

REFLECTION OF THEATRE ART IN THE ACTIVITIES OF THE JADIDS



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Annotatsiya: Ushbu maqolada jadidchilik harakati va ularning ijodiy merosini chuqur o'rganish zarurligi ta'kidlab o'tiladi. Ayniqsa, jadidchilik harakati markaziy Osiyo teatr san'ati rivojida muhim o'rin tutganligiga alohida urg'u beriladi. Yosh avlodni ma'naviy va axloqiy jihatdan tarbiyalashda teatrning o'rni, jadidlar ta'limga oid qarashlari, teatr va matbuot orqali jamiyatda ma'naviy uyg'onish va milliy o'zlikni rivojlantirishga harakat qilganlari tahlil qilinadi. Jadidlar teatrni faqat san'at shakli sifatida emas, balki jamiyatni tarbiyalovchi muassasa sifatida ko'rishgan. Mahmudxo'ja Behbudiy, Abdulla Avloniy, Cho'lpon, Munavvar Qori Abdurashidxanov, G'ulom Zafariy kabi jadid ziyolilarining teatr san'atining rivojiga katta hissa qo'shgan. Ularning ishlari yoshlarni axloqiy tarbiyalashda, jamiyatdagi ijtimoiy va axloqiy muammolarga yechim topishda muhim ahamiyatga egadir.

Kalit so'zlar: jadidchilik harakati, teatr san'ati, ta'lim, ma'naviy tarbiya, axloq, ijtimoiy yangilanish, ma'naviy uyg'onish, madaniyat, milliy o'zlik.

Аннотация: В данной статье подчеркивается важность глубокого изучения движения Джадидов и наследия великих предков, как это указано в обращениях Президента Республики Узбекистан Ш. М. Мирзиёева к Олий Мажлису. Модернизация театрального искусства в Центральной Азии непосредственно связана с движением Джадидов. Джадиды возникли как социально-политическая и культурная сила, ориентированная на идеи просвещения, национального пробуждения и освобождения. Театр в мировоззрении джадидов рассматривался не только как форма художественного самовыражения, но и как эффективное образовательное и моральное учреждение. В статье рассматривается вклад выдающихся джадидских интеллектуалов, таких как Махмудхóджа Бехбудий, Абдулла Авлоний, Фитрат, Чулпон, Мунанвар Кори Абдурашидханов, Гулом Зафари и другие, в развитие театра и просветительской деятельности. Театр, по мнению этих мыслителей, должен был играть важную роль в воспитании молодежи, моральном воспитании общества и в популяризации гуманистических ценностей, таких как свобода, знание, доброта и справедливость.

Ключевые слова: Джадид, Узбекистан, театральное искусство, образование, мораль, воспитание, молодежь, Бехбудий, Авлоний, Чулпон, Гулом Зафари, Маннон Уйгур, социальное обновление, культура, национальная идентичность.

Abstract. This article highlights the importance of a thorough study of the Jadid movement and the legacy of our enlightened ancestors, as emphasized in the Addresses of the President of the Republic of Uzbekistan, Sh. M. Mirziyoyev, to the Oliy Majlis. The formation and development of theatre art in Central Asia is directly linked to the Jadid movement. The Jadids emerged as a socio-political and cultural force guided by the ideas of enlightenment, national awakening, and liberation. In the Jadid worldview, theatre was not only seen as an artistic expression but as an effective

educational and moral institution. The article discusses the contribution of prominent Jadid intellectuals such as Mahmudkhoja Behbudiy, Abdulla Avloniy, Fitrat, Cho'lpon, Munavvar Qori Abdurashidkhanov, G'ulom Zafari, and others in the development of theatre and enlightenment activities. According to these thinkers, theatre was seen as an essential tool in the moral upbringing of society, especially in educating the younger generation and promoting humanitarian values such as freedom, knowledge, goodness, and justice.

Keywords: Jadid, Uzbekistan, theatre art, education, morality, upbringing, youth, Behbudiy, Avloniy, Cho'lpon, G'ulom Zafari, Mannon Uyg'ur, social renewal, culture, national identity.

INTRODUCTION.

In the Addresses of the President of the Republic of Uzbekistan, Sh. M. Mirziyoyev, to the Oliy Majlis, special emphasis is placed on the need for in-depth study of the Jadid movement and the legacy of our enlightened ancestors. A comprehensive scholarly examination of this historical and spiritual heritage makes it possible to find well-grounded answers to a number of social and moral issues that concern contemporary society. The systematic promotion of Jadid activities, in turn, contributes to fostering among the younger generation a deeper understanding of the value of peace, freedom, and national cultural identity.

Historical sources indicate that the formation and development of theatre art in Central Asia are directly connected with the Jadid movement. The Jadids emerged on the historical stage as a socio-political and cultural force guided by the ideas of enlightenment, national awakening, and liberation. The term "*Jadid*", derived from Arabic, means "new" and was used to denote a commitment to innovation, reform, and progressive thinking. Therefore, forward-looking national intellectuals who actively pursued social renewal came to be known in history as Jadids, while their movement was defined as Jadidism.

