

## ISSUES OF RENEWAL OF POETIC FORM AND CREATIVE STYLE IN THE WORK OF JADIDIST TAVALLO

**Rakhmonova Dildora Mirzakarimovna,**

Senior Lecturer in Specialized Branch of Tashkent State University of Law

dildorarahmonovatsul@gmail.com

### Annotation

This article analyzes the peculiarities of Tavallo's literary heritage from the creators of the Jadid period. In particular, the renewal of poetic form, the transition from dream to finger and his creative experiences are considered. Tavallo's innovations in terms of creative style are commented.

**Keywords:** Jadid Literature, Tavallo, creative form, creative style, finger, dream, poetic form, poetry, journalism, satire, form and content.

Many sources refer to the late nineteenth and early twentieth centuries as a period of renewal of form in Uzbek literature. The reasons for this are the events of the period, changes in people's thinking, and their interaction with the literature of other nations. The events taking place in Turkestan were reflected in the works of almost all paddock owners. The expression of a way of life in contrast to the previous - new content - began to reject traditional forms and stereotypes, especially the dream. Because a certain poetic form only expresses a certain content within its limits. In order to influence the exuberant spirit of the time, the news of the reader, the search for a new form began.

Literary scholar U. Khamdamov describes these changes as follows: "Accordingly, it became clear to us that 'the concept of poetry must change from its foundations,' and poetry felt the need to do so".

However, N. Afokova notes that "...sleep arose because of the need to reflect the intensity of the finger or free time, because sleep did not express the spirit of the time..." The natural need for renewal from uniformity.

We understand that any renewal is based on need. We need to look for new possibilities that we could not realize in the previous one. If the dream met all the requirements of its time, the creative experimentation of making room for one's finger or free hand would not be undertaken.

In Tavallo's work, too, we can find such a balance of form and content, a search for a "renewal from uniformity. Here we distinguish the concept of the unity of form and content.

In his studies on literary theory, B.K. Sarimsakov describes these concepts this way: "When we speak of the problem of content and form in fiction, we must not forget that form is understood in two different senses. First, that form is an expression of content, and second, that form is not an external expression indifferent to content.

The scholar views content as a very active and changeable category, while form is considered more stable than it is: "As a result, new genres are entering the literary process".

As a result of the successful efforts of a number of artists, new genres began to enter literature. Tavallo also contributed to this. Although he originally created in the traditional weight, he tried not to repeat others in subject matter and word choice, not to continue the millennial tradition. Because now the goal was a piece. In the petition, which was considered the poetry of Khos, words that did not meet the requirement of the hijjah came to be seen as a product of the popularization of Jadidic poetry. The purpose of popularization is to awaken the nation. For this reason, in Jadidic literature, the so-called "national poem" was created in the form of a dream, the content of which resembles a finger. Without a complete renewal of the form, unusual content, new poetic images and expressions began to be introduced into literature. "Literature or National Poems" by Abdullah Avloni (1909), "National Songs" by Hamza Hakimzoda Niyazi (1915), "Ravnak ul-Islam" by Tavallo (part 1 of national poems).

Any reader familiar with Tavallo's work will easily understand that he has succeeded in creating fine examples of sleep. "National Verses" is somewhat looser than the criteria of the poetic form. Hamza Hakimzoda Niyazi explains what seems to be a shortcoming of such artistic skills: "It is not ignorance of

literature, but a desire to facilitate the understanding of our black people." N. Afokova, a researcher of modern poetics, called it "a change reflecting the process of transition from sleep to another weight.

Tavallo was able to show his originality in style even when the form was traditional in his works.

Why should these changes of time be expressed in a renewal of poetic form? This factor, in our opinion, has more to do with the mental state of the reader - the nation. In other words, under conditions of abrupt political change, famine, mercenarism, constant oppression, deterioration of living standards, it was necessary to give the people a spirit of struggle and courage. This had to do with the need for a special rhythm, just as there was a need for "Allah" in child care, "Yor-ur" at a wedding, and grief in mourning. Recall the song "Ravens," one of labor's most popular songs. It also shows that the human psyche needs a certain rhythm. In byliny, fairy tales and folk songs, the physiological and mental state of the protagonist is expressed through rhythms. Through a single rhythm we understand that events are accelerated or slowed down, that the poetic image experiences joy or sorrow.

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Among Tavallo's poems included in "Mushtum," the vices that hinder the development of society and the nation are noted. Under the pseudonyms "Magzawa" and "Mukhbircha" he reveals the flaws in people's lives.

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