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LITERARY PROCESS AT THE BEGINNING OF THE XX CENTURY: BASED ON THE MATERIALS OF “OYINA” MAGAZINE

Abstract: This article covers the problems of jadid literature, especially prose in the beginning of XX century and the materials of “Oyina” magazine, which was published in 1913-1915. The influence of Western literature reflects the place of new literary genres in the press, their improvement, the landscape of literary criticism in the literary process of the 20th century.

Key words: jadid literature, “Oyina” magazine, Literary Criticism, advertising-criticism, controversy, felyeton, letter, genre synthesis

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Introduction

At the beginning of the XX century Uzbek literature began a very complex literary process. During this period, views, ways of expression, the goal changed, sharpened. Artistic thinking and aesthetics have been renewed [1;2;3;4]. Under the influence of Western literature and publicistics, narrative, novel, drama genres and critical articles and literary fields such as essay, review, review, felyeton were mastered. The more drastic the turn of the “Navoi century” in classical literature, the more rapid the role and impact of the new Uzbek literature is not less significant. The actual evaluation of Jadid literature is carried out not only by in-depth study of the literary heritage belonging to this period. In the literary environment of this period, important updates, artistic discoveries were taking place in prose more than in Nazm. For this reason, many of the peculiarities of jadid literature are discernible in the samples of prose in it. This can also be seen on the example of new genres, which began to enter the literature.

The jadids recognized criticism as the greatest achievement of century literature [5;6;7;8;9;10;11;12;13]. Almost all the educators began to talk about criticism. Behbudiy also threw his

views on the field with his article “Criticism is a sort of criticism” and literally recognized as the theorist of Uzbek literature of the XX century. The first simple definitions of criticism we can often meet in the press of the beginning of the XX century. In particular, definitions such as “the eyes of the second person to what one writes” [14], “for reasons of reform” [15, 621-623] motivate the writer to work on himself and “educate him as a writer worthy of standing on his finger” [16, No. 49] show the attitude of the jadids to criticism and how they perceive it. It should be noted that examples of initial criticism can not be called in pure literary form. In them, confusion and inexperience are felt. Only after 10-ies of the XX century “criticism” began to be used in the sense of literary criticism as an invasion [17,103].

Analysis of Subject Matters

The penetration of the theater, the works of the stage and the reviews written on them, brought about the literature of criticism in the real sense. The review, an important genre of criticism, was the direction in which the most hands were struck. The jadids accepted the theater as an appearance of culture: “One of the first reasons and basis for progress is theatres, they say,” [18,550]. Behbudiy gives an indication of

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three types of drama in his views on the theater: “On the scenes of the theater, the works are shown as a tragedy, that is, sorrow, sect, that is, laughter, drama, that is, the hangover is an event and the event is a haloyyugga as an image” [18,550]. Gradually, drama became the leading sphere of jadid literature. And the reviews written on the works of the stage opened up new possibilities of literature, literary studies.

“Oyina” had her own school of criticism. In this journal regularly Behbudiy, Haji Muin, Fitrat, Rasuliy, Nashiravan Yavushev, Mirmuhsin Shermuhamedov, S. By the way, intellectual creators of his time, like Vasily, take part and express their attitude to the events of the period. In the journal, the flying prose materials can be classified as follows:

