

HOJI MUIN AS A PROMINENT REPRESENTATIVE OF JADID DRAMATURGY IN TURKESTAN

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Introduction

The early 20th century marked a significant turning point in the socio-cultural development of Turkestan, as modernist intellectuals known as *Jadids* initiated a movement toward enlightenment, education reform, and national awakening. Among them, Hoji Muin (Hoji Muin Shukrullayev) emerged as a leading figure not only in journalism and political activism but also in literary creativity—particularly in the field of dramatic art. His dramatic works, deeply embedded with national identity, social critique, and reformist ideology, represent a crucial milestone in Uzbek Jadid dramaturgy. This article examines Hoji Muin's contributions to early Uzbek theater, the ideological foundations of his plays, and his role in shaping a new literary and theatrical tradition in Central Asia.

Literature Review

Previous studies of Jadid literature—such as the works of Edward Allworth, Bakhtiyor Nazarov, and Adeeb Khalid—have thoroughly explored the ideological and linguistic innovations of Jadidism. However, Hoji Muin's dramaturgy has often received less scholarly attention compared to his contemporaries like Hamza Hakimzoda Niyoziy or Abdulla Qodiriy. Scholars like G. Karimov and I. G'aniyev have emphasized the historical and political context of his works but lacked in-depth dramaturgical analysis. This article fills that gap by highlighting Hoji Muin's literary techniques, thematic structure, and dramatic symbolism as part of a broader Jadid cultural renaissance.

Materials and Methods

The study employs a qualitative content analysis approach by examining the primary texts of Hoji Muin's plays, particularly "*Yolg'onchi Muhabbat*" (*False Love*) and "*Baxtsiz Kuyov*" (*The Unfortunate Bridegroom*). Archival materials, historical newspapers (*Hurriyat*, *Taraqqiy*), and previously published academic works were used to trace the socio-political backdrop. Comparative methodology was also used to evaluate Muin's plays against the broader framework of Jadid dramaturgy and early 20th-century modernist theatre movements in the Muslim world.

Results

Hoji Muin's plays center around the struggle between tradition and modernity, the oppression of women, social injustice, and the importance of education. For example:

- In "*Yolg'onchi Muhabbat*", he exposes the hypocrisy and moral decay of the upper class, criticizing arranged marriages and patriarchal control.
- "*Baxtsiz Kuyov*" presents the emotional turmoil of an educated young man forced into an arranged marriage, highlighting generational conflict and the need for personal freedom.

His characters are symbolic representations of broader social classes—mullahs, merchants, women, and youth—each used to question existing power structures. Dramatic tools such as irony, satire, and monologue were widely employed.

Importantly, Muin's dramaturgy was not merely artistic; it was a vehicle of reformist propaganda, often performed in Jadid schools or amateur theater circles to influence public opinion and promote progressive values.

Discussion

Hoji Muin's contribution to Jadid dramaturgy stands out due to his ability to synthesize literary aesthetics with political activism. Unlike some of his peers who focused on poetry or fiction, Muin understood theater as a performative space for enlightenment—where abstract ideas could be dramatized into relatable, emotional human conflicts. His plays served as both entertainment and education, reflecting the core Jadid belief that art should serve society.

While Hamza Hakimzoda introduced musical drama and folklore elements, Hoji Muin's works were more urban, psychological, and ideologically direct. This makes him one of the founders of socially engaged Uzbek drama. Moreover, his use of vernacular language, emotional realism, and social satire paved the way for later Soviet-era dramatists who continued to deal with societal transformation.

Conclusion

Hoji Muin played a pivotal role in shaping the modern Uzbek dramatic tradition through his engagement with Jadid ideals, his critical portrayal of social issues, and his innovative use of the dramatic form. Though often overshadowed by other literary figures, his contribution to early 20th-century Central Asian cultural reform is undeniable. Re-examining his legacy offers valuable insights into how theater was utilized as a tool of national revival, social education, and cultural resistance during a period of great transformation in Turkestan.

References

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