

**ILLUMINATION OF SOCIAL LIFE PROBLEMS IN THE DRAMAS OF HAJI MUIN  
(ON THE EXAMPLE OF THE DRAMA "POPPY")**

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**Annotation**

This article provides information about the drama "Poppy" by Haji Muin. The main purpose of the drama is to expose the evils of society, the vice of drug addiction, among the conditions that destroy human life. In their time, people who were mired in this swamp of drug addiction, their chaotic lives, and utopian dreams that pull society back are shown. Haji Muin described in his dramatic work that such uninteresting people are worms that have fallen into the roots of development.

**Keywords**

Haji Muin, drama, "Poppy", stage play, episode, role, society, slanderer, poppy

The dramatic themes of Haji Muin are the fight against the dark vices that are destroying society, and the causes and consequences of this are conveyed to the people in a more understandable way. The drama "Ko'knori" is fundamentally different from Haji Muin's other stage works. Because in it, the playwright does not depict a specific social or ideological stratum of society, but rather representatives of a social stratum that is indifferent to any reform and enlightenment movements, puts its own interests above everything else, and does not choose the side of either the Jadids, religious fanatics, or colonialists. In the work, the author openly and critically illuminates the life of the "poppy houses" that operated secretly at that time, and the lifestyle of socially disadvantaged individuals, such as drug dealers and vagabonds who spend their time there. By showing the environment in which moral decline, negligence and vices have taken root in society, he calls on the people to be vigilant and to the ideas of national awakening. Thus, the work "Ko'knori" is not only a work of art exposing domestic vices, but also acquires special significance as a practical expression of the ideas of spiritual reform put forward by the Jadids. Through this drama, Haji Muin not only makes the people laugh, but also condemns the disorderly, immoral, and essentially irreligious life of the poppy sellers and quails living among us. The author, using the example of a poppy farm in the initial version of the scene, tells about the disgusting vices that hinder the development of society and its harmful consequences.

"The poppy house is narrow and dark inside, with only one small door, and the ceiling and walls are black. In the middle is a hearth, around which are torn pieces of felt, and a quail cage is opened on the ceiling or wall."<sup>1</sup>

He approached the description of events in his dramatic works with such deep artistic thought that the reader is immediately absorbed by the very reality, the processes that took place are embodied before his eyes without words. This is evidence, first of all, that the playwright is a person with a strong imagination, a person with the ability to subtly perceive all the details of life. Having a deep understanding of social processes in society, he covered them with attention to the smallest details, which gave his works vitality and credibility. Thus, he was able to turn his stage

<sup>1</sup>Hoji Muin. Ko'knori O'zR FA Shi. Toshbosma. Asosiy fond. Inv 5443. –B. 1.

works into dramatic sources that have a deep content not only artistically, but also socio-historically.

In the one-act comedy “Ko’knori” the events develop mainly through the characters of Baba Sharaf, Shahmuso, and O’ktam.<sup>2</sup> In the one-act drama “Ko’knori”, which began with an ugly scene, he illuminated the socio-spiritual environment of his time through a deep artistic depiction, based on laughter and humor. Despite the short length of the work, the playwright revealed a number of important vices in society - people who were slaves to their own desires, given to life, and unable to go beyond their own interests, and the crisis aspects of life at that time. Most importantly, he exposed the spiritual crisis in society in the form of people who, although they called themselves Muslims, in practice distanced themselves from religious and moral principles, and manifested their faith only in appearance. Thus, through this drama, he put forward a socio-critical approach to the issue of enlightenment, faith, and human values. After the drama was performed on stage, the owners of opium dens and opium sellers were in a relatively dissatisfied mood, and stones began to be thrown at him. The author describes this situation as, "... as a result, the Samarkand poppies rioted and tried to attack me, but they could not stop me."<sup>3</sup> - said.

