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PEDAGOGICAL ANALYSIS OF MAHMUDKHOJA BEHBUDI'S WORK "PADERKUSH"

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Annotation: This article analyzes the drama "Padarkush" by Mahmudkhoja Behbudi, one of the major representatives of Jadid literature. The artistic images in it have been interpreted. Compared with our current Eastern customs, the work emphasizes that education plays a major role in ensuring that every person is enlightened and develops into a harmoniously developed individual.

Keywords: Jadid, socio-political, democratic, playwright, publicist, public figure, Samarkand, Boy, Toshmurod, Domla, Ziyoli, Tangrikul, Artun, enlightener, Jadidism, morality, authority, religion, socialist party, anarchic rule, free-thinker, society, writer, theater, stage, ignorance, murderer, education, upbringing, culture, foundation of renaissance, imagination, knowledge, perfection, ruined, homeless, perfection, rudeness, conflict, friend, theft, innovation.

Behbudi, one of the founders of Jadid literature, created the first national dramatic work among Central Asian writers. Until then, not a single work in the genre of drama had been created in this region in either Turkic or Persian. This was Behbudi's greatest contribution to literature.
Edward Allworthy

"O my comrades and sons who have been in the work of education in Turkestan! Even though I am a prisoner myself, I will not forget you, and I will bequeath it to you! I command you: stroke the heads of teachers working in the field of education! Help Education! Remove the discord from the middle! Do not leave the children of Turkestan without knowledge! Show everyone the path to freedom! Visit the victims of education like us! Bring freedom to life as soon as possible! Opening as many new schools as possible, as well as working tirelessly in the field of education and ensuring the welfare of the people, will be our best example!"
(From the will)

INTRODUCTION AND ACTUALITY.

The drama "Padarkush" was created at the beginning of the 20th century and is considered a work written about the general Turkestan problem. As one of the heroes of the work, "The Intelligent," said: "Now is a new, different time. In this era, without science and crafts, the people's wealth, morality, and prestige will be lost, and even their religion will be weak. Indeed, knowledge has always been the way to salvation. If we look at the years when the work was written, the country was in a whirlpool of fundamental changes. On the one hand, Tsarist Russia, which was on the verge of collapse, and the socialist party led by "Ulyanov," which was in opposition to it; But, unfortunately, there has not yet been unity in Turkestan under a single ideological principle.

Contradictions were observed between the "old-timers" (fanatical scholars) and the newly free-

thinking Jadid representatives. On the one hand, they were in favor of an anarchic system of government, and on the other, they were in favor of a new people's society based on relatively free thinking. The Jadid movement began to take on a broad character. He became a force that stirred the people. Newspapers, magazines, and theaters fulfilled this task. The genre of drama, imported from Europe, gained popularity. Theatrical productions were staged based on works created by writers. Among them, we can point to the drama "Padarkush" by Mahbudkhoja Behbudi.

On the stage of history, the era of the khanates is more often remembered in black colors as a dirty lifestyle. The consequences of centuries-old backwardness are well known to all of us. As is the case with most citizens of the population, speaking with the word "Boy": "I myself know the five times of prayer with the prayers of necessity. That is enough." There were many who believed that religion consisted only of prayer and verses from four or five surahs. For this reason, the progressive Jadids, influenced by the renewal and technological revolution occurring in every corner of the world, felt how wretched the living conditions of the region's population were. At the end of the work, the "intellectual" (the hero of the work) addresses his compatriots: "This is the fate of children without knowledge and upbringing. It is lack of upbringing and ignorance that has made us ruined, childless, and homeless. "If we do not educate our ill-mannered children, such bad events and misfortunes must always prevail among us." If we compare it to our present day, it is true that it may be radically different from our present day. As an independent state, we have our place. Let us try to prove our point, just as everything is relatively clear from comparison.

METHODS AND LEVEL OF STUDY.