1. Review.
2. Literary-critical article.
3. Dispute.
4. Felyeton.
5. Anecdote.
6. The letter.
7. Advertising-criticism.

Research Methodology

Circulars. It is also recognized as the “thorny flower of criticism”, which gives the true evaluation of the work and is considered a “lively measure of critical evaluation in action”. In the dramaturgy of the XX century, reviews became such an active genre, which formed the basis of criticism. During this period, it is possible to meet mainly the types of review-review and message-review. In Uzbek literary criticism, the initial review is attributed [20;21;22;23]. This review, written in 1890-th year, expresses the attitude of one of the Russian poets (the author of which is not mentioned) to the poem in a free translation, which turned into Uzbek. The first Uzbek review published in the press can be cited as an example of the article “On the textbook of the new alphabet” [24] published in the “Turkiston viloyatining gazeti” [25,85]. The news and reviews in the magazine “Oyina” were written mainly for the drama “Padarkush” [26;27;28;29]. In 1913 issue 10 of the journal “Theatre in Samarkand” was given a small Report-review. It is also the message that “Padarkush” drama, along with the Uzbek drama, will see the face of the first stage. It is reported that Padarkush, together with Uzbek and tatar progressives, as well as “Oldaduk ham” oldanduk”, are being prepared to put the work in Samarkand and staged in Kokand, Tashkent: “Padarkush” is also training to put the tragedy on stage in Khokand and Tashkent” sucking” [26,234]. In the 12-th issue of the same year, the continuation of the message was announced. In the message it is possible to get a brief information about the permission of the Samarkand governor for the play of the drama, from whom tickets can be purchased. In the January 25 14 issue of the magazine there was a review called “the first National Theater in

Turkistan”, which included a comprehensive review of the extent to which the Padarkush was played, how it was welcomed by the people, the performers of the drama, achievements and shortcomings.

This review-the author of the article is shown in different sources in different ways. In particular, if literary critics Begali Kasimov, long-time jurists are limited to saying that the author is “unknown”, then orientalist Salih Kasimov will include him among the series of Behbudiy articles. In the monograph “The Jadid drama”, an approximate idea of the author of the article, Haji Muin, is put forward. The same thing aniqi, every four reviews written on “Padarkush” belong to one author. The reason is that the continuation of the article” the first National Theater in Turkistan “is called” Theater in Samarkand”, and the reviews given in 10-12 of 1914 are also titled In the same way. Thoughts about the language of the drama presented in the reviews can not be attributed to the author of the drama [27,285] sentences “the editor from the Samarkand volyse of High Rank also received permission” (it is also likely that Behbudiy wrote on behalf of another person). And this leads to the pause that the reviewer is not vain. Setting the author of the articles as Haji Muin is closer to reality. This article “the first National Theatre in Turkistan” combines both interpretation and interpretation with the fact that it is the first review written on the first work of the Uzbek stage. In addition to the reviews on the works of the theater, the reviews on which literary works and poems are analyzed are also three. One of such reviews is Noshiravon Yavushev (Noshiravon Yavushev is a tatar Traveler, editor, poet, publicist who worked in the madrasas of Turkestan. His a number of critical, publicistic articles and poems are published in “Turkiston viloyatining gazeti”, “Sadoyi Turkistan”, “Oyina” and other publications. The author of the play” Genghis Khan”) is the article “attention to poetry writers” [30,68]. In it, opinions are expressed to the musaddah [31,10-11], which was published in the first issue of the journal. Yavushev finds that the poem is written without spending and following the rules of nahv. He tries to prove by the example of some Egypt that it is difficult to understand the meaning from him. Munakkid (N. Yavushev) brings the creativity of Russian and arab poets as an example. Yavushev himself drew attention to the expression of his poems in a simple way and mainly on the finger. In its place, the Office expresses its reverence to Yavushev's thoughts and defends the poem “Prayer” as written in accordance with the rule.

The relatively perfect of the reviews in ayina is the review “criticism, not reproach” [32, No.3], written on the play “Wedding”. Initially, the author of the “Wedding” nusratilla Kudratilla expressed gratitude to the pen and noted that he was delighted to read the play “contents a useful work for society. After that finds it necessary to say a word or two for “cleaning up all sorts of shortcomings” in these plays

