UDK 36

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MAHMUDKHUJA BEHBUDIY AND HIS ROLE IN THE DEVELOPMENT OF NATIONAL THEATER

Annotation: *In this article highlights of Mahmudkhuja Behbudiy and his role in the development of National Theater.*

Key words: *development, national theatre, Mahmudkhuja Behbudiy, "Padarkush" drama.*

XIX after the conquest of Turkistan by the Russian Empire in the second half of the century, socio-political, economic and cultural life in the country was subordinated to the interests of the metropolis. The socio-political, economic, cultural-cultural disadvantage of the management system, which was formed over the centuries, was carried out by a certain modification of the Russian Empire, in particular, the Turkistan general-governor's office.

It is known that the development of society, the bright pages of the history of mankind, is associated with the work of the activities of certain individuals. For such a nation, one of the people who mourned and, if necessary, sacrificed their lives – Mahmudkhaja Behbudiy. He belonged to such people and was born in 1875 in 19 january in the village of Bakhshitepa of Siyab near Samarkand. His genealogy goes from one side to Ahmed Yassavi, and from the other side goes to the Urgench Masters[1]. One grandfather of Behbudiy was Solihkhuzha, who was considered one of the prominent people of Samarkand. Kariniyazkhoja was transferred from Urgench to Samarkand by order of Amir Shahmurod in the XVIII century. Behbudkho'ja, the father of Behbudi, who was engaged in Imam-Khatib, died a little before the birth of his youngest child in 1894. At the age of 6-7 years, after the release of the letter-literate due to the uncle Kazi Muhammadsidiq, Mahmudkhuja Behbudiy was mirzalik in the Chashmaob and Kabud in the 90-ies of the XIX century. As a result of this activity, the outlook of Behbudiy changed dramatically and his trips to the countries of the East and West became important. Behbudiy went to Turkey, Egypt and Hijaz in 1899-1900, and to Moscow, Petersburg, Nizhny Novgorod, Kazan and Ufa of the Russian Empire in 1903-1904 and got acquainted with the life of foreign peoples. In addition to the revolutions of Russia, Turkey and Iran, the press of the Crimean and Volga-Tatars, first of all, the newspaper "translator" of Ismailbek Gaspirinsky, is of great importance in the wing writing of the accelerated movement in Turkistan in the beginning of the XX century. Behbudiy, who noticed that the press was a powerful weapon in the hands of progressive men, since 1901 "Turkiston viloyatining gazetasi", "Taraqqiy", "Xurshid", "Shuhrat", "Osiyo", "Tujjor" so local and "Tarjimon", "Vaqt" and "Sho'ro" he published more than 200 articles in fasting and journals of fraternal peoples[2]. A significant part of Behbudiy's activity is journalism. In 1913 - 1914-th years "Samarqand" newspaper and "Oyna" the

writer, who published his journals, gave rise to a new generation of Uzbek intellectuals with articles on diverse topics of astronomy, archeology, geography, ethnography, medicine, national economy. The writer, having made a slogan for himself the words" an enlightened nation is doomed to a crisis", was deeply saddened by the fact that these publications would literally become the minbar of Uzbek enlighteners. The drama "Padarkush", which Behbudiy graduated from writing in 1911 year, was published in 1913 year, after passing Russian censorship. For a year the Drama was shown at the Great Russian theater "Narodniy dom" in Samarkand. The man in this theater building was not fit[3]. The peculiarity of "Padarkush" in the quality of his stage work is determined by the fact that the author openly demonstrated the terrible and disgusting vices of his time. So, the first modern stage work in Central Asia began with the name "Padarkush" and found a variant. Despite the fact that the work is short, it has been successfully shown as a stage work depicting life events. At this time, the idea of acceleration was widely promoted throughout Turkestan. The serious problems put forward in the drama are expressed simply and effectively by social relations such as education and upbringing, centuries-old ignorance of the people, liberation from backwardness, crime and punishment, coercion and responsibility. For the first time in the drama, serious life problems were openly spoken to turkistans in their own language, through typical images, typical characters. Since ignorance, ignorance, misdirection of the right path are reflected in the influential dialogues that bring misfortune, genuine suffering to the family, the actions on the stage fascinate the viewer and cover his whole body. The jadids understood well that the factor of development of society depends primarily on enlightenment, education. Due to this ripened in the drama "Padarkush", the most pressing issue of the vital problem is indicated by the dullness.