In his numerous speeches, President Sh. Mirziyoyev also emphasized that our national spirituality is inextricably linked to the religion of Islam. A lot of practical work is being carried out in this direction. Therefore, in raising a harmoniously developed and spiritually developed generation, it is necessary to instill in the hearts of young people the qualities of kindness and mercy inherent in our religion, and to constantly check on those around us, and to raise them on this basis. During the years of independence, work worthy of centuries has been carried out in all spheres of the country's spiritual and educational life. Along with scientific research in the field of science and education, works reflecting the independence period, its broad opportunities, and its essence were created. Granting the Uzbek language the status of the state language allowed the intelligentsia—representatives of science, literature, and art—to freely create works at a high level by deeply feeling the spirit of the people. In particular, many works have been published dedicated to the study of religious values and their place in our lives. In particular, dozens of books and brochures on the history of Islam were presented to readers in the Uzbek language.

Speaking about the significance of religion in our lives, the First President of our country, I.A. Karimov, noted in his work "High Spirituality is an Invincible Force": "It is well known to all of us that religion, as an integral part of human spirituality, is a unified system of ideas and views that have embodied the high ideals of humanity, their dreams and aspirations for truth, honesty, and justice, strengthening them in the form of stable rules." During the years of independence, it was our duty to restore historical justice that affected the fate of our people, fully reveal the closed pages of the recent past of our people and nation, draw lessons from this history, form a conscious vision of our present and future lives, and immortalize the memory of the innocent victims. It is well known that conducting research in this area is a great duty of the scientific community. In the works of the Jadids, religious and educational ideas, including the study of Islamic history, were considered as a very important aspect.

It is no coincidence that at the beginning of the last century, our great enlightener

Mahmudkhodja Behbudi called for the awakening of Turkestan's consciousness with the truthful words: "Secular science and knowledge are necessary to live in the world; a nation deprived of modern knowledge and science will be trampled upon by others." It is well known that the development of society and the bright pages of human history are linked to the activities of specific individuals. One of the people who cared for such a nation and, if necessary, sacrificed their lives is Mahmudkhoja Behbudi.

The word "padarkush" means "father killer." From the very first scenes of this drama, the audience witnesses the contradictory relationship between father and son. The playwright focuses on crime, a series of sins that contradict religious traditions, one related to the other. He draws attention to the fact that their unpleasant, bad consequences cannot be eliminated through the conclusions of fiction. Behbudi skillfully uses literary games, irony and puns, and polysemous words that ancient Turkestanis used to instill their social and political goals into the work. Behbudi makes his countrymen think seriously about who the real murderer is and why he committed this crime.[5]

The Greek philosopher Aristotle said: "The state is the ideal of children." We live in an era of information, which in turn has led to the globalization of cultures.

A simple perception of life, frivolity, and imitation became popular. Of course, this does not apply to everyone. Disregard for one's own history is the worst of these.

For this reason, the head of state, Sh.M. Mirziyoyev, from the UN rostrum, raised the issue of education and upbringing as an urgent issue, stating that the number of young people in the world has reached 2 billion. They noted that the construction of the "Center of Islamic Civilization" will become the foundation for the Third Renaissance of Uzbekistan. The effective use of the rich religious and scientific potential of our ancestors has become a nationwide movement as an urgent issue. Russian thinker Chadaev: "The upbringing of a healthy and deep-thinking generation is an example of a person." Spirituality and science are mostly in books. Our level of reading is plunged into darkness in international rankings. Education and upbringing are the same thing - it's hard to imagine them apart.

As Ismail Gaspirali wrote: "We do not separate education from upbringing; on the contrary, we approach upbringing through education." Therefore, it is dangerous to separate education from upbringing, to misinterpret education. Upbringing is a people's ideology formed in the consciousness of a nation under historical conditions. Education is a source of knowledge that arises from the demands of each era. But there are sciences that apply to all times. (Mathematics, medicine, astronomy, etc.). This work reveals the most difficult point of society. We can understand that illiteracy is the first step towards crime. It would not be an exaggeration to say that "patricide" is a mirror of society in a general sense. Mahmudhoja Behbudi taught society how to break this mirror. Furthermore, this work once again confirmed that the wealthy would prioritize their own interests over the interests of the people. He demonstrated that the upbringing and education that existed in our people and have been in our blood since time immemorial have become lame. If we do not develop science and enlightenment in society, such "patricides" will not disappear from our society.