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and other works through it. This means that the "media opponent" is aware of the culture of criticism. The author, speaking about the influence of Stage culture and criticism, writes that some "who does not fit in education" words and actions in the play are not suitable for the stage and cause "blush" of the audience, and such words in the play are listed by Page. For example, "donkey" (13-page), "dendy" (18-page), "trite" (31-page), "padar..." (35-page), "jurni başdan" (44-page) Raydi three of the words. But these words can not be called "shameful and shameful" to the extent that the critic is at fault. At the same time, the profession of the Heroes Of The "Wedding" is called curry (beetroot, poppy, quail, chitfurush, etc.) and judging by their personality, the fact that they give such words in their speech is much closer and more natural to reality. The reviewer calls on (Milliy). And on the way "Padarkush", as well as above, showing the places where it is necessary to pay attention, wishes "afvi marju" from both authors. This review did not remain unanswered. But not Milliy, Hadji Muin wrote the answer. He himself explains the reason for this: "More than half of this brochure "wedding" is written with my traumatic pen, and the rest is arranged with my own reform and correction, so that this correct literary responsibility falls on me" [33,152]. According to Muin's answer, the reason for the defects in the work is two: the first is the presence of such words in the Turkish, tatar theatrical treatises as "not inspected"i, and the second says that he voluntarily wrote these words "intentionally to show his ugliness". Again, Haji Muin hopes that his embroidery at the time of writing the play will be gradually corrected. It should be noted that somewhere in the article the name of the Milliy (Nusratilla Kudratilla) is not mentioned. The owner of the defects is also Haji Muin, even if someone should be to blame, he is also the one who re-edits the play. If we look at the words of Haji Muin, it is understood that the role of Milliy in writing the "wedding" was not at all. Was it actually so? Opinions and announcements about the "Wedding" in the works and in the press of the munakkids of that period tripled. In particular, it is said that the Play "Wedding" of the "Turkiston viloyatining gazeti" came to editorial office in 1914 and was authored by Nusratilla Kudratilla (Milliy). In the M.B.Solihov study, too, when it comes to this play, only the national name was mentioned [34,111]. In the same "Oyina" itself was also given an announcement titled "Wedding". The announcement is described as "editor and publisher Nusratilloh Milli ibn Kudratilloh, the second treatise written out of the Turkestan household" [35, 30]. The response article by Haji Muin was written after his national death, and perhaps he came to the office as editor of "Oyina". But this thing does not give him the right to claim authorship.

Literature-critical articles. In 1913 year 9 issue of "Oyina" published the article "Muhtaram

shuaromizga" by Haji Muin. The main problem raised in it is a question of the increasing number of took-fled poems. The author cites the definition of may and jom, calls for writing "scientific, national and moral poems", avoiding dirty poems consisting of satire and praise. And he sees this as a modern pronoun. As an example of national poems, tatar brings the creativity of Azerbaijani poets. This article goes through a thorough explanation of how to describe Haji Muin broad or: "... the poem was also abused, and alalkhusus, the description of the poem in this time consisted of a letter and a syllable, the description of May and ham, and the tasting praise of May and ham". Calls for poets to write poetry in the national spirit in a lion, in accordance with the modern demand, in nafli were raised as an important issue in other publications such as "Oyina" and others.

Argue. Behbudy in his application to the military governor of the Samarkand region promised to provide 16 different materials on the pages of "Oyina" [36, 230]. The most recent topic on the list was the satire (satire and mixed). "Oyina" announced quarrels under different names. By reading these fragments, one can feel the "breath" of criticism inherent in the magazine. And the literary pseudonyms and satirical works, identified from them, do not overlook their influence on the numerous views that exist to this day. For example, we encounter new names in it, such as "Mushmirzo", [37] "Pishak so'fi", "Gumnom", [38] "Some", [39] "Xushyoqmas", [40] "Mullo Hokiro" [41], "Go'rbe" [42]. The nickname at first glance shows his satirist "clothes". There is no unanimous opinion on who they belong to. Relying only on the information given by Salih Kasimov [43] and Boybuta Dostqorayev [44,198], it was believed that the signature of "Xushyoqmas" and "Mushmirzo" belonged to Behbudiy. However, as a result of his observations by the Behbudish scientist Sirojiddin Ahmad came to the conclusion that the real "holder" of these nicknames is Haji Muindir. That is, he pointed to the origin of the nickname Mush by combining the letters "mim" and "shin" in the name of Haji Muin ibn Shukurullo. Both in our opinion and in satires belong to the pen of Haji Muin. The reason is that in the pen of Haji Muin the tendency to satire is more noticeable than in Behbudiy.

