

## Abdurahman Sa'di's "Practical and Theoretical Literature Lessons" ("Amaliy ham nazariy adabiyot darslari") (Tashkent, 1924)

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**Abstract.** *As Turkestan modernists began to prepare various programs and textbooks for new method schools, this process directly became a prelude to the creation of the country's national history, geography, culture, and literary studies. Attempts to form the history, theory, and literary criticism of the national literature first began in the national press, and later rose to the main stage in literature textbooks written for middle and upper classes. Here is one of such textbooks - "Amaliy ham nazariy adabiyot darslari" written by Abdurahman Sa'di was published in March 1924 in Tashkent.*

**Key words:** *Turkestan. The method is new. Literature. Textbook. Abdurrahman Saadi.*

**Enter.** The processes that took place in Turkestan at the beginning of the 20th century left their traces not only in social and political, but also in cultural and literary life. By this time, the problems and issues of literary life, press, education, theater, hospitality, literary studies were united and centralized. Dastlab Literary studies, which sprouted on the basis of the emergence of national press publications, the opening of new method schools and the creation of new textbooks, included in its scope issues related to such broad areas as press, theater, education, language, spelling, history, culture.

The events of 1905, in particular, with the establishment of the press in Turkestan, the relations with Turkish, Tatar, Azerbaijani, and Bashkir thinkers were further strengthened. The important part is that most of the progressives did not only establish contact with Turkestans, but directly came to Turkestan and worked side by side with Turkestans in press, education, theater, law and many other fields, and shared their experiences. One of such progressives is Abdurrahman Saadi. Abdurahman Sa'diy was born in 1889 in the village of Taimev, near the city of Ufa, Bashkortostan, in the family of a mudarris. He originally belonged to the Tatar nationality. After receiving his primary education at the Muhammadiya madrasa in Orenburg, he studied at Istanbul University. From 1921, he taught Eastern classical literature at the Institute of Education, SAGU (Central Asian State University) in Tashkent.

The textbook consists of 198 pages. The introduction consists of two parts: "Start" (Boshlang`ich) and "Introduction" (Kirish). At the beginning, the author mentions "eclipse foundations and paths" (tutulg'on asos va yo'llar) in the structure of the textbook and means:

“1923 inchi yil februl oyida Turkiston jumhuriyati xalq maorif komissiyarligining ilmiy kengashi yonidag'i o'zbek bilim hay'ati o'zbek tilida o'zbek o'rta maktablari uchun darslik o'laroq bir adabiyot nazariyasi tuzub bermagimiz to'g'risida murojaat etgan, shul haqida tuzilgan plan va mundarijalarning taqdim etishim so'rag'an edi... Ko'b qiyinliq va katta mas'uliyatlarni ustimizga ilib, ishga kirishdik. Natijada shu oldingizg'a qo'yulg'on darslik maydong'a kelib, 23-yilning sentyabriga ulgurtib berdik. Kitobning tartibida ilmiy hay'atning fikr va tilaklarin e'tiborg'a oldiq.

Shuning uchun ilgari plan va mundarijalar, pro'grammamiz shu quyidag'icha birmuncha o'zgarishlarga uchradi"[Sa'diy, 1924: I].

As it is understood, the textbook was created on the basis of a special assignment, and its "plan and content" was checked by the scientific council of the Kazakh and Turkmen academic boards as well as the discussion of the Uzbek academic board. As a result of the discussion, several changes were made.

According to its name, the textbook does not give only "dry theories", but also takes into account the development of the power of observation and analysis, giving students more practical use. At this point, we see that the author took the path of going from now to the future in giving the excerpts given as examples in the textbook.

Another aspect of the textbook is that Sa'diy, following the path of "wider field and internationalization", referred to Arabic, Persian, Ottoman, Tatar, and Russian literature and introduced the reader to it. Western and Eastern literary movements and literary schools were also compared. Since the author did not find a systematized source on Eastern literature and literary trends in them, he presented his analytical views on this issue.

While preparing this textbook, the author used the works of Russian literature published before 1923, from textbooks: Potebnya, Veselovsky, Belinsky, Ivanov, Zhukovsky, Melioransky, Samoylovich; He writes that he used the textbooks of Ottoman scholars Abdulreza Tawfiq, Sualyman Nazif, Shihab Sulayman, Koprulizoda, and the lectures of Najib Asim, and on the other hand, he wrote that his many years of experience and investigations were the basis.

After the above, the author gives a separate INTRODUCTION, in which he talks about the meaning of "literature" and some related concepts.

The content is not organized in the textbook.

In this chapter, the author discusses methods of meaning, the difference between irony and metaphor, the difference between simile and metaphor, characterization (epithet), revitalization, hyperbole, contrast, repetition, questioning, exclamation, return, cutting, ignorance, stylistic issues. , describes a number of terms such as style, features of style, style of speech. The main point of the chapter is a matter of style:

The author's comments on stylistic features are also valuable. Saadi, who emphasized that the style should be open and pure, explains this issue in connection with the language features of the work and cites the following as reasons that make the style unclear and aggravating:

1. Eskigan burung'i so'zlarni qo'llanishidan;
2. Hali boshqalarg'a ma'lum bo'lmag'an yangi so'zlar kirgizishdan;
3. Ajnabiylikdan ya'ni chet tillardan yengil anglashilmayturg'an so'zlar olishdan bo'ladir.

The author defines the differences between folk oral literature and written literature (8 differences) based on his observations. According to him, socio-economic processes always have an impact on popular literature, and this can be learned by comparing samples of Turkish folklore before and after Islam..

During the chapter, the author thinks about the literary-poetic currents (so called - N.E), and as it was said in the topic of popular literature, here too, the literary currents are changed in the socio-economic structure - changes in thoughts and feelings - literary schools and currents causes it to appear.

"After the renaissance in the West, starting from the 15th century, we see the following literary and poetic currents or schools. Eastern peoples, especially the Ottomans, Tatars, Uzbeks, and Kazakhs have passed most of these streams:

1. Classicism
2. Ratsionalism

3. Sentimentalism;
4. Romantism
5. Dialism
6. Simvolism
7. Naturalism
8. Modernism
9. Futurism [Sa'diy, 1924: 94].

### **Conclusion.**

"Practical and theoretical literature lessons" was created as a textbook for secondary schools. The textbook was prepared as a textbook for Uzbek secondary schools in Uzbek language at the suggestion of the Uzbek Board of Education under the Scientific Council of the People's Education Commissariat of the Republic of Turkestan. Abdurahman Sa'di first published the "Mother language and literature program for Uzbek countries of knowledge" in 1923 in issues 1-2 of "Bilim Ochog'i" magazine as a project of this textbook. The textbook talks about the concept of literature, art, artistic speech, style, artistic arts, literary schools, literary trends. follows the path of mutual comparison. One of the unique features of the textbook is that the author bases the characteristics of literature as an art, brings it together with other types of art, and uses the concept of "art" in many issues. Equal attention is paid to examples of epic and lyric genres, and throughout the work, attention is paid to proving that the possibilities and necessity of these two genres are in the same position. It can be seen that Saadi tried to give scientific terms in Uzbek, in easy to understand words, and in addition, he mentions Russian and Western terms in Cyrillic script.

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