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The Musical - Educational Concept of the Jadidist Movement: Pedagogical Possibilities of Forming Artistic Thinking Abilities in Students

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Abstract

The following article deals with the musical-enlightenment conception of the Jadid movement of the early twentieth century from a pedagogical perspective. The approach to musical education in the works and reform activities of Jadid enlighteners as Abdulla Avloniy, Mahmudkhodja Behbudiy, Munavvar Qori Abdurashidkhanov, and others, is examined. The musical-aesthetic principles of Jadid pedagogy are presented as a pedagogical resource for cultivating artistic thinking among university students in the context of contemporary higher education. Moreover, Jadidism understood musical instruction not as a technical exercise but as a means of spiritual elevation and national identity formation — a perspective that may serve as a foundation for modern approaches to artistic thinking development. The study employs historical-pedagogical analysis, comparative methods, and pedagogical modelling. The conclusions provide a theoretical basis for improving music education methodology and integrating national pedagogical heritage into contemporary educational practice.

Keywords: *Jadidism, musical-enlightenment conception, artistic thinking, music education, pedagogical possibilities, national pedagogical heritage, aesthetic education, Abdulla Avloniy, enlightenment, modern technologies*.

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INTRODUCTION

The Jadid movement that took place in Central Asia at the beginning of the 20th century and it was not just a political reformist phenomenon. It manifested itself, first of all, as a profound pedagogical and educational movement: it sought to educate generations in a new spirit through new-style schools, textbooks, theater, and the press. For the Jadids, education was a means of awakening the nation, and art and music were the spiritual stronghold of this awakening.

From this perspective, the attitude of the Jadid enlighteners to music is of particular pedagogical interest. They understood music education in a way that was fundamentally different from the mechanical exercise of the traditional style as an important tool that aesthetically elevates the individual, serves to form a national identity, and carries out socio-moral education. This approach has not lost its significance in modern pedagogy, but on the contrary, is gaining a new meaning.

In modern higher education, in particular, in music, the problem of developing artistic thinking in students is becoming increasingly urgent. Practice shows that the traditional technical-performance approach cannot fully provide creative and analytical thinking in students. In such conditions, turning to the musical-educational experience of Jadidism pedagogy is of not only historical-scientific, but also practical-methodological significance.

The purpose of this study is to pedagogically analyze the musical-educational concept of the Jadidism movement and substantiate its potential for forming artistic thinking in students in modern conditions. The study was carried out in the spirit of the initiatives of President Sh. M. Mirziyoyev aimed at implementing the national cultural and educational heritage in modern educational practice [1].

LITERATURE REVIEW

Considerable scientific research has been carried out in the field of studying the Jadid movement and its pedagogical heritage. However, most of the existing works are devoted to the general educational reform, press, and literary activities of the Jadids, and their attitude to music education has rarely become a subject of separate scientific research. This fact determines the scientific novelty of this article.

In the textbooks of Abdulla Avloni, "The First Teacher" and "The Second Teacher" [2], music and poetry are considered an integral part of child education. Avloni considered musical classes to be the most effective way to form the moral and aesthetic world of a child. In his work "Turkish Gulistan or Morality" [3], a sense of beauty and musical sensitivity are described as important indicators of human maturity. These ideas are consistent with the modern theory of aesthetic education.

The dramaturgical and pedagogical activities of Mahmudkhoja Behbudi [4] are a vivid example of combining music with the performing arts. His drama "Padarkush" was one of the first professional attempts to use musical and artistic means for educational purposes. For Behbudi, theater and music were the most powerful tools for conveying this enlightenment to the masses.

Munavvar Qori Abdurashidkhanov's role in the organization of new method schools [5] also played an important role in the formation of a new approach to musical education. In the schools he founded, music lessons were not taught traditionally, based solely on learning by ear, but were supplemented with the basics of music theory. This demonstrates the Jadids' systematic and scientific approach to music education.

L. S. Vygotsky's research on the psychology of art [6] serves as an important theoretical basis for studying the nature of artistic thinking. Vygotsky interpreted artistic perception as the highest form of intellectual and emotional development of a person. This concept is fully consistent with Jadids' view of music as a means of personal development.

D. B. Kabalevsky's philosophy of music education [7] also served as an important methodological basis for

this study. Kabalevsky put forward the idea of turning a music lesson into a laboratory for creative thinking, and this approach has deep similarities with the concept of musical classes in the Jadid educational system.

The theoretical foundations of the harmonization of national pedagogical heritage and modern education are covered in detail in the studies of N. Yuldoshev [8]. In the domestic literature, the works of E. Yusupov [9] devoted to the contemporary significance of Jadid pedagogy also deserve special attention.

The following methods were used in the research: historical-pedagogical analysis (studying the works and activities of Jadid enlighteners), comparative method (comparing Jadid pedagogy and modern approaches to music education), content analysis (studying primary sources - textbooks, articles, dramatic works), and pedagogical modeling (developing a model for the development of modern artistic thinking based on Jadid principles).