Mushmirzo (Sichqonmirzo) is one of the most used literary nicknames in satirical works published in the magazine "Oyina". His association with the nicknames "Gumnom", "Some" [45] appears in the interview "Musohiba yoki mubohasa" [46, 845-846]. The author of the dispute is Some'. Gumnom and Hokiro are persons who enter into conversation. There is such a saying from the language "Gumnom" in it: "What Shall I do, Jura! I named myself Mushmirzo, and the Mirzas honored that you would mock us... If I say Mullo Mush put a horse, I think that mulloes will certainly support the mani as "you have saved the printer". ...even from my soul, dear believers are

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dark." (As it turned out, Mushmirzo and Gumnom belong to one person. The author "Some" also stands in line with Mushmirzo and Gumnom, as they say, proceeding from the style.) In truth, critical opinions about such a likely hypothesis of the author, that is, the pseudonym "Mushmirzo", found its confirmation in the article "Mushmirzoga ochiq maktub" [47, 280].

Mushmirzo's "Otingni sot, to'nungni sot, do'qur bo'!" the controversy is small in size. In it, the idea of spreading knowledge, leaning on enlightenment is taken as the main goal. The main heroes are the image of Mushmirzo and the servant. As an episodic image, the patient (buxorolik janob) can be shown. The situation that matured in the interview is used as a problem; the main problem was the struggle against ignorance, the auxiliary problem was the patient's condition. All the details in the work are unsurlari fully focused on solving the main problem. Bunda used a method that is characteristic of samples of jadid literature, that is, the problem is not solved, but the way to solve it is indicated.

In the story "Mubohasa", Mushmirzo and Pishak sufi enter into a dialogue. The curd Souf is an artistic tissue, it is selected in a counter-way, looking at the image of a mouse. Unlike the previous story, in which there is a conversation about a difficult situation that you will encounter in everyday life. The story "Mubohasa", which was published in the "Samarkand" newspaper, is logically linked to the story "Suhbat" [37]. Dialect is given by pure Samarkand expression. In the story, the episode of mullo Hokiro is also threeraydi. However, his points related to Mushmirzo's personality were not analyzed. In this regard, it is permissible to mention one dispute about mullo Hokiro, which was published in the magazine "Oyina". The main participants of this "Suhbat"[41] were Hokiro and namakfurush. During the conversation, Hokiro himself tells the interlocutor of a situation in which he is a witness. According to him, several Muslim young men and girls dressed up in a Russian costume, putting on themselves such a Russian name as Ivan Petrovich, Feodr Kirpich, but seeing that they themselves are neither Muslim letter nor Russian can not read, ironically denounces this situation as "the monkey of youth without knowledge". And he calls them "creature photo yoinki pattern monkey". It can be said that the local people's worldview, their consciousness and standard of living, through household themes that seem simple in such disputes, is revealed by way of sarcasm and metaphor.

Felyeton. By the twentieth century, Uzbek literature began to be used as a test for many genres. It should be noted that the jadis often did not specify a specific genre to what they wrote. In the press, too, works of several genres (story, novel, critical articles, travelogues, poetry) will be published on the rink of felyeton. However, the situation is such that tripping them a specific genre also creates a strain on the researcher. Another aspect of the issue is that in the

time press, felyeton soy has been used both as a genre and as a genre. The following prose excerpts we are going to call felyeton see in many ways the closeness to the requirements of the essay genre. Relying on the existing definitions of the essay to this day, the volume is small, the principles of "free composition, dedicated to a special topic, based on personal reasoning and impressions" [48, 895] prove our opinion in this respect. In particular, the article "Xushim kelmaydur" by the author of the signature "Xushyoqmas", which is presented in the journal, was written as a criticism of works that do not correspond to Sharia and humanity. The author's style is unique. As if he did not want to write down what he was going to write ("I want to, let him write..... but do not be flattered") and frighten. However, with this "prudence" "they mean" in the sleeve:" I want to write: one of the rich does not give a donation of 5 soums iona for our student, but welcomes Russian ladies at every feast, costs 100 soums-100 soums, and considers himself to be the most holy and considerate man, oh, do not sympathize " [40, 262-263]. In the 34-th issue of 1914 year in the article "Orzu yoki xayol" written under the pseudonym "Gumnom" one can feel the style of "Xushim kelmaydur". In the first article "I want to write..." in his style, he gives his own feedback: "I want to write: that in the near future, when one of our great men made a big wedding and spent several thousand rubles on the alarm, calling statesman from several cities to saturate, the poor people and the benavo students did not even make a memorial. But I do not like..." We read In "Orzu yoki xayol": "If I had a prestige and belief, I would punish all schools and madrasasahs according to the time reformed and education forced the Genesis and did not teach his son, and in 25 years I would enlighten the whole Turkestan with the light of education and culture. But oh! Chi koraki...." [45] The article continues in the same style. From this it is possible to notice the resemblance in the style of Xushyoqmas and Gumnom.