Just as in the distant past, in the recent past, many famous poets, outstanding scientists, and people-lovers and patriots have emerged from among our people. Through their works, they made an invaluable contribution to the development of the nation's social thought. The journalist and public figure Mahmudkhoja Behbudi contributed to the development of such thinking. Mahmudkhoja Behbudi is considered significant for introducing the drama genre into Uzbek literature with his drama "Padarkush." He was a descendant of Yasawi. From the age of eighteen, he worked as a clerk in the qadi's office, rising to the rank of qadi and mufti.

Regarding Behbudi's works, most of them are aimed at organizing and developing the system of education and upbringing in a new way. Behbudi created a number of works that changed the fate of societies that could not build an educational system on a solid foundation, he published such books as "Risolayi asbobi savod," "Savod chiqarish kitobi," "Risolayi juğrofiya umroniy," "Kratcha umumiy geografiya," "Kitobat ulbatfol," "Bolalar xati," "Amaliyoti islom," "Tarixi islom." In his address to the youth of his time, Behbudi writes: "It is as clear and obvious to all of us as the sun that schools are the beginning of progress, the gateway to culture and happiness." "Every nation, entering the path of development, will not use culture until it first reforms and increases the number of primary schools." Mahmudkhodja Behbudi wanted the youth of his time to be so educated that, at his initiative, he founded the "Behbudi Library" in honor of his father. Behbudi also participated in organizing the publication of newspapers and magazines to enlighten his compatriots. It is no exaggeration to say that Behbudi's play "Padarkush," as the first Uzbek dramatic work, opened the door for the further development of dramaturgy. The three-act, four-scene dramatic script is simple in content and tells the story of an uneducated, ignorant, and ignorant boy who kills his own father.

Mahmudkhodja Behbudi created a unique novelty in literature by writing the drama "Padarkush" ("The Condition of an Uneducated Child"). First of all, it should be said that in the drama "Padarkush," he promotes not revolutionary ideas, but views of enlightenment and perfection. Despite the fact that there are no comments in the play that denounce and condemn the colonial policy of tsarism, the staging of "Padarkush" was not allowed at the time of its creation. The work "Padarkush" emerged as a new method of promoting a new idea. A large audience was needed to present the views of the Jadids to the public. In this, we witness that it is a work that is equally familiar to everyone, equally interesting and not difficult to read. At the same time, the educational significance in our day, education We can accept that education, spiritual views in the digital economy, and reading are manifestations of pressing issues to prevent a crack.

The main character of the work is indifferent to the period: "It is the lack of education and ignorance that has ruined us ... without a homeland and imprisoned, homelessness, wandering, courage, poverty, necessity and humiliation... all are the fruit and result of ignorance and ill-breeding...," he says. In our view, the youth of that time needed a sense of patriotism, and the family is the first step toward this. In conditions where no attention is paid to science and enlightenment in the family, children like a "patricide" will be drawn into the swamp of ignorance [3-166 p]. It is not for nothing that our people use the proverb "A bird does what it sees in its nest." We also understand this play as an appeal to parents who do not want to light the light of enlightenment in their homes, the painful concern of the enlightener Behbudi in the time of our nation's youth.

