tilab

Uxlamasmiz yolborib, avlod bizlar subhu shom,

the poem is over. He now strongly believed that the colonial policy would change. The editor-in-chief of "Gazette of Turkestan Region" N. P. The influence of Ostroumov should not be overlooked.

But after some time - in 1925, in the magazine "Mushtum" the poet published a poem entitled "The mill in turn" (new-time Ramadan):

Ishchi yutdi, boylar yutqazdi-ku,

Oktabr oyi bizni qutqazdi-ku!..

Siz uchun erdi Xudodek Nekolay,

Qoyil o'ldingizmi, bir qulluq qilay...

It can be seen from these lines that the socio-historical conditions influenced the formation and change of the poet's poetic thinking and aesthetic ideals.

"October song" published under the pseudonym "Magzhava" in the November 7, 1925, 19-20 issue of "Mushtum" magazine also serves to give us a clear idea of the changes in his work:

O'ktabr, sen bizni ozod aylading,

Zanjirlarni uzib barbod aylading,

Kambag'allar ko'nglin ko'b shod aylading,

Obodonlig' o'zing bunyod aylading,

Qilsun tinmay boylar armon, O'ktabr!

In terms of the form of expression, weight, and theme, it can be felt that he is now a creator of a completely

different direction, that he now looks at the world with a special look, that he has turned from Tavallo, into a purposeful, ironic satirist and publicist.

DISCUSSION

Tavallo, like the power of human thought, used his pen on topics he believed in. We think that a person should be asked, "Why don't you think like us?" or "Why did you think wrong?" It is not appropriate to analyze it as such, but it is necessary to include these examples of creativity in the framework of literary analysis, as well as the stages of the creation of the creator.

At this point, the following thoughts from Azad Sharafiddinov's article entitled "Adabiyot yasha - millat yashar" come to mind: "...This should not be seen as a retreat from one's faith... First of all, it should be said that as the system of authoritarianism grows and the attacks of the ruling ideology intensify, especially from the beginning of the 30s, phenomena such as "glorifying the Soviet reality, glorifying the leadership role of the party, creating the image of a genius" spread very widely in literature. Poets and writers who did not follow this path were considered openly counter-revolutionary, nationalist poets" [3; 366]. From this point of view, it is possible to connect the unique thinking of the creator who was singing praises to Nikolay-u Kuropatkin yesterday with a simple human factor - measures such as self-protection and caution. "Why didn't he face death?", "Why didn't he risk his life to tell the truth?" It is not the place to ask such questions, in our opinion. Because Tavallo, like other artists, did not aim to be an aesthetic ideal, but to create.

In this regard, it is appropriate to analyze whether the newspapers and magazines that appeared in the

world, as well as the environment around them, influenced Tavallo's work. In particular, the "Gazette of the Turkestan region", which was published in Tashkent in 1870, was not only the first example of a press published in the local language, but it is noted in many literatures that it served as a propaganda tool of Akposhsha. "Although the newspaper was edited by Tatars like Sh. Ibrohimov (1872), H. Chanishev (1881), and Uzbeks like I. Khudoyorkhanov (1893), its original owner and guide was N. Ostroumov. Accordingly, it was impossible for it to be a national newspaper" [4; 209]. Also, N.Ostroumov gave "assignments" to most of the local creative people to create works on topics favorable to the Tsar's government, and only through this, there was an opportunity to appear in the newspaper. Active authors, while fulfilling the "order", also acquired the "right" to express the problems of everyday life through the "Gazette of the Turkistan Region". Naturally, Tolagan Khojamyorov did not miss this opportunity. Between 1914 and 1916, more than ten journalistic articles and six poems were published in the "Gazette of the Turkistan region".

