



## JADID PRESS AND THEATER

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**Abstract.** By the 20th century, Uzbek literature began to experiment with many genres. More attention was paid to the ideological issues of literature than to the aesthetic aspects. The unity of literature and journalism has increased. Therefore, in the literature of this period, the border between journalistic and artistic genres disappeared, their features overlapped. Prose mixed with elements of drama. The form and content of the poem have been updated. Finger and arm weights have become popular. Prose literary genres in this season: travel, comedy, story, commentary, anecdote; genres of literary criticism are classified as reviews, literary-critical articles, letters, and advertising-criticisms. The introduction of theater, stage plays and reviews of them gave birth to a real literary criticism

**Annotatsiya.** XX asrga kelib o'zbek adabiyotida ko'pgina janrlarga sinov sifatida qo'l urila boshladi. Adabiyotning estetik jihatlaridan ko'ra g'oyaviy masalalariga e'tibor ko'proq bo'ldi. Adabiyotning jurnalistika matbuot bilan uzviyligi kuchaydi. Shu bois bu davr adabiyotida publitsistik va badiiy janrlar o'rtasida chegara yo'qoldi, ularning xususiyatlari bir-biriga o'tib turdi. Nasr drama elementlari bilan qorishib ketdi. Nazmda shakl va mazmun yangilandi. Barmoq va sarbast vazni ommalashdi. Ushbu faslda nasriy adabiy janrlar: sayohat, hajv, hikoya, mubohasa, latifa; adabiy tanqidga doir janrlar esa taqriz, adabiy-tanqidiy maqola, maktub va reklama-tanqidlar tarzida tasnif qilingan. Teatrning kirib kelishi, sahna asarlari va ularga yozilgan taqrizlar haqiqiy ma'nodagi tanqid adabiyotini yuzaga keltirdi

**Kalit so'zlar:** jadidchilik, milliy matbuot, adabiy jarayon, teatr, obraz, tanqid, feleton

**Аннотация.** К XX веку многие жанры узбекской литературы начали испытывать. Больше внимания уделялось идеологическим вопросам, чем эстетическим аспектам литературы. Связь между литературой и журналистикой и прессой растет. Поэтому в литературе этого периода граница между публицистическим и художественным жанрами была утеряна, а их черты совпали. Проза была смешана с элементами драмы. Обновлено форма и содержание стихотворения. Популярными стали ритмы бармак и сарбаст. Появление театра, пьес и написанных на них рецензий породило настоящую критическую литературу.

**Ключевые слова:** джадидизм, национальная пресса, литературный процесс, театр, образ, критика, фельетон

Uzbekistan corresponded to the first fifteen years of the 20th century [2]. The introduction of theater, stage plays and reviews of them gave birth to a real literary criticism. Review, which is an important genre of criticism, was the most popular. The moderns accepted the theater as a form of culture: "They say that theaters are one of the first reasons for development" [4]. Drama gradually became the leading branch of modern literature. Reviews written on stage works opened up new possibilities of literature and literary studies.

of "Sadoyi Turkistan" in 1914 year 27 \_ A report on the income and loss of the theaters played at the Coliseum on February . According to him, profit is 1034 , net profit is 1401 soums. The report details every expense. In the article "Teatr ham con s ert" [13] ( the author could not be read ) we come across simple definitions of drama : "Theater is like a fantasy, the adventure of a country, the adventure of a nation and a family, or the adventure of a rich man and a poor man, is a written story, which is shown on the field with practice . " So , story and practice can be understood as a combination of prose and drama. The art of music is also discussed throughout this article . In it, it is said that it is necessary to organize large-scale music in Turkestan , to perform concerts at gatherings , ceremonies , and theaters, and it is necessary to set an example for this . National opinions are expressed about the necessity of starting music and poems . The national anthem refers to the status and calls for the restoration of the status . At the same time, about the famous Tatar artist Kamil Mut'iy Tuhfatullin information is also provided.

Most of the news and reviews in the press were written for the drama "Padarkush". A small news-review called "Samarkand Theater"[11] is also the news of the first stage appearance of the "Padarkush" drama, and at the same time, the Uzbek drama. In it, it is reported that together with the Uzbek and Tatar developers, the plays "Padarkush" and "Oldaduk ham aldanduk" will be staged in Samarkand and preparations are being made for staging them in Kokand and Tashkent: They are rehearsing to put on the stage" [11]. The continuation of the message was published in the 12th issue of this year. In the message, you can get brief information about the permission of the governor of Samarkand for the performance of the drama, and from whom tickets can be purchased. In the January 25, 14 issue of the magazine, a review called "The First National Theater in Turkestan" was given, and the extent to which "Padarkush" was performed, how it was received by the people, the actors of the drama, its achievements and shortcomings were discussed in detail.