Anecdotes. In 1915, anecdotes were given in the issue 9-16 of the journal [49]. Anecdotes of a different topic, small in size, are imitated by satire, irony, irony. For example, it is intended to show in them the presence [50,295], vocabulary [51,264], condemnation of ignorance [52,354-355]: The debtor knocks on the door of the debtor. Remove the head from the debtor grate (window), saddle deb bering consideration yashirinmoq. Says out servant: the boss is not at home! Went outside. Say: if it comes out again, do not forget to grill your head, because those who see will suspect in the house " [49].

Among the anecdotes, the anecdote "Ota ila o'g'ul" is of great importance with its satirical spirit, richness of cynicism, relevance of the raised topic. In it, illiteracy, which caused an outbreak among the Commons, is condemned. In the typical image of a father who himself was an ashamed. During the

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persecution of his son because of his own calmness, the whole nation “greet” their father with laughter. Of course, from this there is an idea that other anecdotes also want to represent all their own burden. These anecdotes and satirical works in the magazine can be said to evoke a light mood in the customers, calling them to avoid illusions that they should know and pay attention to themselves around them.

Letter and advertisement-criticism [17]. In the press pages of the beginning of the XX century to repeat “Idoraga”, “...dan maktub”, “Ochiq xat”, “Idoraga maktub” known as Chapter. Such letters are significant in that they cover a wide range of topics and also apply to an overseas assessment of office-client relations. In these letters, thinking about a work, describing the impressions of the play, or letters written in the manner of reference to the authors [51], we can also find them as related to the genre of a literary-critical letter [52]. One of the letters on the topic of literature is “Mushmirzoga’ ochiq maktub”. In it, the author first touched upon the pen of Mushmirzo and then on the pseudonyms “Mushmirzo” and “Pishaksofi”, and since the phrases “mirzo” and “suf” in them are “touched by several people”, they are pronounced as to change and please continue in anecdote again”. Another consideration in the article is the position that should be paid. The owner of the letter reported that letters were sent to the office in the name of Mushmirzo from Khokand and his steam colleagues, fans. It follows that it can be assumed that Mushmirzo is from the Samarkand literary circle, and not from Khokand or Bukhara. The office is obliged to change his nickname to Mushmirzo so that he can announce these letters. And if we follow “Oyina”, then the pseudonym Mushmirzo

will not continue to return after this article. From the 35-th number of 1914 year begins to participate as “Gumnom”. This letter is authorless and is given in the name of” Oyina ” [47,280].

The editors of the press were giving small announcements about them when a new work was written or before a play was put on the stage. From such announcements, the reader had preliminary information about the work and it was also possible to get acquainted with the editor's brief attitude. This is advertising-criticism. Through them, “not only did they get acquainted with new literature, but also from the first evaluation given to them, from the first critical point of view” [17,83] became aware. It is possible to meet advertising-criticism in “Turkiston viloyatining gazeti”, “Ulug Turkistan”, “Sadoyi Turkiston” mainly in the “Yangi kitoblar” section.

Advertising “Wedding”, published in “Oyina” aesthetics-criticism [35,30] is written by the office, the author of the brochure “Wedding”, the value of the brochure, the address, the brief content of which is illuminated. There were also new works that came to the office, textbooks written for the method jadid schools, similar announcements were made about the works of the stage.

Analysis and results

The above comments are a general overview of how the literary environment is reflected in the magazine “Oyina”. Small satirical pieces and satirical essays and letters can not only give an opportunity to discover them as a dynamic pilgrimage of the 20th century, but also to create an idea of the literary and critical atmosphere in the “Oyina” pulpit.

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