

A DEVOTED SON OF THE NATION: KHODJI MUIN SHUKRULLO

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ABSTRACT

The article gives an idea of the life and work of devoted son of the Uzbek people, the educator, publicist and playwright Khoji Muin Shukrullo. There is an opinion on the content and essence of his plays reflecting the problems of the period in his works, his activities towards achieving national independence, raising the spirituality of the nation, the organization of schools, his efforts to deeply educate young people on religious and secular knowledge. Also, the importance of the attitude of Khoji Muin Shukrullo to the issue of women, the fact that for the first time in his plays he brought women to the level of the main image, the problems raised in his works are still relevant today.

KEYWORDS: *Makhmudkhoja Bekhbudy, Khoji Muin Shukrullo, Enlightenment, Spirituality, Djadid, National History, The Old School-The New School, Women-Girls, Problems Of The Time, The Play.*

INTRODUCTION

Khodji Muin Shukrullo was born on March 19, 1883 in the Ruhabad mahalla of Samarkand. At the age of 7 his mother died and at the age of 12 his father died. Thereafter he was brought up by his grandfather Mirsaid Muhammadsharif. Having received his education in the old school, he studied under the famous poet Vasli Samarkandi.

Khoji Muin was fluent in Arabic, Persian, Turkish, Azerbaijan, and Russian. In 1900, he met Mahmudkhoja Bekhbudy, whose pupil he remained until his death. In 1903, he opened a new methodic school in mahalla Khodja Nisbatdor in Samarkand, and in 1908 published a textbook for this school under the title “Rakhnamoi savod” (“Guide to knowledge”). Since 1913, he began to work in the newspaper “Samarkand” and magazine “Oina” (“Mirror”), which he organized and published together with Bekhbudy. Khodji Muin compiled several textbooks and manuals. In his own words, he devoted himself wholeheartedly to “saving the nation from the hotbed of ignorance”. Khodji Muin, carried out his creative activity under the pseudonyms “Nakhif” (“Indolent”), “Mehri”, also created significant works in the genres of drama, comedy.

In 1938, January 24, was accused of “carrying out anti-Soviet propaganda, as a member of a rebel group led by Said Efendi Fazliddinov”¹, exiled for 10 years in Siberia, the great educator died in Solikamsk, Perm region of the Russian Federation July 21, 1942.

It is known that in the early twentieth century Jadid educators comprehensively elaborated the foundations of national development in Turkestan. The very analysis of the feedback from a

group of scholars and young researchers in this regard requires a separate study. However, Jadid scholars come to a unanimous opinion on this issue: the Jadid enlighteners developed an entirely new basis for national development.

So what was the uniqueness of Jadidism? First of all, their intellect was phenomenally highly developed; they possessed a certain knowledge of both Eastern and Western culture. Almost all of them received higher religious education, read and re-read the poetry and philosophical treatises of Navoi, Jami, Fuzuli, created in the Middle Ages, enriched their knowledge with the achievements of both Eastern and Western culture. This circumstance determined the philosophical outlook of the Jadids, which was reflected in their activities in the area of educational reforms, and education in general. The Jadids not only theoretically justified such a reform, but in practice they tirelessly attempted to enlighten: they opened new schools, libraries, reading rooms, published textbooks, newspapers, organized the first theater, it was an innovation unheard of and unprecedented for the population, which had enormous power and revolutionized the minds of people.

The formation of Khodji Muin, an intellectual of the period, as a Jadid enlightener and dramatist is directly related to the influence of Mahmudkhodja Bekhbudy and Abdurauf Fitrat. In 1914, when Bekhbudy went on his travels, the temporary position of editor of his beloved “Oina” was given to Mr. Khodji Muin². Consequently, Khodji Muin earned Bekhbudy’s trust in terms of thinking, outlook, and creativity. Being close to Bekhbudy improved in terms of thinking and pen (writing). Khodji Muin mastered the secrets of creativity very early. Most importantly, he realized the general ideas and directions of Jadidism as early as 1900.

In 1911, Khodji Muin translated Abdurauf Fitrat’s play “Munozara” (“Dispute”) from Persian into Uzbek and published it in “Gazeta Turkestanskoy oblasti” (“Turkestan region newspaper”). And this was the first reported by Bekhbudy: “...This work (“Dispute”) was translated into the Turkic language by our countryman Khodji Muin efendi and published in the same newspaper”³.

