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The beginnings of the 20th century are in the Uzbek language (An example of Oyina magazine material)

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Abstract

In this article, changes in poetry of the early 20th century, changes in the theme and genre in poetry, relationship to form and content, theme and genre of poetic material published in the periodical press "Oyina" material from the journal.

Keywords: National renaissance, time press, oyina magazine, poetry genres, weight loss, poetic criticism

Introduction

Literature defines its subject matter based on the needs of the time. Particularly, if you focus on the themes of Uzbek poetry that have gone down to the present day, they can trace the various trends that have emerged from the problems of their time: Mystical melodies in classical poetry before and after Navoi. There is a wide range of images of divine love. And by the time of the khanates, the poet dropped one step further from the divinity. The lyrical hero of this era became socialized, and was described as a man who fights against oppression, condemns the rich and the rich. The subject and style of poetry changed dramatically in the late 19th century, when Turkistan became a victim of colonial oppression. If the first stage of Jadid's poetry was dated between 1905 and 1917, [1, 128], this short-lived process shattered the centuries-old tradition. This stage was a "test phase" in poetry, which allowed the expression to shift from stagnation to attractiveness. The poetry of this period, which has been translated from "Good to Call" [2, 184], can be said to be an expression of spiritual poetry. In it, we see that the themes of "freedom", "progress", "enlightenment" have become red lines. Experts regard the early 20th century Jadid literature as "not so great in its art" [1, 128]. This feature is especially noticeable in poetry. There are several reasons for this:

1. Artistic expression is a tradition in the Orient. But fiction can be undermined in this way.
2. The poet is required to use sharp and simple expressions depending on the direction of the chosen subject (call for science, criticism of evil, inculcation of public opinion). For this reason, Jadid's poetry is dominated by the avoidance of poetic luxury and the attempt to reach the destination.
3. By the twentieth century, artistic content has become the dominant force of art: what is important is not writing, but writing.
4. The earliest examples of Jadid literature were the product of the "transitional period" (1905-1917), and a new genre and a new style of polishing were developed. By the 20s of the 20th century, it had become "a comprehensive literature."

Main part

The 20th century literature and literary landscape are fully reflected in the Jadid press. The pages of Oyina did not stay out of the process. The magazine has published a lot of poetic materials. These include educational, religious and social poems written in Uzbek (70%) and Tajik (30%) languages. The magazine regularly includes such authors as Vasili, Nasratilla Qudratilla, Fahriddin Roji, Mahmudkhoja Behbudiy, Haji Muin Shukurulla, Sadriddin Aini, Nigorhanim, Mahmud Akram, Tavallo, Wahhabi, Kawkabi, Oshi. The attention of the authors is evident in the active participation of poets in various parts of Turkestan, including

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Turkish, Afghan, Iranian, Tatar. Most of the poems are in the form of enlightenment and they are written in a mask. It is necessary to classify poems according to their genre and theme.

The classification of poems is as follows

1. *Ghazal*. Quantitative *ghazal* genre is most common in the magazine. But not all of them meet the requirements of the *ghazal*. The main reason is weight. Although the "Oyina" edition (1913-1915) was dominated by poetry in poetry, there was a breakdown in the weight during that period. These changes are reflected in the quality and frequency of corrosion in Egypt. This does not allow you to name a single *ghazal* at a single price. For example, here are some of the *ghazals* published in the magazine:

O'lub aqvol/i ummat mun/salib sidqu /sadoqatdan,
Jaholat zul/mati bosdi/ bizi ushbu /razolatdan [3, №18].
From the beginning of this *ghazal*, the pilgrimage has been a pleasure for the Muslim. There was a breakdown by the fourth byte:
Bu Sharq ah/lini kirdo/ri erur g'afat/la sarxushlik,
Hujum aylab ezaverdi bu sarxushlik safolatdan.

The word "east" in the first *ghazal* is a very long *hijab*, which is usually used at the end of the verse. The fact that the first *pillar* in Egypt has only one long *hijab* has "lost weight". Another phenomenon that can affect the quality and quantity of pilgrimages is the inclusion of international words in social and educational poems. Words like newspapers, gymnasiums, ayroflut, controls, slang are not always the same. There are several variants of pronunciation. Heavyweight suffered from:

Bersa *ustul* o'tur, qimirlama deb,
Yotamiz chalqa, o'turolmaymiz.
Konturollar kelib *belat* so'rasa,
Biz yo'qotgan *belat* topolmaymiz [4, №16].
Noshiri *g'azta*, Bek Ismoil afandikim erur,

The translator and translator is also a great thinker [5, 17]. There are no examples of Persian *ghazels* in the magazine. Most of the existing Persian poems are written in the satirical form. As we have seen, the weight requirements in the poem were not always fully met. In particular, in the case of *ghazals* in Oyina, it is clear that in *Jadid's* poetry, the scope of the use of *Aruz* was initially narrowed, the weight "changed," and gradually withdrawn.

2. *Ruboi*. In the magazine Oyina, there are six Persian philosophies of philosophical, ethical, and educational content, written by Umar Khayyam and Alisher Navoi [6,150; 7,166].

3. *Holy*. In the first issue of the magazine there is a case of "Iltijo" by Nusratilla Quadratilla. The rhyming order follows the requirements: the first paragraph is interrelated, and the last two paragraphs of the following paragraph are in harmony with the last two lines of the first paragraph: aaaaa, bbbba, vvvvaa:

Faryodkim, mador edi olamg'a zotimiz,
Shar'i nabiyg'a cho'q edi bizning sabotimiz,
Ta'lim olurdi xalqi jahon ilmiyotimiz,
Asru zamon o'qurdi bizning cho'q sifatimiz,
Yo Rab, hayota ver, hora getdi hayotimiz,
Lutf aylabon o'zuing verajaksan najotimiz.

