

**"ABDULLA AVLONI AS THE FOUNDER OF THE 'TURON' THEATER – AVLONI'S  
CONTRIBUTION TO THE DEVELOPMENT OF UZBEK THEATER ART."**

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**Abstract:** Abdulla Avloni, one of the key figures of the Jadidist movement and a prominent educator, made significant contributions to the development of Uzbek cultural and intellectual life. Among his many endeavors, the founding of the "Turon" theater was a pioneering achievement in the history of Uzbek theater. This article explores Avloni's role in establishing the "Turon" theater and his lasting impact on the development of Uzbek theatrical art. By blending traditional Uzbek cultural elements with modern theatrical methods, Avloni helped lay the foundation for a new, distinct form of theater that reflected the socio-political and cultural transformations of early 20th-century Uzbekistan.

**Keywords:** Abdulla Avloni, Turon Theater, Uzbek theater, cultural development, modern theater, Jadidism, educational reform, theatrical art.

**Introduction**

Abdulla Avloni, an intellectual and reformer, was at the forefront of Uzbekistan's modernization during the early 20th century. He is widely recognized for his efforts to reform education, promote national identity, and advance social change. In addition to his work in education, Avloni made a critical contribution to the development of Uzbek theater. His establishment of the "Turon" theater marked a key moment in the evolution of modern Uzbek theater art, serving as both a cultural and intellectual platform for the expression of national values and progressive ideas. The "Turon" theater became a vital space for artistic innovation, blending the rich traditions of Uzbek performance with the modern theatrical methods that Avloni championed. This article examines how Avloni's vision and leadership helped shape the early development of Uzbek theater and discusses his lasting legacy in the cultural landscape of Uzbekistan.

Before the establishment of the "Turon" theater, Uzbek theater was deeply rooted in traditional forms, including *shashmaqom* (classical music and poetry), *makhalla* performances, and *khonaka* (religious schools) plays. These performances were primarily focused on religious themes and moral lessons, with little influence from modern European or Russian theater. The traditional theater forms were largely oral and had not yet fully embraced the theatrical methods that emerged in the West during the 19th and early 20th centuries. However, as Central Asia underwent political, social, and cultural changes under Russian imperial rule, new intellectual currents emerged. The Jadidist movement, which sought to modernize society through education and cultural reform, was a driving force in shaping the intellectual landscape of the region. The need for a new form of theater that could reflect the changing social and political environment became increasingly urgent. This is where Abdulla Avloni's vision for the future of Uzbek theater began to take shape.

Avloni understood that theater could play a crucial role in the modernization of Uzbek society. He envisioned a theater that would not only entertain but also educate and inspire the people. Avloni's philosophy of theater was deeply intertwined with his broader educational and cultural reforms. He believed that the theater should serve as a tool for social change, reflecting the

evolving aspirations of the Uzbek people while also promoting modern, progressive values. Avloni also recognized the need to move beyond the constraints of traditional theater and incorporate more innovative and progressive ideas. He was influenced by both Western theater traditions and the vibrant theater cultures of the Russian Empire, which had begun to make inroads in Central Asia. As a result, Avloni sought to create a space where the classics of world literature could be staged alongside new, locally relevant works that addressed the pressing issues of the time.

In the early 20th century, Avloni established the "Turon" theater in Tashkent. This theater became a hub for creative expression and a powerful vehicle for promoting the ideals of the Jadidist movement. The name "Turon" was symbolic, representing the rich cultural heritage of the region and evoking a sense of national pride and identity. The theater's performances were a blend of traditional Uzbek storytelling with Western-style dramatic techniques, marking a significant departure from earlier theatrical forms. The "Turon" theater became a platform for a new generation of Uzbek actors, playwrights, and directors who were eager to break away from the traditional, often religiously influenced performances. Under Avloni's guidance, the theater staged plays that addressed social issues, national identity, and the need for modernization. Avloni also encouraged the creation of original plays by local writers, fostering a new wave of Uzbek dramaturgy.

The "Turon" theater's influence extended far beyond its immediate performances. By integrating progressive ideas into the fabric of Uzbek theatrical culture, the theater played an essential role in shaping public opinion and advancing the cause of social reform. The theater's performances attracted intellectuals, students, and artists, creating a vibrant space for dialogue on issues of national identity, education, and social change.

### **Conclusion**

Abdulla Avloni's establishment of the "Turon" theater was a pivotal moment in the development of Uzbek theater. Through his vision and leadership, Avloni transformed the theater into a space for cultural renewal, intellectual exchange, and social reform. His contributions helped modernize the theatrical landscape of Uzbekistan, laying the foundation for future generations of artists and intellectuals. Avloni's legacy in theater is a testament to his broader vision for a progressive, enlightened Uzbekistan, where the arts and education played a central role in the nation's cultural and intellectual awakening.

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