Fitrat’s views as a playwright and his style of socio-educational character were also reflected in Khodji Muin’s dramaturgy. The reason for this is that Khodji Muin translated Fitrat's "Dispute" not simply, but one might say, at a high level, adapting it for the stage⁴. Khodji Muin preserved the main content of the “Dispute”, but reduced long extracts taken from the Quran and Khadiths. But this case did not harm the content of the play. In our opinion, under the influence of Mahmudkhodja Bekhbudy and Abdurauf Fitrat Khodji Muin was well aware of social ills as well as problems of his time. Along with his teachers, he took up the description of bright times in the history of the nation and the problems of his time. For example, in an article published in the 10th issue of “Oina” magazine on February 28, 1915, the writer wrote: “Today, in Turkestan, it has been ten years since the influence of tajaddud (renewal) and intibokh (revival) began to be seen, and that in this respect the print media, although a number of books for reading and schools, newspapers and magazines began to appear, but not a single discussion and statement about our national history was made in any of the print media”⁵. Thus, Khodji Muin considers the period after 1900, when the Jadid movement began in Turkestan, as a period of “Renewal and Revival” and indicates that he did not disregard all the Jadid works that were created during this period.

Khodji Muin was one of the first to raise the issue of “National History”, which had received little attention in the Jadid press. Along with the Jadid enlighteners, he also viewed national

history as a mirror that reflected the social problems of the era. Khodji Muin puts forward the idea that in order to understand the social problems of his time one should pay attention to the following issues in the study of national history:

1. "It is known from books on the history of Islam that our former great-grandfathers entered the Islamic religion with zeal during the Khijra period. If so, did our great-grandfathers of those times become Muslims under the oppression or efforts of the Arabs?, or by their own volition and intention? And who ruled them?
2. What religion did the people of Turkestan follow before accepting Islam? What were the precepts and essence of previous religions? What were the traditions and customs of the time?
3. Do Muslims of today have some customs and habits of Turkestan people left over from the time of ignorance?
4. What language did Turkestan people speak before the advent of Islam? What language was common for them? What was the state of literature? And what was the level of their culture?
5. To what nation did the Turkestan people before Islam belong sexually?
6. Are all muslims in present-day Turkestan isturkic?
7. What was the reason for the former Turkic emperor Amir Temur's victorious and conquering greatness? And what was the reason for the decline (degradation) of power?
8. What was the mood of science, enlightenment (education) and literature in the time of Amir Temur?
9. What works should be read in order to make proper use of Turkic history?"⁶.

Such a viewpoint was a blow to those who, in their fanaticism, tried to keep the social life of Turkestan in an ignorant state at the beginning of the twentieth century. A broad popular response to the issues raised could have served to further the people's desire for independence and unity, to change the way of thinking in a positive direction. Given this aspect, the writer raises such serious questions.

Mahmudkhoja Bekhbudy's play "Padarkush" ("The father killer") is recognized by experts on its genre and content as the first example of Jadid dramaturgy. Published with great difficulty and staged on the stage, this play became the basis for the birth of national drama in Uzbek literature.

Khodji Muin praised Bekhbudy's play "The father killer" in press, and he soon began to write stage works himself. Following Bekhbudy, "the playwright who created a large number of stage works of high level on the most topical issues in the whole Turkestan region"⁷. Khodji Muin writes about it in his diary: "Bekhbudy's play "The father killer", played on the stage in 1914, left a strong impression on me. After that I, neatly putting my poetic work in a corner, got keen on the idea of covering stage literature. Having started, together with Nusratulloh Kudratulloh Og'li, I published a play "To'y" ("The Wedding") in 1914. Miyon Buzruk Salikhov in his book "Some Considerations on Theatrical Literature" pointed to Nusratullokh Kudratullokh O'gli as the author of the play "The Wedding". Sh.Rizaev touched at length on this issue in his monograph "The Drama of Jadid" and stated that the information presented on the cover of the first edition of the play and in the 7th issue of "Oina" of 1914 requires that Khodji Muin be noted as the first author of this play, thus he brought clarity to this issue"⁸.

In addition, Khodji Muin in the section “My Unprinted Works” of the manuscript version of the work “Creative Biography” informs about the existence of: “Critical Letters”. Two long letters written by Miyon Buzruk Salikhov, printed in 1935, which indicate some errors in his work “Materials for the History of Uzbek Theater”. In our opinion, one of these letters is related to the author of the play “The Wedding”, who may have expressed disagreement with the above opinion of Miyon Buzruk Salikhov.

After the play “The Wedding”, written in co-authorship with Nusratullah Kudratilla O'gli, there were the plays “Ko'knori” (“Addict”), “Eski maktab, yangi maktab” (“Old School, New School”), “Mazluma xotun” (“Enslaved Wife”).

First of all, it should be noted that, along with the Jadid authors, Khodji Muin's plays are also somewhat primitive, although they describe the social vices and problems of their period. “The Wedding” is “a theatrical work in 4 acts and 4 sketches, taken from the life of Turkestan”. Sixteen characters take part in it. There is such clarity in the presentation of the stage props that one can form a vivid idea of the habits of the period.

