



## THE IMAGE OF WOMEN IN THE DRAMAS OF UZBEK ENLIGHTENERS

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### ABSTRACT

The article discusses the activities of the Jadid enlighteners of the nation, who worked extensively in the early twentieth century, the issues raised in their works, including women's issues. The images of women in the dramas of the period creators Mahmudhoja Behbudi, Abdulla Badri, Hamza Hakimzoda Niyazi, Haji Muin Shukrullo are analyzed from the point of view of the period. Attention is also drawn to the attitude to the issue of women, the fact that for the first time in his poems women were brought to the level of the main image, some of the issues raised in his works are still relevant today.

### KEYWORDS

Drama, theater, enlightenment, spirituality, women, social activism, devotion.

### INTRODUCTION

Currently, the attitude towards women in Uzbekistan has risen to the level of state policy. There are several reasons for this. First, women are the most active social stratum of society, their activities play an important role in public life; secondly, women play a

key role in the development of the spirituality of society and the upbringing of a harmoniously developed generation; thirdly, as a result of the increased social activity of women, the process of building democratic values in the development of society is at the level of need. Moreover, in the



current context of globalization, it is no coincidence that the cultural level of any society is also determined by the spiritual image of women.

The roots of the socio-spiritual activism of Uzbek women go back to the Jadid period (the first quarter of the twentieth century). Because the Jadid enlighteners were the first to put on the agenda the problems of awakening women from their slumber, giving them modern knowledge, defining their place in social development, raising their spiritual and cultural consciousness and increasing their role in education. The protection of women's rights, gender issues and fair treatment of women, as well as the prevention of discrimination against women, which have become a topical issue in our time, were first described by Jadid figures in Uzbek sociology. They were probably small in appearance, but - created a whole new culture. He was able to make a small difference in the minds of people compared to women, as his works reflect on the importance of women in the development of society.

### THE MAIN FINDINGS AND RESULTS

The main part of Abdurauf Fitrat's book on family is devoted to the woman, how to respect her and how to treat her. In that book, "Should Girls Read?" There is also a band called According to the author, the intellectual condition of a person, the education he receives depends in many respects on women, mothers. He writes that a man is busy finding food and drink for a living, and a woman has to be more educated than a man because she is mainly involved with children.

First of all, it should be noted that during the activities of the Enlightenment - Jadids (mainly in 1901-1918), the Uzbek, ie the women of the Turkestan people were not so critical of literacy. Former Soviet studies portrayed Uzbek women of this period, and Turkestan women in general, as illiterate and unconscious. In fact, Uzbek women in the early twentieth century were uniquely enlightened. They were aware not only of the Islamic sciences but also of the classical

literature of the East, and were responsible for the literacy of their children. Therefore, it is not surprising that our people have a strong desire for science and mature intellectuals. In general, if literacy is defined by literacy or literacy, we cannot say that the literacy rate of Turkestan women in the Jadid period was low. However, Turkestan women at that time lacked one thing - social activism. Although they were active in enlightenment life, they were not allowed to approach socio-political activities. Turkestan women, who once appeared in the symbols of Tomaris, Bibikhanim, Nodira and Kurbanjon dodho, were completely excluded from socio-political life in the early twentieth century. This, of course, is determined by the lifestyle of the time. A person who is not socially active cannot be accused of illiteracy or unconsciousness. Realizing this, the Jadid artists paid great attention to the transformation of Turkestan women into socially active people who meet the requirements of the times as one of their main goals.