This issue of the national (Nusratilla Quadratilla) issue has been featured in the 3rd issue of the magazine. There is another *saint* with the title of "Muslim" in the pages of the journal [8, 293-294]. In the sacred *Fos* language.

4. Not enough. There is an approximate type of pseudonym in Oyina. *Kami* Muhammad is connected to the poem "Recognition" (*Haji Mui*) in issue 3 of the magazine and this essay was also published in Oyina. This pamphlet consists of 6 points. The poem "Confession" consists of 12 bytes, and *Kami* receives only 1, 5, 6, 10, 11, 12 bytes:

Der "Kamiy", jonlar, uyg'oning emdi,
Yig'labon, qonlar, uyg'oning emdi,
Chekub afg'onlar, uyg'oning emdi,
Ey musulmonla, uyg'oning emdi,
Dard uchun tarmashing davolarg'a.

In addition, the magazine includes a pseudonym related to *Fuzuli's* poetry and belongs to the *Abbasid* pen [9, 329].

7. *Mars*. The pages of Oyina cover the death row of *Mirzo Siroj* and *Ismail Gasprinsky*. They have been mentioned in the lamentation of the deceased's services to the nation, the virtues of the people, and the author has described the sadness of himself and his fellow countrymen.

The classification of poetic texts found in Oyina magazine by subject:

1. Poems. In the magazine Oyina, there are very few traditional poems. Everything is not so artistic. Examples of such poems are the poems by *Sayid Wahbi*, *Ismail Safa*, *Khoib Andijan*, and teacher *Toji* [10,233; 11,299; 12,330].

2. The poems on the theme of enlightenment contain all the main ideas of the Jadids. Such poems are often used to compare Europe and the East, to recall the Muslim's previous position in science and culture. This "saga" has given a critical spirit to the poems. The motives of trying to arouse the ignorant, indifferent, indifferent citizens of worldly science have been moving along in these poems. The poem's debut on the subject of enlightenment begins with an appeal to the nationalists and ends with the poem concluding that the poet is not satisfied with his contemporaries and contemporaries.

3. Poems in the socio-political context. Such poems are written with relative caution and "veil." Poetry, which appears in the form of an election relationship and a *White Push*, is easy to define. But there are poems in the magazine that have different headings and other content. Suffice it to say, *Rajabzoda Niyoz*'s *Shodlik Poet* [13, No.38]. In this poem, the title is given the name "My Nation" after the title. The poem is interpreted as an attempt to clarify the subject of *Ramadan*. In the spirit of the poem, in the spirit of victory, it is written that the opportunity for freedom is an opportunity:

Bu kun kabi shodlik kunlar bo'lur siyrak,
Bu kunning qadrini bilmak kerak.
Qo'limizdan kishan, zanjir olinganda,
Qo'z g'olayluk, afandilar, biz tezrak.

A glance at the ideological aspects of such poems, such as those published in the journal, or the reality behind the curtains, gives a more vivid picture of the era in which literature entered.

4. Examples of religious poems include examples of Ramadan, Qadr Night, Christmas, and the death of someone [14, 156; 15, 162; 16, 199; 17, 373-374].

Although Jadid literature is unique in its originality, it has developed primarily from the traditions of classical literature. In particular, the tradition of expressing criticism in Oriental classical literature is also found in early 20th century literature [18, 19]. This can be said for all the poems that appear in Oyina magazine. The reason for this is that poetry has an important role to influence and change. The poet not only expresses his pity and nationality, but also compares it with other nations and severely criticizes his fellow countrymen. Examples of similar poems presented in the journal are the National Prayers (1913, # 1), The Discipline of the Discipline (1913, # 1), and the Confession of Haji Muin (1913. №3), The Doctor's Story by Fahriddin Roji (1913, No. 3), "Oh and Sadness" by the Highness (1913, No. 10), "The Sindites" of Abraham Davron (1914, No. 27), and the "Address of the Homeland" by Ajziy (1914). It is possible to say the poems of Roghiy "For our fault" (1914, No. 57 (5)). These poems are often criticized for their ignorance, indifference, and indifference. That is why they often contain the following verses:

Ey musulmonlar! Uyg'oning emdi,
Dard uchun tarmashing davolarg'a. (Hoji Muin)
Keling islomlar yuguring, o'lung emdi Xudo haqqi,
Nifoq ila taassubdan qoching bug'zu adovatdan.
(Ubaydullaxo'ja Sulaymoniy)
Sharqdin Mag'ribgacha bizdek jahonda xor yo'q,

Bizga ne bo'ldi bilolmam, yo rasuli Mustafo. (Tavallo)

In addition to providing examples of the works of local poets and Turkish and Tatar poets, Oyina magazine has also published excerpts from Goethe's Faust, Hadi devon, Umar Khayyam's poems, Bedil's works, and "Shayboniynoma". The peculiarity of the magazine in the provision of poetic texts is that it contains excerpts from different poems under the heading "Favorites" (Read / Oyina, 1913 # 1, p. 5, p.118; No. 8 b.188).

Conclusion

Oyina was able to express the important points of her day through poetry. He has published a wide range of genres and themes. Looking at Jedid's poetry as an example of the magazine's material, it becomes clear that the search for new poetic forms for expressing new content has begun, and that social and political thought is at the forefront. Poems of this period are "transitional" poems. They do not impose too many theoretical requirements on them, but they need to be followed by societal ideological requirements.

In conclusion, the poetic materials published in Oyina are in Turkish and Persian. The poems are written mainly in the masnawi, but they are rare in the sacred, muslim, ghazal, fard, poetic poems and rubais. The magazine has published not only poetic but also poetic, satirical, and socially relevant poems.

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