DISCUSSION

Analyzing the attitude of the Jadid enlighteners to music education, it is possible to distinguish several specific principles in their pedagogical thinking. These principles are not only of historical interest but can also serve as practical guidelines for the development of artistic thinking in modern pedagogy. The first principle is the principle of educational integrity of music. For the Jadids, a music lesson was never a separate technical exercise. In his textbooks, Avloni presented music, poetry, and moral education as a whole system. This approach is directly consistent with modern integrative educational concepts: in order to achieve the development of artistic thinking, it is necessary to place the music lesson in a broad cultural and moral context. The second principle is artistic perfection through the realization of national identity. Behbudiy and other Jadids closely linked music education with national traditions, history, and literature. For them, this was not only a methodological, but also a national pedagogical position: a child, studying the musical heritage of his nation, discovers not only musical knowledge, but also his identity. Modern research also shows that education based on the national musical heritage leads to a deeper formation of artistic thinking in students.

The third principle is the principle of active creative participation. In the new-method schools of the Jadids, students not only learned ready-made melodies, but were also involved in creative activity - writing poetry, composing music, creating stage performances. This approach is fully consistent with modern constructivist pedagogy: artistic thinking is formed not in the process of passive perception, but in active creative work.

The fourth principle is the need to create an aesthetic environment. The Jadids paid great attention to conducting music lessons in a comfortable and inspiring environment. For them, the classroom was not just a place where lessons were held, but also a place where artistic thinking was formed. Modern pedagogical psychology also confirms that the aesthetic quality of the learning environment directly affects the development of artistic thinking in students.

The fifth principle is individual development through collective creativity. The Jadid theater and music community has shown that individual artistic thinking develops more effectively through collective creative processes, such as theater productions, choir performances, and musical evenings. This principle is fully consistent with the collaborative learning technologies used in modern education.

Based on these principles, a pedagogical model is proposed for the development of artistic thinking in students in modern higher education, based on the Jadid heritage. The model consists of three main components: a content component (organically incorporating the musical and educational heritage of Jadid into the content of modern music education), an activity component (interactive and creative forms of education based on Jadid principles), and an outcome component (a system of comprehensive criteria for assessing the development of artistic thinking). Several innovations are proposed within the content component. First, the introduction of the musical and cultural environment of the Jadid era as a separate topic in music history courses. Second, the establishment of a bridge between music theory and poetry using examples of music composed for Avloni's poetic works. Third, the organization of practical classes that teach the unity of music and dramaturgy using Behbudiy's dramaturgy.

RESULTS

The proposed pedagogical model was tested on students of the “music education” department of Bukhara State University. The following results were recorded during the testing process. The first important result is that in classes based on the principles of Jadid music education, students' analytical attitude towards musical works has significantly developed. If in traditional classes students evaluated music more based on “like or dislike”, then in the conditions of the new approach they acquired the skills to consider the work in a historical and cultural context, to understand its national identity and to justify its aesthetic value.

The second result is the observed increase in creative activity. As in the Jadid tradition, directing students not only to perform ready-made works, but also to perform creative tasks themselves - in particular, composing melodies to Avloni's poems, creating small musical performances in the tradition of Jadid theater - has sharply increased their artistic initiative.

The third result is a qualitative change in the attitude towards the national musical heritage. At the beginning of the study, most students perceived the music of the Jadid period as “outdated” and “incompatible with modern education”, but during the training, their point of view changed radically. Students began to see this heritage as a living source for modern artistic thinking. The fourth result is the comprehensive development of artistic thinking. It was observed that the three dimensions of artistic thinking — perceptive (deep perception of musical works), analytical (analysis and evaluation of them), and creative (expression of one’s own musical ideas) — developed in parallel in the conditions of education based on Jadid principles. This indicates the integrity and effectiveness of the proposed model.

CONCLUSION

This study has shown that the musical-educational concept of the Jadid movement is a relevant and valuable resource for modern pedagogy in several respects. First, the Jadids were the forerunners of modern integrative educational approaches, interpreting music education as a means of holistic development of the individual. Their experience confirms that the potential of music education in the development of artistic thinking is revealed not only within the limits of technical skills, but also in a broad cultural-aesthetic context.

Second, the use of national pedagogical heritage in modern education not only ensures cultural continuity but also contributes to the development of students' sense of identity, a conscious attitude towards the national musical heritage, and artistic thinking on national grounds.

Third, the proposed pedagogical model allows for the organic integration of modern educational technologies - interactive teaching, project method, collaborative creativity - based on Jadid principles. This makes this model an effective example of the synthesis of tradition and modernity.

The following are identified as areas of further research: the development of differentiated educational models based on Jadid principles for students of different ages; the creation of a methodology for combining modern digital technologies with the musical and educational heritage of Jadid; and the verification of the effectiveness of this approach through long-term observations. In conclusion, the musical and educational heritage of the Jadid movement is not a relic of a bygone era, but a pedagogical wealth that has not yet been fully discovered in finding answers to the problems facing modern education. The application of this wealth to modern educational practice serves as an important factor in the formation of not only musical skills in students, but also a holistic artistic thinking.

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