The review "Not criticism, reprimand" [6] written on the "Toy" pesa is an example of relatively perfect reviews. First of all, the author of "Toy" Nusratilla Qudratilla is thanked, and the reviewer notes that he was happy to read the poem, "its content is useful" and it was a useful work for the society. After that, he finds it necessary to say a few words so that this pesa and other works through it "come out clean of all kinds of defects". This means that "Press reporter" is aware of the culture of criticism. The author talks about stage culture and the influence of criticism, noting that some "indecent" words and actions in the play are inappropriate for the stage and cause the audience to "blush". lists the items by page. For example, "donkey" (page 13), "of Oluftalik" (page 18), "beggar" (page 31), "father..." (page 35), "jurmi from the head" (page 44 ) words appear. But these words cannot be called "ugly and shameful" to the extent that the critic blames them. At the same time, if you look at the profession of "Toy" heroes (multiple, poppy, quail, chitfurush, etc.) and personality, it is quite natural and close to the truth to give such words in their speech. The reviewer urges Millie to re-edit her piece. And along the way, he points out the places that should be paid attention to in "Padarkush" as well, and asks "forgiveness" from both authors. This review did not go unanswered. But not Milli, Haji Muin wrote the answer. He himself explains the reason for this as follows: "More than half of this pamphlet "The Wedding" was written by my pen, and the rest was arranged by my corrections and revisions, so I bear the literary responsibility for this. it must fall on me"[8]. According to Muin's answer, there are two reasons for the defects in the work: the first is that he "did not check" the presence of such words in Turkish and

Tatar theater pamphlets, and the second is that he deliberately used these words "to show their ugliness". says that he wrote "la". Again, Haji Muin hopes that his shortcoming at the time of writing the pesa will gradually heal. Notice that Milli (Nusratilla Qudratilla) is not mentioned anywhere in the article. Haji Muin is the owner of the mistakes, even if someone is to blame, he is the one who re-edited the pesa. If we look at the words of Haji Muin, it is understood that Milli's role in writing "The Wedding" was not at all. Did it actually happen? Opinions and announcements about the "Wedding" can also be found in the works of critics of that time and in the press. In particular, in the 1914 editions of the "Gazette of the Turkistan region", it is said that the "Wedding" pesa came to the editorial office and the author is Nusratilla Qudratilla (Milliy). In MBSolihov's research, when talking about this pesa, only the name Milli is mentioned [5]. It is in "Oyina" itself that an announcement titled "Wedding" was made. In the announcement, it is described as "the second treatise written from the life of Turkestan, edited and published by Nusratillah Milli ibn Qudratillah" [14]. Haji Muin's reply article was written after Milli's death, and it is possible that he reviewed the pesa when he came to the office as the editor of Oyina. But this does not give him the right to claim authorship.

Summary. In the early pesas, the image of the rich man is a conservative thinker and if it was given in the image of an ignorant person (for example, "Padarkush"), then the image of a rich or generally rich merchant rose to the level of the main helper image of the Jadids. That is, the difference in the nature of images began to change. For example, Haji Muin's character as an intelligent rich man in the drama "Old School - New School" is very different from the rich man in "Padarkush". Now the moderns began to emphasize the important role of progressive rich people in the development of society and their patronage of science and enlightenment. These images played a key role in reflecting and highlighting the ideas of the ancients. In his research, Halim Syed also emphasized that the ideal image of the local rich was created for the first time in this drama "Old School - New School" and that this is a great creative achievement of the author[12]. The growth and renewal of images has a special place in the work of Ainiy and Hamza. These two creators chose their positive characters from the common people. The image of intelligent fathers in Ainy, advanced enlightened mothers in Hamza took the lead, and they promoted these images [3]. This is a proof that there are cases of individuality of images in modern artists, and that each artist or some artists have created images that have their own business card.

In every article, poem, piece of art, message or quotation published in the press, we see signs that are factors for the development of literary-aesthetic thinking. The social-political, cultural-educational landscape of Turkestan at the beginning of the century, new ideas, updates were first of all in the press. The press also served as a bridge connecting Turkestan with the outside world. All representatives of modern literature sharpened their pens precisely through the media. The press performed the most important task in the pursuit of national liberation and freedom.

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