Indeed, it is natural that the investment of parents in education in the family will ultimately yield results in the development of the child. Through the image of the rich man, we imagine the image of an ignorant, backward father who has a mind to earn money and accumulate wealth, but who is jealous of his time and material opportunities for the sake of his child's nature. Due to his own ignorance of science and enlightenment, he does not listen to the teachings and advice of either the Domla or Ziyoli; he is rude to their questions, careless, indifferent, and does not even take the issue of teaching his child seriously. The rich man's worldview is dominated by the vile belief that everyone respects him because of his position and wealth, where both human dignity and prestige are measured by wealth. In the drama, the rich man's biggest mistake is that he doesn't listen to the words of an intellectual, even if he listens, out of desperation, dozing, he looks indifferent to the fate of his relative. In Uzbek families, children are expected to be obedient to their fathers. The work combines contradictory actions and is illuminated as a struggle between the enlightened and the ignorant, the knowledgeable and the ignorant, the aware and the indifferent. The rich man's favorite,

Toshmurod, doesn't distinguish between friend and foe. As a result, he agrees to go with Tangrikul to his own house for theft. Planning ways to steal his father's property from the chest, he leads them to his house. He killed his father when he noticed his own child stealing and took the money. The rich man's favorite, Toshmurat, followed "experienced" thieves because he was uneducated and wandering the streets. If we pay attention to the topic, it confirms our opinion that although more than a century has passed, there are still young people who, because of their lack of education, believe in various deceptions and do not know the difference between right and wrong. The drama had a strong impact on the people. We know that Abdulla Qodiriy, influenced by the drama, wrote the play "The Unfortunate Groom." We can learn from his memoirs how Abdulla Qodiriy created his first play.

RESEARCH RESULTS.

Degree of study of the research topic. Currently, the teaching of religious subjects in "Usuli Jadid" schools and their specific characteristics have not been the subject of special research. The democratic openness and perestroika that began in the mid-80s of the 20th century allowed us to say some truths about the Jadid movement, albeit in a limited way.

From this perspective, in 1987, scientific conferences dedicated to the Jadid movement in Turkestan were held at the Alisher Navoi Institute of Language and Literature of the Academy of Sciences of Uzbekistan, and in 1989, jointly with the Academy of Sciences of Uzbekistan and the Writers' Union. At these meetings, it was emphasized that the Jadid movement should be studied comprehensively in the social and humanitarian sciences.

Only after our Motherland gained independence did we have the opportunity to objectively highlight the role of the Jadids in our spiritual and educational life, particularly in the study of Islamic history. Extensive scientific research is being conducted on the enlightenment activities of the Jadids, their essence, and the religious ideas in their works, particularly on the history of Islam. The study of the religious and educational activities of the Jadids in Turkestan began relatively early abroad. The works of American scientists E. Allworth and E. Lazzerini are known in this field. Especially after the 80s of the 20th century, the works of scientists such as Nadir Davlat from Turkey, Ahad Andijan, Hisao Komatsu from Japan, German researcher Ingeborg Baldauf, American Adib Khalid are worthy of attention, some of their works were also published in Uzbek. In the study of Jadidism, B. Kasimov, S. Kholbaev, Sh. Rizaev, and B. Dustkaraev studied this and published many works and articles on the subject. In particular, the works of the Jadid intelligentsia were published under the heading "Selected Works." On September 16-18, 1999, a significant international conference titled "Central Asia at the Beginning of the 20th Century: Jadidism, Autonomy, and Independence" was held in Tashkent. Its organizer is the History Center of the Academy of State and Social Construction under the President of the Republic of Uzbekistan (now the Academy of Public Administration), where reports from more than twenty scholars from various countries were heard. Among them were such renowned scientists as Ingeborg Baldauf, Adib Khalid, Chantal Kelkeji from France, Marco Buttino from Italy, Turaj Atabaki from the Netherlands. Uzbek scholars such as Professors N. Karimov, B. Kasimov, B. Nazarov, H. Ziyaev, and Associate Professors Sh. Turdiev, B. Dustkaraev, Sh. Rizaev, and N. Jabborov delivered lectures. Unfortunately, today the study of religious and educational views in the works of Jadid enlighteners lags behind other directions. Their artistic ideas and historical aspects are well studied by specialists in their field. However, Islamic scholars, religious scholars, and historians have not conducted any special large-scale research or monographic developments on the teaching of Islamic history in Jadid literature. The study further increases the need for research in this area. This work was written in 1911. Two years later, this work was published in book form. In 1914–1916, the "Turan troupe"

toured the entire Fergana Valley with this performance. The "patricide" did not leave the stage even during the years of the bloody revolution that roused Turkestan. On the one hand, he played a great role in encouraging the nation toward enlightenment and progress, and on the other hand, he played an important role in the emergence and development of professional Uzbek theater and drama" [2, 166].