In his creative work, while exposing the evil of poppy cultivation, he showed that it is not the Jadids who are actually fighting against and destroying reforms and religious pillars, but rather that the root of this should be sought in places like poppy farms, which are misleading the people and selfishly operating in secret. Although he made the people laugh by showing them the daily life and spiritual world of poppy growers, on the other hand, by depicting their decline as individuals, he also aroused a feeling of pity and heartfelt sorrow for them. Their disgusting living conditions, lice-ridden heads, and the disorderly consumption of poppy in conditions arouse hatred in a person

“The literary scholar G. Andreyev, who wrote about the drama “Ko’knori”, admits that the drama reflects not only artistry and spiritual life, but also a strong historical classification. He writes that "in his wonderful play “Ko’knori”, the Samarkand people's figure Haji Muin Shukrullayev was the first to expose how the local people hid in a group in a place called "Poppy House" and got drunk on poppy."<sup>4</sup> – describes. In fact, he skillfully revealed the faces of those who did not understand the true purpose of the opportunities created by society, and used them not in the right direction - that is, for social development and spiritual upliftment, but for their own benefit and to expand harmful vices. Through the conversation scene between Baba Sharaf and Oktam, the author sharply criticizes the fact that the rich of that time, that is, those with economic opportunities, were not spending their funds properly, and that they were being directed to the development of unhealthy habits instead of the well-being of society. During the conversation, they develop a plan to expand the cultivation of “Ko’knori”, that is, to combine 37 existing poppy farms into an enlarged network. This situation is an artistic expression of the spiritual crisis in the socio-economic environment of that time, the irresponsibility of the rich, and the use of economic opportunities not for the development of society, but for the strengthening of vices. Through these images, Haji Muin exposed the economic and spiritual

<sup>2</sup> B.Qosimov. “Milliy uyg’onish”. T. Ma’naviyat. 2002y b-323 381

<sup>3</sup> Qarshiyeva.G. “Hoji Muin Shukrullo dramaturgiyasining g’oyaviy badiiy xususiyatlari” PhD darajasini olish uchun yozilgan dissertatsiyasi. B-88

<sup>4</sup> Andreyev G. «Protiv kuknara». //Turkestanskaya vedomosti. 1916 g. 17 sentyabr №202

imbalances that existed in society and put forward as an ideological center the true meaning of wealth that should serve the interests of man and society.

So, in this drama, he sharply criticized the spiritual decline, moral crisis, and social indifference in society. He deeply analyzed the essence of this situation by creating the image of people who have moved away from spiritual values, who cannot morally value themselves in their way of life, and who do more harm than good to society. Such individuals reflected in the drama are depicted as scoundrels who, continuing their corrupt way of life, strive to increase the number of like-minded "comrades". He depicted them as "rats" who erode the spiritual roots of society. The author highlighted various manifestations of these vices through four main characters. As a result, the drama gained great importance not only as a work of art, but also as a social analysis of the spiritual and moral state of society at that time. Later, in the 7th part of the "Tayaq" column, Haji Muin continues the ideas of the 1918 drama "Ko'knori". He satirically reflects the alleged creation of a society called "Poppy Union" in the dream of drug addicts described in the work. Muin, by illustrating their demands from the government through humorous stories, manages to show the logical conclusion of the ideological content of "Ko'knori" in a journalistic form. While in the drama, drug addicts only expressed a dream about a possible society, in the "Tayaq" column, this dream is depicted as being realized through social satire. The drug addicts held a meeting and made decisions, and the story ends with this content. "From this moment on, the Jadids who are persecuting us will be punished with the "samosud" punishment."<sup>5</sup>

In conclusion, the main goal of the dramatist is to highlight the activities of the Jadids who served the development of society, as well as to show the existence of negative factors that hindered social development, in particular, the existence of vices such as drug addiction. The work emphasizes the need for a society that is indifferent to innovation and progress to be aware of the processes taking place around it and to fight against these vices. Through this, the author puts forward the awakening of public consciousness and strengthening the sense of social responsibility as the main task of the drama.

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<sup>5</sup> Boturbek. "Tayoq" 7-qism "Mehnatkashlar tovushi". 1918-yil 23-dekabr