The Jadids regarded the awakening of public consciousness, the enhancement of spiritual values, and the improvement of literacy among the younger generation as their primary objectives. In achieving these goals, they identified education and theatre as the most effective instruments of social influence. Initially, they focused on reforming the educational system through the establishment of new-method schools and madrasahs, as well as the publication of newspapers and journals. Subsequently, theatre art was actively promoted as a powerful means of enlightenment. Prominent Jadid intellectuals such as Mahmudkhoja Behbudiy, Abdulla Avloniy, Fitrat, Cho'lpon, Munavvar Qori Abdurashidkhanov, G'ulom Zafariy, Fayzulla Khojayev, and Mannon Uyg'ur played a decisive role in this process.

In the Jadid worldview, theatre was not merely a form of artistic expression but a highly effective educational and moral institution. Its role in the upbringing of children and youth was considered particularly significant due to its direct emotional and psychological impact on the audience. From the moment of its emergence, Uzbek national theatre assumed the function of a center of enlightenment and moral reflection. The theatrical stage served as a symbolic mirror through which spectators could critically examine their own virtues and shortcomings, thereby engaging in ethical self-reflection.

ANALYSIS AND DISCUSSION

Mahmudkhoja Behbudiy conceptualized theatre as an "institution of moral instruction" (*ibratkhona*), equating its social significance with that of a school. According to his interpretation, the visual and performative nature of theatre enables individuals to perceive events more profoundly than through verbal description alone, thus exerting a stronger influence on consciousness while simultaneously providing aesthetic pleasure and spiritual enrichment.

Munavvar Qori Abdurashidkhanov, in his speech at the opening of the “Turon” theatre troupe, characterized the stage as a sacred space that helps society distinguish between virtue and vice. He emphasized that theatre should not be viewed as mere entertainment, but rather as a major educational institution comparable to a school. This perspective clearly reflects the Jadids’ understanding of theatre as a socio-pedagogical phenomenon.

Cho‘lpon systematically documented developments in theatrical life through his journalistic writings. In his articles devoted to the tragedy *“Iblis”*, he noted the growing interest of young intellectuals in theatre and highlighted the increasing artistic and aesthetic value of stage productions. By the term “young intellectuals,” Cho‘lpon referred primarily to representatives of the local population educated in Russian-native schools, who possessed knowledge of the Russian language and considered themselves culturally advanced. The attraction of such audiences to national theatre testified to the rising cultural significance of Jadid stage works.

Abdulla Avloniy emerged as one of the most active figures of the Jadid movement, combining pedagogical, journalistic, and dramaturgical activities. By establishing new-method schools, authoring textbooks, and writing dramatic works for the stage, he laid the foundation for the integration of education and theatre in Uzbekistan. His simultaneous engagement in both educational and theatrical production suggests that cooperation between school and theatre institutions originated precisely within the framework of Jadid reforms.

A special place in the development of Jadid theatre belongs to the creative collaboration between G‘ulom Zafariy and Mannon Uyg‘ur. Their joint efforts were instrumental in shaping the repertoire of children’s theatre and advancing children’s dramaturgy. Through continuous creative experimentation, they produced stage works that addressed moral, ethical, and educational themes relevant to young audiences. As a result, children’s theatre acquired a distinct and significant position within the national theatrical tradition.

CONCLUSION

According to the researcher Erkin Ismailov, in October 1919 the repertoire of the “Children’s Theatre” was established under the direction of Mannon Uyg‘ur. Recognizing that enlightenment should begin with young hearts, Jadid intellectuals deliberately focused on creating plays for children. G‘ulom Zafariy authored works such as *“Tilak”*, *“Rahmli Shogird”*, *“Yomon O‘g‘il”*, and *“Erk Bolalari”*, while Mannon Uyg‘ur also contributed to children’s literary and theatrical development. These plays were repeatedly staged and secured a stable place in theatre repertoires, becoming the first productions in Uzbek theatre specifically dedicated to child upbringing.

In his works, G‘ulom Zafariy consistently encouraged children to pursue knowledge, freedom, moral integrity, sincerity, friendship, and love for life. He promoted respect for nature and emphasized the triumph of goodness, justice, and enlightenment over ignorance, oppression, and evil. Such thematic orientations strengthened the educational mission of children’s theatre and reinforced its moral significance.

In conclusion, it can be stated that the Jadids initiated profound educational and cultural reforms at the beginning of the twentieth century, which played a crucial role in the spiritual advancement of Uzbek society. Their comprehensive engagement in education, theatre, and publishing demonstrates the interconnected nature of these fields within the Jadid reformist paradigm. The dedicated efforts of Jadid intellectuals significantly contributed to the professionalization of Uzbek theatre art. In particular, the multifaceted creative legacy of G‘ulom Zafariy laid a solid foundation for the development of children’s dramaturgy and the subsequent emergence of young audiences’ theatre, the influence of which remains evident in contemporary theatrical practice.

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