"Under the influence of the 1913 play 'The Patricide,' I did not even notice that I had written the playbook 'The Unfortunate Groom,'" he said in 1915. Consequently, the idea and some features of the composition of this dramatic work testify to its influence on the works of writers like Behbudi—Fitrat, Cholpon, Avloni, and Qodiri. It is worth noting that the drama "Padarkush" went down in history as the first screenplay to be staged on the stage of the Uzbek theater. Because "Jadid" is an Arabic word meaning "new." That is why the progressive, progressive national intelligentsia, striving for innovation and reform, and engaged in innovation-creating activities, became known in history as "Jadids." Their movement was called Jadidism. The emergence of this movement was directly linked to the internal environment of that period and the socio-political and democratic transformations in the external international arena. "The ideas of Jadidism, like the fierce winds of early spring, are covered with mold and expose the lowest layers of medieval life."

In particular, our Jadids realized that for a nation to exist and develop, it must first be free and independent, and they paid special attention to awakening the people" [1, 4]. Behbudi portrays the image of the rich man as a person who has money and wealth, but does not pay attention to the upbringing and education of children. The rich man's biggest mistake in the drama is that he didn't listen to Ziyoli and Domla. The life paths of the teacher and Ziyali in the work are close to each other. In the drama, the characteristics of the two characters are contrasted. Domla and Ziyoli are contrasted with the images of Boy, Toshmurod, Tangrikul, Toshmurod, and Artun. The events of a dramatic work are formed by mutual contradictions. This situation is explained by the struggle between scholars and non-scholars.

"It is lack of upbringing and ignorance that has made us destitute, childless, and homeless; homelessness, wandering, poverty, necessity, and humiliation are all the fruits and results of ignorance and ill-breeding." Through Behbudi's prophecy, we understand that a person, only a civilized nation in the world, can achieve perfection only through knowledge.

We discover the image of Behbudi even more deeply through the articles and memoirs of scholars such as Sadriddin Ayni, Haji Muin, Laziz Azizzoda, Solih Qosimov, Ahmad Aliyev, Naim Karimov, Begali Qosimov, Sirojiddin Ahmedov, Sherali Turdiyev, Halim Sayyid, Normurod Avazov, and Zebo Ahrorova [3:45].

The need to form the educational and upbringing of a harmoniously developed young generation based on Mahmudkhodja Behbudi's work "Padarkush" is of particular importance. When, studying knowledge only then will our life path be happy, and we will live in peace and prosperity until the end of our lives. It should not be forgotten that children follow the example of their parents. Of course, Mahmudkhoja Behbudi wanted to convey this vital wisdom to us through the example of our contemporary Toshmurod. In conclusion, the drama "Padarkush" is of great educational importance due to the attention paid to the promotion and promotion of science and enlightenment.

CONCLUSION.

We must not forget one thing: without hard work, you will never achieve anything. When we study and acquire knowledge, our life path will be happy, and we will live in peace and prosperity until the end of our days. It should not be forgotten that children follow the example of their parents. Of course, Mahmudkhoja Behbudi wanted to convey this vital wisdom to us through the example of our contemporary Toshmurod. The drama "Padarkush" is of great educational importance due to the

attention paid to the promotion and agitation of such science and enlightenment. We believe that the number of "patricides" should not increase, and that not only "patricides" but also the ignorant themselves should be reduced. To do this, it is important for us to understand how much greater spiritual property science, education, and upbringing are compared to material wealth, and to be able to explain this to the younger generation as teachers and educators.

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