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## The Contribution of Jadid's to the Development of National Theatrical Culture on Turkestan

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**Annotation:** The article examines the pedagogical and educational movement of the Jadids, as well as their theatrical activities in the period from 1911 to 1917, when they created more than twenty plays, which reflected various life problems of society at the beginning of the XX th century. The main conductors of the ideas of Jadidism in Turkestan region were drama and theater. Trough of the work of Jadid writers, namely M. Behbudi, the formation of national drama in the Turkestan region is shown.

**Key words:** The beginning of the XX th century, jadidism, jadids, drama, theater, Turkestan, enlightenment, enlighteners.

During the formation of civil society, cultural dynamics in the face of the educational movement acquires secular features, and interest in worldly values increases. Enlightenment ideas of the late 19th and early 20th centuries are also in demand of modern times. The system of religious and educational institutions is the direct apparent of the new method of teaching and education.

The Enlightenment of that period is a paradox, the essence of which lies in the creative self-realization of the individual and society in all relations of the spiritual and cultural development of society: the modernization of the confessional school, the development of national literature, the establishment of print

media, the technological impeccability of printing, improving the quality of the training system, updating the image of culture and life.

The considerable value in the development of the personality is the continuity of the traditions of previous generations, the skillful use of the entire wealth of folk wisdom, which contains valuable ideas and experience in education, enriching the world's pedagogical thought.

Historical experience has proved that lack of knowledge of the culture of one's people, their past and present means the destruction of the connection between generations, which causes irreparable damage in the formation and development of the individual. The study of the history of the development of education, upbringing and the whole complex of the pedagogical thought of the people is always relevant.

The best achievements of pedagogy of the past should be used in the modern practice of educational institutions.

The development of pedagogical thought in the Turkestan region in the late XIX - early XX centuries. has a rich centuries-old history and traditions, and its result - Jadidism for the Turkestan people was significant.

Jadidism, which contributed to the creation of its national school, is the main transitional stage in the development of Turkestan society in general and socio-political thought in particular.

The issue of national independence was discussed precisely by the Jadids-enlighteners. According to the Jadids, to achieve it, continuous educational work was needed, the creation of new method schools, a national theater, advanced printing and literature, with the help of which it was possible to radically change the self-consciousness of the people, instill in them high feelings of patriotism and love of freedom.

In association with the educators of the countries of the Middle East (in particular, Turkey, Azerbaijan, Tatarstan), a wide range of schools were opened in Turkestan - usuli jadid, a national press was formed, a theater was born, literary readings were organized, thanks to which a new national literature was born.

By the beginning of the 20th century, a generation of representatives had formed who made a significant contribution to the progress and development of national culture. In Tashkent, they were Munavvar Kary Abdurashidkhanov, Abdulla Avloni, Ubaidulla Khodzhaev; in Samarkand, Mahmudkhoja Behbudi, Abdukadyr Shakuri, Saidahmad Siddiqi-Ajzi; in Bukhara, Fitrat, Faizulla Khodjaev, Sadriddin Aini; Khiva - Palvanniyaz Khodji Yunusov and Baba Akhun Salimov[1].

The best representatives of Jadidism, but they are not few, served the people and the homeland. Their whole life was devoted to the great historical mission - to enlighten the oppressed people, show them the way

to a happy and prosperous life, instill in them a sense of dignity, a sense of the master of the land on which their ancestors lived and on which they live. The Jadids were in all respects the foremost people of their time.

All educators were devoted to the Islamic faith and Muslim traditions. They opposed those traditions and rituals that were detrimental to Islam, and also expressed extreme dissatisfaction with all kinds of negative manifestations that harmed the development and progress of society.

To promote their views and ideas, they found the most effective way out - the creation of a national theater. The Jadids, realizing the high mission of the theater in the moral and aesthetic education of the people, acted as defenders of theatrical aesthetics in Central Asia. The theaters they created in various cities of Central Asia became a powerful mass means of propagating their ideology. Given the low level of literacy of the population, the acting made it possible to bring the ideology of the Jadids to the consciousness of the people.

Profits from performances were spent on providing New Method schools with the necessary teaching materials. All productions, rehearsals, preparations for the show were widely covered in the newspapers. The very first work that saw the theatrical stage was Mahmudhodzhi Behbudi's drama "Padarkush" ("Patricide").

Mahmudhoja Behbudi is considered one of the largest representatives of Jadidism, the founder of a new Uzbek culture. He was a teacher, educator, playwright and politician, in a word, a widely developed person.

In 1903-1904. M. Behbudi visits Moscow and St. Petersburg. In 1907 he visited Kazan, Ufa, Nizhny Novgorod. During this period, he begins to understand that in order to educate the people, not only new method schools are needed, but a kind of mirror that would reflect the events in the world and the problems of our time. This necessity dictated to him to create newspapers, magazines, to organize a professional theater. In 1911 he wrote the play "Padarkush" ("Patricide") and in 1912 published it in the Bukhara newspaper "Turon".

In this drama, the Jadid writer tried to express in an artistic form the idea that the cause of ignorance, lack of culture and all the troubles in society is precisely in an indifferent attitude towards science and enlightenment. The drama "Padarkush" is the pinnacle of writing. Being the first sign of the Central Asian dramaturgy, she had a great influence on the development of the theatrical activity of the Jadids. Russian orientalist Vasily Vyatkin equated the influence of "Padarkush" by M. Bekhbudi on the development of theater in Central Asia to the role of "Undergrowth" by D.I. Fonvizin in the history of Russian performing arts.

According to the announcement of the Jadid magazine "Oyna" ("Mirror") at the end of 1913, the play "Padarkush" was first staged on January 15, 1914 in the hall of the library "Kiroathonai Islomiya" ("Islamic Reading Room") of the city of Samarkand [2, 234] . The director of the play, staged for the first time by local

forces, was Aliaskar Askarov, an Azerbaijani. Although this performance was performed by non-professional artists, its success exceeded all expectations.

The review "The First National Theater in Turkestan", published in the 14th issue of the magazine "Oyna" for 1914, was devoted to the production of the play "Padarkush", which emphasized the special impact of the play on the minds of people. The reviewer proudly wrote: "From early morning, thousands of people stormed the building where the performance was taking place, but there were no tickets. They agreed to pay three rubles and stand to watch, but there were no seats..." [3, 227]. With the help of the "Turon" troupe, the performance "Padarkush" and other stage performances were shown in many cities of Central Asia and enjoyed constant success among the people.

The famous orientalist A.N. Samoilovich, who watched the performance of the play "Padarkush" performed by the Avloni troupe in the Tashkent "Coliseum" in 1916, wrote about the strong impression of the people from the stage [4, 81-82].

The Jadids immediately appreciated the theater as a sharp weapon of ideological struggle and regularly published articles in the periodical press, where they proved the usefulness of the theater for spiritual enlightenment.

Thus, the propaganda of the theater was an important activity of the Jadids, which played a special role in the development of national drama in Central Asia. The Jadid theater began to form here under the influence of Russian, Tatar and Azerbaijani theaters. For the seven-year existence of the Jadid theater in the period from 1911 to 1917. Jadids created more than twenty plays, which reflected various life problems. Dramaturgy and theater were the main conductors of the ideas of Jadidism in the Turkestan region, the Emirate of Bukhara and the Khanate of Khiva at the beginning of the 20th century.

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