On the writing of the play “The old school - the new school” Khodji Muin writes: “Before the October Revolution, the new important problem with regard to Jadism was the rapid popularization of the new schools and the enlightenment of the people as quickly as possible. This was hindered by a whole bunch of popularly, treacherously deceived by a few fanatical mullahs. That is why at the end of 1915 I wrote a three-act play “The old school - the new school” on this subject and printed it in January 1916”. Fifteen people take part in it, and it is devoted to the propaganda of the advantages of the Jadid schools.

“After studying the sordid life of drug addicts, in this chapter, I wrote a one-act play on a humorous theme – “Addict”, which I then published in 1916. ⁹The “Addict” – “One-act satire from the life of Turkestanis” will be performed by 6 people, it will expose the consequences of the social evil - drug addiction.

“Having more than one wife and oppressing them immeasurably in those days-formed a reliving and abominable picture in family life. Also, Grandfather Mirsaid's life together with two wives aroused my feelings of hatred when I was young. So in 1916 I wrote a four-act play, The Enslaved Wife, and had it printed in thousands of copies. My other works were printed in print runs of two thousand copies”.¹⁰ This work is a tragedy involving nine people, and raises the issue of bigamy, a bad flaw in society not only of that time, but of the present.

M. Salikhov writes: “... Khodji Muin-Mehri - along with the fact that he is a close follower and disciple mainly of Bekhbudy, is also an educated man in accordance with his time, who was educated in madrasa. In his literary life he is influenced by Bekhbudy and belongs to his group. He is a man known for his poems, educational articles, and publishing services. You could say that at that time, before the February Revolution, he was the one who wrote a great many plays”.¹¹

Khodji Muin, in his biography, which he wrote by hand, lists 11 works in “My Printed Works” and 19 works in “My Unprinted Works”.

Printed works		Year of printing
1.	The Enslaved Wife. A 4 act tragedy.	1916y.
2.	Old school, new school. Act 3.	1916y.
3.	Addict. One-act satire.	1916y.
4.	The Wedding. Act 4 (with Nusratullo).	1914y.
5.	Literary booklet. Collected poems	1914 y.
6.	Guide to knowledge. The Tajik alphabet.	1908 y.
7.	Dispute. Translation from the works of Fitrat.	1913 y.
8.	The Dogmas of Islam. Translation from Uzbek.	1910 y.
9.	Teacher. The Uzbek alphabet.	1925 y.
10.	Guide for illiterate. Tajik alphabet.	1925 y.
11.	The roots go deep. (Translation from the novel "Deep Veins" by Alimjan Ibragimov)	1934 y.
Unprinted works		
1.	Victims of the Enlightenment. 5 act play.	
2.	Victims of womanizing (play).	Copy lost
3.	The rich man and the servant (play).	lost
4.	The Judge and the Mentor (play).	partially lost
5.	Collected poems - a collection of more than one thousand four hundred couplets in the Tajik and Uzbek languages, printed and unpublished in newspapers and magazines (chronologically critical and jadid)	
6.	A collection of old poems and some new ones.	lost
7.	Preparations for marriage (polygamy).	Unfinished.
8.	Words Synonyms. Arabic, Persian, Turkish and Uzbek dictionary	Unfinished.
9.	Uninvited guest	Unfinished Story (lost)
10.	Xulosai qovondoni forsi	Translation from Turkish

In addition, this list includes critical letters, creative translations, a collection of poems, articles, translations, materials and memoirs dedicated to Bekhbudy.

If you pay attention, the speech of the characters in Khodji Muin's dramas is simple, peculiar, and there is a strong desire to describe their spiritual outlook. There is no pretense and artificiality in the real process. Varied in terms of genre: play, comedy and tragedy. Khodji Muin's play righting activity has its own specific aspects. In his dramas the writer paid special attention to the interpretation of social vices and problems. In this respect he was in solidarity with his fellow jadids. He learned the secrets of drama from Mahmudkhodja Bekhbudy and Abdurauf Fitrat. He continued their views in this field, enriching them thematically and genre-wise.

Khodji Muin's skill as a playwright is characterized by several aspects. In his choice of subject matter, he takes the most important problems for his period. In his stage works, reality was taken directly from life itself. Descriptiveness is strong in the dramaturgy of the writer. Each detail presented certainly fulfills its function. Fully creates the character of the characters. One can

understand from his words what kind of character he possesses. The images speak their own “language”, there is no monotony in them. The writer deeply examines social life and the qualities of people.

Khodji Muin Shukrullo, a devoted son of the nation, educator and versatile creative personality, was a hardworking man worthy of being remembered by generations. His deeds that he carried out for the sake of the nation's perspective and stage work are also worthy of respect and honor even today.

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