
THE NATIONAL AWAKENING, THE REVOLUTION OF THINKING AND THE ENLIGHTENMENTAL VIEWS OF JADIDISM

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ABSTRACT: The mission of Uzbek educational movement is to explain to the people that religious fanaticism (Zadidism) is the dangerous way of ignorance for nation. Practical activities in the field of education and ideology. Development of the Uzbek national drama.

KEYWORDS: Science of antiquity in education act, Religious fanaticism, new literature Muslim Drama art, Bexbudiy, "Ibratxona".

INTRODUCTION

The Enlightenment movement emerges to explain to the people that antiquity, that is, the ignorant path of religious fanaticism, is a dangerous path for the nation. To this end, they carried out both theoretical and practical work in the field of enlightenment and ideology. The ancients, that is, the religious enlighteners, sought to defeat theoretically. But it was their eyes that prevented the movement of enlightened intellectuals from winning in this field. The event, which has been repeated many times in the world, the defeat of fanaticism in religious and theoretical debates and the transition to violence has been repeated in Turkestan. The fanatics have now taken the path of counter-terrorism. On the eve of the October coup and the first years after it, the bloodshed of the fanatics against the Enlightenment was at its height. In February 1918, a fanatical Bukhara judge declared the enlighteners infidels and issued a fatwa ordering them to be killed wherever he saw them. It should be noted that the enlighteners never acted against Islam, especially the Hanafi school. They were religious people. Their leader in Turkestan, Mahmudhoja Behbudi, was the mufti of Samarkand. They looked at the period in which they lived realistically, not from the point of view of the caliphate, but from the point of view of the beginning of the twentieth century. The same thing led them to be declared infidels by the Bukhara judge and other fanatical scholars.

THE MAIN RESULTS AND FINDINGS

According to the judge's fatwa, "Whoever wears a button-down shirt on his collar, whoever wears a suit, whoever has a short beard and a long mustache, whoever sends his child to a new method school, whoever reads a newspaper or goes to a newspaper barricade with readers?" Those who speak Russian fluently are also infidels. It was on the basis of these signs that people

were arrested, beaten and killed. Taking advantage of this, many ancient fanatics annihilated their opponents, that is, many Muslims who aspired to innovation but did not stray from the Hanafi sect. On March 5, 1918, the Emir issued a decree, knowing that those who wanted to use the riots for their own ends were killing their own enemies or people they did not like. According to him, those suspected of seriousness should have been brought to the Ark. Within a few days the Ark was filled with prisoners. There were so many people sentenced to death by the ancient fanatics that the executioner did not touch them, no matter how fast and agile he worked, he did not have time to complete his task, that is, to cut off the heads of the prisoners. That's why he took disciples these days. Amateur executioners also helped their masters by hanging several thousand people. Although events similar to the bloodshed in Bukhara were not on this scale, other khanates were also influenced by the ancient fanatics there. The leaders of the Enlightenment were forced to leave the emirate to save their lives. The rest were slaughtered or hanged by fanatics. Among those killed was Mahmudhujja Behbudi, the leader of the Turkestan Jadids. The ancient fanatics, who carried out bloodshed under the banner of religion, did not even allow Behbudi to pray two rak'ahs before his death. This incident itself shows their true faces. Far from the Emirate, Abdullah Avloni, who lived in Tashkent, was also sentenced to death by the ancients. The reason for this verdict was the articles published in the newspaper "Turon", which he published, urging the nation and people to revive and develop. Only repentance through delicate people saved Avloni from death. This repentance was not for the sake of renouncing the Avloni faith, but for tactical purposes. Many such examples can be cited from the lives of enlighteners. Eventually, the religious fanatics did great damage to the Jadid movement.

Religious aspirants survived the massacre. In the 1920s and 1930s, the communist regime wiped out the survivors of the Jadid massacre. Thus, the Jadids were persecuted and exterminated by two fanatical terrorist forces: religious fanatics and communist fanatics. Because the ideology of enlightenment and independence they propagated did not correspond to the ideology of the religious fanatics who wanted to restore the caliphate, nor to the communist fanatics who wanted to equalize everyone. Religious fanaticism, which caused a lot of bloodshed in Central Asia in the early nineteenth century, tried to cause social tension at the end of the century as well. In the last years of the Soviet regime, taking advantage of the loosening of power and the ideological vacuum in the minds of the people, the fanatics sought to consolidate their position. This movement continued in the early years of Uzbekistan's independence. The author of the play, Mahmudhujja Behbudi, who started the Uzbek theater under the name "Padarkush", leads the people to enlightenment through the theater. The research of the late Professor Begali Kasimov, published in the series "Heroes of Independence", provides us with valuable information: It was this need and necessity that led Behbudi to the theater and the press. That's how Padarkush came to be. But it was not easy for him to see the world. The reason for this was that, first, the Tsarist government was not interested in recognizing its right to enter the enlightenment path of colonial Turkestan. Suffice it to recall the words of the Governor-General of Turkestan NR Kuropatkin in his diary of 1886, which became very popular today: "We have

kept the indigenous people away from development, school, and Russian life for 50 years." Second, ignorance, bigotry, which is exacerbated by stagnation and captivity. "Whoever you see on stage is the courage of the mother," wrote the poet Tavallo. This is not in vain.

CONCLUSION

So, the drama "Padarkush", written in 1911, was published only in 1913. The inscription on the cover of the book, "Dedicated to the anniversary of the Battle of Borodino and Russia's liberation from the French invasion," and its publication with the permission of the Tbilisi censorship, showed that the work had not moved easily. Even after Pesa was published, it took about a year to put it on a date. In response to the letters, the author said: "There is no one to play with, because in Turkestan there is no idle person who works for the people. No one writes in vain that he goes to the theater and "makes a joke." "Padarkush" is the first example of Uzbek drama, which is universally recognized. Experts consider it a work that started a new Uzbek literature, both in terms of genre and content. Called the "National Tragedy" by the author, this 3-act, 4-scene drama is very compact in size, very simple in content. He tells the story of ignorance and ignorance, of an uneducated boy going into perverted ways and killing his own father. The rich man has a son named Tashmurad. His son is uneducated. The rich man does not listen to those around him, does not teach his son, and as a result he joins the street hooligans. The rich man wakes up and notices them, but they kill him and take his money. Corollary: Ignorance and ignorance can affect both the father and the child. What if the whole nation is in this predicament ?! "Padarkush" was first staged in Samarkand on January 15, 1914. "Three or four hundred people returned because there were so many people and there was no space and no space," local media reported.

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