"The newspaper tried to publish more works devoted to various topics of domestic life in Turkestan," writes A. Jalolov. – But the interesting thing is that the newspaper does not print every work that casts a "smudge" on Russia, the "white prince", its politics, and the Russian authorities in Turkestan, and destroys their reputation. was organizing slanders. As a result of a careful analysis of the "Gazette of the Turkestan region", we were convinced that its pages did not contain any article or poem, material, even a small amount of information, which was against Russia, its colonial policy in Turkestan, or even hinted at it. We did not find that it was published" [5; 23-24]. On the eve of the first bourgeois revolution, its literary content

expanded a little, more articles and poems related to enlightenment, science, fiction began to be published on its pages. There were specific reasons for this. First of all, N.P. Ostroumov gathered Turkestan intellectuals around him and wanted to take their "reins". Secondly, through them, they sought to spread Russian policy to Turkestan more widely. Thirdly, he tried to increase the popularity of the newspaper among the people. During the First World War, the direction of newspapers and magazines published in Turkestan also changed. The theme of war entered the periodical press and the literature of the time. N. Ostroumov gave "orders" to Uzbek artists to write works that wished Russia victories, praised and glorified the "white horse".

As a result, a series of "commissioned" poems appeared in Uzbek literature. The artistic level of the "Order" works was extremely low, and they mostly consisted of a collection of simple rhyming words.

The poets who wrote such poems, firstly, because they penned a subject they did not know well, they turned out to be too soulful and far from artistic, and secondly, because the creators wrote these "orders" against their will, they were created without light.

From the pulpit of speaking to the nation:

Kel, Tavallo, sen haqiqat soʻzni yoz, yoshurmay hech,

Zoe' o'Imas millata har qancha xidmatlar darig',

A poet who could say such slogans finished his devotional poems with the demands of social, political, and historical conditions. At the same time that the Tsar's government was recruiting young men from the local population to work behind the front lines, Tavallo also composed a series of poems urging the people of Turkestan to go to work.

CONCLUSIONS

We believe that such lines are a product of the existing socio-historical conditions in Turkestan and the artist's thinking at that time, and it is more appropriate to evaluate his poetic skills than to judge his choice according to the criteria of artistry. Because the creator, like everyone else, can reach the truth through discussions, hesitations, and discoveries, and in this process, he can take an unexpected path in a human way.

At one of the gatherings, Tavallo said: "The Uzbek people, because of their lack of unity and cowardice, fell into slavery to the "red" and remained in a shameful situation... If I had known that the revolution would bring us to such a situation, I would have fought against it with my head..." This quote also confirms our above point.

The fact that the content of Tavallo's work has changed from time to time is explained by the historical and political conditions, the changes in the worldview, and the discovery of the truth.

In the early years of his work, he dabbled in classical genres of Eastern poetry, but "divine love" or "metaphorical love" was not the leading theme in his works. That is why Tavallo's works were almost never referred to in the creation of bayoz, which took on a traditional form at the end of the 19th century and the beginning of the 20th century (with the exception of the "Sabzazor" bayoz, which contains educational poems). It is appropriate to interpret this not as a doubt about his talent, but rather as a case related to the theme of Bayoz.

Compilation of Tavallo's works began with the "Sabzazor" collection, compiled in 1914. Two years

later, the poet collected and published his poems under the name "Ravnaq ul-Islam". The influence of socio-historical events on Tavallo's work can be seen from the contents of this collection, that most of the poems in the collection are dedicated to specific events, in particular, 31 of them are about nation, nationality; There are 7 poems on educational and school topics, 5 poems on time and related news, 8 poems dedicated to the press and theater, 3 works on the spirit of calling for development, 2 poems on religious topics, and 3 laments. There are also works written about hurriyat, homeland, wedding and mourning, trade.

Tavallo, who was active in social life as well as in the literary process, showed his approach to every event through poems and articles on the pages of the periodical press. That is, changes in the field of time encouraged him to tackle new topics. Especially during the years 1914-1917, Tavallo created prolifically. Newspapers such as "Tarjumon", "Gazette of Turkistan Region", "Sadoyi Turkistan", "Sadoyi Fergana", "Samarkand", "Najot", magazines "Oyna", "Al-Islah", "Al-Izah" signed by Tolagan Khojamyorov. Controversial articles and art samples were published. Between 1924 and 1930, he became an active author of "Mushtum" magazine.

From his biographical information, it is clear that Tavallo became more active in his work from 1913. This may be a product of his creative collaboration with new publications in the national press.

Analyzing the socio-historical foundations of the evolution of the poetic image in Tavallo's poetry, we tried to determine the various life and political factors that directly influenced him and shaped his worshiped

truths, the sources that were the reason and material for writing, and the logic of their interpretation.

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