When the uncompromising conversation between Domulla and the Rich about the power of knowledge and wealth rises to the level of konflikt, the rich will say "what if I do not teach my son?" he does not ask. This was a pre-accepted conclusion. The rich are sinful because he did not teach his child, and he received his punishment as a sinner. The absurd, but cruel murder, made for a little money, is confused with a sharp irony. Because, the rich could without consequences put his child on the right path and save his own life. But, on the second hand, there was no guarantee that even with such a way one would survive an ignorant child. Tashmurod grew up as a greedy household, rich in knowledge and enlightenment.

It is also a public reference to Behbudiy comparing the sharp difference between 15 rubles (a large amount of money) paid for the one-night service of dirt Liza in this drama and 7 rubles paid for a month to an educated, educated servant in the boy's House. The main motivator of such crimes is the Satanic power – drinking, hookah, household, which leads any ignorant, illiterate person into a bad path. It affects the arousal of strong desires of young ospirs, dull feelings, leading them to a prostitute female conversation. Therefore, it is predicted that the drinking, smoking of hookah, in times of Behbudiy adolescents will cause them to enter the street of crime by joining the dirty jungles. There is no excuse except for

the above reasons why tashmurad began to steal his house in order to satisfy his personal desires (ambition).

Behbudiy's literary ability was also brightly manifested in the display of the negative image of Liza (prostitute) as the causative agent of murder (second), and the leader as a woman of immorality. Behbudiy in this image of the image is more appealing to the style of Western literature, which is far from the traditions of Central Asian Literature. The author has discovered through Liza a typical image that is all e'tigodly yot Yat, evokes hatred, disgust in them, rejects the" European " life vices coming into Turkistan. In the meantime, Behbudiy manages to avoid censorship by condemning the image of Lisa and naughty habits in society. Artun in the household is also seen as a foreigner, a person without appearance, not characteristic of either Turkestan or Armenian nationality. Behbudiy has chosen a heavily topical topic for his work. Little emotion and anger in the work, not taking into account hatred, there are no places in it that express any romance or feelings. In the game, the sad life in colonial Turkistan through a family destiny far from Enlightenment, a life without light and the unfortunate consequences associated with the absurd views of backward Muslims are skillfully demonstrated. Although Behbudiy called the drama "national tragedy", he also called it simply" sad vaqyea"[4].

Expression of the idea by means of allegory, metaphors and clearly vivid images is a means of artistic image (literary traditions), which existed in Turkestan literature from time immemorial and was used even at the beginning of the XX century. He is more than three in lyrical poems or samples of oral creativity. And dialogues are also encountered in many poetic discussions created by Central Asian poets. The metaphor is a means of artistic image, which many of the Patriots of Turkestan refer to. After Behbudiy, this figurative type was used as a mask against the Tsar colony or Soviet system. Also created fantastic, sharp-Kino-rich works or literary travels served as a shield for criticism of the power that existed in Central Asia until the 1920[5]. So the genre of drama has created good opportunities in explaining new ideas related to the reform of society. Because literary genres in a detective or mystical form could not clearly manifest the socio-political purpose of Behbudiy.

It turns out that in the "Padarkush" exactly and symbolically the causes of death of different degrees are seen as metaphors. He predicts in advance that, thanks to direct cultural backwardness, the century – old Turkistan was in crisis with the reflection of the death of the head of the family (the French Patriarch – the first tribe and seed chief), he could no longer live like this. At the same time, the author points to the fact that active members of the Central Asian Muslim society, established in the 1900s, have become retailers, while demonstrating the course of society towards misery, backwardness. Be aware that certain groups may put an excessive building on themselves, their arrogance may lead to future tragedies, conspiracies. In fact, soon after the breakup, the Turkestan, which remained in the bosom of ignorance, began to disintegrate. In order for the peoples

of Central Asia, which wanted freedom, to truly achieve independence, many more-years were forced to live under the oppression of Bolshevism.

In conclusion, it should be noted that the topics raised in Mahmudkha Behbudiy's “Padarkush” and other works are characterized by the breadth of his educational aha-mind, written in an understandable language, a good interpretation of the spiritual experiences of the heroes of the work. Taking into account this, it should be remembered that Mahmudkhuja Behbudiy deserves special respect for the formation and development of Uzbek literature, publicistics, theater and National Music.

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