The first national poem was written by Boybocha in Mahmudkhoja Behbudi's "Padarkush", Rahima in Abdulla Qodiri's "Bakhtsiz kuyov", Tursunoy and Tutioy in Abdulla Badri's "Juvonmarg", Tansuqoy, Suyaroy and Karomatoy in Hoji Muin's "Mazluma Khotin". described in the following direction: first, socially inactive women. This category of women is described as women who have delegated their will and rights to the social environment, primarily to their spouse. They see their whole life, their happiness in family life. They cannot win the heart for the sake of honor and pride. For example, the images of Rahima (Bakhtsiz kuyov "Unhappy Groom"), Tursunoy ("Juvonmarg"). For them, family is sacred, but they are not illiterate. Take the image of Rahima in Abdullah Qadiri's drama The Unhappy Groom. She marries Salih at the age of 16, but when her husband Salih, who is in debt due to the wedding, commits suicide, Rahima also commits suicide. It is a rebellion, and Rahima shows her devotion to her husband in this way. Rahima is a loyal woman, but she is not a social activist, the era required social activism, political consciousness.



The second is to portray the image of women who have begun to become socially active. This category of images is depicted in the spirit of rebellion against the iron laws of social order. In this regard, the image of Tutioy in Abdullah Badri's 1915 drama "Juvonmarg" is particularly noteworthy. The sixteen-year-old girl confronts her father, Toshfolat, because he wants to marry a foolish Akrom contour like himself. In general, Totioy is a unique character in Uzbek modern drama. Unlike her peers, she is a socially active woman, thinking modern. Here is what his mother says to Tursunoy, a symbol of the woman of the East: "No mother! I will find a way anyway. But I would never agree to be a wife to Akrom Contour. If my father wants, let him kill me. Let him bury me alive, but I will not break my word. Let him do what he can. I will not be a slave to that wicked man like Akrom for the rest of my life ... " This is the thinking of a 16-year-old girl, and it shows the level of a socially active Uzbek woman in the early twentieth century.

In Hamza Hakimzoda Niyazi's drama (Zaharli hayot yoxud ish qurbonlari "Poisonous Life or Victims of Work") (1915) we see the image of Maryam Khanum, who was able to speak openly against social order and evil. Now, in Jadid dramas, the image of women who have embraced European culture and are fighting for their freedom is beginning to emerge.

Maryamkhan says that if the dream dies, the nation and humanity will not die. He considers it his duty to strive for the development of the nation, to care for the future of the nation. But he, too, chooses death as his only remedy because he is helpless in the torment of ignorance, and drinks poison. Haji Muin Shukrullo writes about the poem "Mazluma Khotun": "My grandfather Mirsaid's marriage to two wives also aroused hatred in my youth. Consequently, in 1916, I wrote a four-act poem, The Oppressed Woman, on that important subject, and published only a thousand. In addition, my works were published in two thousand copies." [1] This work is a tragedy, in which 9 people take part, and the issue of polygamy is written, which was a vicious circle of society not only at that time, but also today.

The playwright: "This play is not only in Uzbekistan. It has been played all over Turkestan for 11 years. [2]" From the title of the work, it is clear that it is about a "woman who was oppressed." There are three female characters in the tragedy. They are: Tansukoy is Uzakboy's wife, "soft-natured, in her 30s." Karomatoy is his mother, in her 60s. Suyaroy – "The girl who will date Tansukoy at the age of 18".

From the comments written by the critic of the time G.Andreev[3], it is clear that the poem "Mazluma Khotun" was very impressive: "Indigenous people are not limited to pointing out the flaws in the lives of local men in the community. They were already trying to help, focusing on the plight of the women. For example, Samarkand People's Artist Hoji Muin Shukrullaev recently wrote a brilliant drama "Mazluma Khotun" about the life of local women in Turkestan.

Haji Muin wrote in the preface of the drama: "I dedicate it to my unfortunate sisters from Turkestan."

For the first time in this drama, he portrayed the "inner" life of another man, which was considered inviolable, and showed the true reality of the local people's issue of polygamy. For the first time there was a voice that said that the woman in the "inner" was not created just to satisfy her lust, she was not only a servant of the man, they were also human beings like everyone else. With this idea, Shukrullaev seeks to awaken in the hearts of local women by depicting "inner" life.

Probably due to the fact that this poem is a topical issue for other nations, the famous Russian archaeologist VV Vyatkin in 1916 translated Haji Muin Shukrullo's poem "Mazluma Khotun" ("The Oppressed Woman") into Russian [4].

Miyon Buzruk Salihov, the first researcher of the Uzbek theater, wrote in his book "Materials for the history of the Uzbek theater" about Haji Muin's poem "Mazluma Khotun" ("The Oppressed Woman"): Probably due to the expansion of experience and



knowledge, “Mazluma Khotun” (“The Oppressed Woman”) is written in a bold way among the Uzbek poems published before 1916 [5].

In Haji Muin’s “Mazluma Khotun” psalm, the image of Uzokboy reveals flaws in the image of some people who were under the pressure of ignorance. It is known that when Uzokboy gained a little wealth, he wanted to get a second wife. Eshan Bobo agrees with him. In Haji Muin’s work, he describes the negative aspects of the behavior of “Uzokboy” and “Eshan bobo” as a consequence of ignorance. Their greed for wealth, their lack of enlightenment, their ignorance, and their ignorance are evident in their every move.

The writer views enlightenment as a key factor in overcoming such vices, and expresses this idea through the image of the Teacher. The teacher is the epitome of enlightenment jadid. We see in it an interpretation of the author’s enlightened views. The play shows that “ignorance” is the way to lead oneself and others to crisis, while “enlightenment is the way to lead others to enlightenment and happiness”. In the words of the teacher: “Women have the same rights as we do,” it is clear that the Jadids have a secular approach to the problem of women, fighting for their rights and freedoms.

Haji Muin was one of the first to introduce women to drama as the main character. Mazluma Khotun (“The Oppressed Woman”) depicts the tragic fate of women of that time through the images of Tansukoy, Suyaroy and Karomatoy. All three women are “gentle by nature, able to lead their husbands”. These qualities of theirs are abused by the lazy people of the time. What is important is that these women gradually become more self-aware. The main character Tansuqoy burns with grief, gets sick and dies. This is not a weakness, but a victory. The mourning death of Tansuqoy is a symbol of the rebellion of the women of the East against ignorance and injustice. He does not forget loyalty even in the face of death. “It’s especially important that these images reflect a strong rebellion,” he said.

It should be noted that Haji Muin's views on women as a Jadid figure are expressed in the language of another protagonist, the enlightened Jadid Muallim: “No one has the right to insult women unjustly, women are human beings like us, human beings like us. They are not dumb animals if we use them as we please. However, it is not permissible to oppress animals according to the Shari’ah. The Prophet (peace and blessings of Allaah be upon him) said to his Companions: “The best of you are those who treat their wives well.”.

Proponents of the novelty, including Haji Muin, have taken a moderate stance on the issue of polygamy, arguing that the issue should be addressed in the light of religious judgment and real circumstances. Tansuqoy, Karomatoy and Suyaroy in the play “Mazluma Khotun” are typical representatives of Uzbek women of the first quarter of the XX century. Tansuqoy, Karomatoy and Suyaroy seem to be passive images. But their inability to defend their rights was based on the psyche of the Eastern women of the time and was an expression of a high inner culture. They don’t look people in the face, but that doesn’t mean they’re indifferent to the truth. Images have been created in order to combat the weakness of women’s social activity and to form a modern social consciousness in Turkestan women.

The dramas of Haji Muin incorporate the social realities of their time. Although not at a high artistic level, his poems have been played continuously for 11 years, translated into Russian and Hebrew.

## CONCLUSION

We can assume that the staging of works of Jadid dramaturgy is difficult, not artistically demanding. However, a number of Behbudi’s “Padarkush”, Avloni’s “Is it easy to be a lawyer?” (For example, at the Young Spectators Theater, the Abror Hidoyatov Theater, the Fergana Theater, the Abdulhamid Majidi Theater in Kattakurgan. Most importantly, such works depend on being well-directed and interpreted by



skilled, inquisitive actors).

The Resolution of the President of the Republic of Uzbekistan No. PP-5020 of March 5, 2021 and the tasks set out in it mean that the issues raised in the samples of modern literature have not lost their relevance for today.

“On measures to further improve the system of support for women, ensuring their active participation in public life”.

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