

Gulom Zafari Dramaturgy (1889-1938)

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Abstract: This article describes the creative path of the Uzbek theatrical artist, playwright, actor and poet Gulam Zafari. It is about the works of Gulam Zafari written for musical theaters.

Keywords: theatrical art, dramaturgy, musical drama, Uzbek theater, work, image, plot, character, hero, interpretation, performance.

Gulam Zafari is a great representative of the Uzbek theatrical art, actor, poet and playwright. He led research groups on traditional and modern Uzbek theater, collecting sources on musical heritage. From 1923 to 1924 he was chairman of the Arts Council of the Commissariat of Education, and from 1929 to 1931 he held a number of responsible positions, including deputy director of the Institute of Music and Choreography.

Gulam Zafari's work is not only an admirable heritage, but, first of all, the living life of the Uzbek theater, an integral part of the process of its birth, and the work "Halima" is not only the first Uzbek musical drama, At the same time, the Uzbek theater scene, the school of performance for performers who entered it in the twenties, the work of the theater named after Turan, which played an important role in the search for vitality in the interpretation of that time. Its author is Abdulla Avloni, Badriddin Alamov, Mannon, a member of the theater troupe of the Turon Society, who has served the theater not only with his plays, but also with a wide range of activities.

Gulam Zafari was a great scholar of Uzbek music, traditional theatrical heritage, folk life and customs. This knowledge, combined with M. Uyghur's research, played an important role in the struggle for survival on stage.

Although Ghulam Zafari began his rehearsals for the drama before the October coup, their staging intensified. From 1918 to 1919, Ghulam Zafari became famous as the author of small musical plays. One by one, these works began to be staged on amateur and professional stages. Here are just a few facts from 1919: on May 20 (Monday) on the stage of "Turon" by amateurs of the school "Namuna" will be staged "Bad student" performance ("Ishtirokiyun" newspaper, June 6, 1919), On Friday, June 13, the participants of the circle under the auspices of the Turon will stage a two-act musical drama "Barrier" at the Colosseum (now the State Exchange), ("Ishtirokiyun" newspaper, June 13, 1919), On Tuesday, August 16, the one-act musical drama "Spring" will be staged on the stage of the historical "Rohat Bogcha" in Tashkent ("Ishtirokiyun" newspaper, September 4, 1919).

At the same time, the Turan State Troupe began staging his plays. The theaters of the time, especially "Turan" and the "Muslim political troupe of the province", staged three or four one-act plays. Based on this experience, the Turan troupe staged three one-act plays by Ghulam Zafari - "Wish", "Bad son", "Kind disciple" in the form of a play ("Ishtirokiyun" newspaper, October 4, 1919). There is another historical aspect to this fact. One play, all three plays in the form of a play, was the first children's play on the stage of the State Theater. The reason is that from 1918 to 1920, amateur theater troupes and clubs were born in various schools in Tashkent, and plays promoting various ideas in the upbringing of children began to be staged. Government agencies and the press of the time pointed out

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that the upbringing of children, especially the theater, is a much-needed problem of the time. In response, the Turan troupe decided to put on a show and turned to Ghulam Zafari. The reason is that Ghulam Zafari was one of the first writers to specialize in children's drama. He entered literature primarily as a children's playwright. His first plays were written in this genre, and from 1918 to 19 he became more active in this field. The number of one- and two-act plays written by Ghulam Zafari for children's plays exceeds twenty. However, since there was no special theater for children at that time, these plays were performed on school and amateur theaters.

The Turan State Troupe also performed some of the writer's plays and went down in history as the first Uzbek theater to stage a children's repertoire. Thus, we can conclude that Ghulam Zafari was the author of children's drama in the Uzbek theater.

Ghulam Zafari entered the big stage, musical drama through children's drama, his works written in the genre of musical drama. With the exception of Mannon Uyghur plays such as "The Doctor of Turkestan," "Twelve Hours of Power," and "The House of Science," the troupe's work on the original begins with Ghulam Zafari. The musical drama "Halima" was a continuation of the author's creative collaboration with the theater, a new stage.

Ghulam Zafari's dream of a musical theater was born before the October coup.

When the state troupe approached him as a playwright, he paid special attention to his work in the genre of musical drama. As a result of the collaboration, the first draft of the musical drama "Halima" was created. The work began on a source with a description of the story and the characters, divided into two pages on the four pages of the notebook. The play was directed by Uyghur and Gulom Zafari, with the active support of Muzaffar Muhamedov and artists. For example, as a result of the theater's work with the author in 1920, the process was as follows: the first scene ends with Halima's meeting with Nemat, the arrival of the groomsmen, meeting them in the garden, and then watching. There was no gift-giving episode in the version presented by the author: Aunt Kholjon, the waiter, and the rich man's sister did not give gifts, although they took part in the play. These were suggested by Uyghur and Hasan Makhsumov. The second scene begins inside the Muslimboy yard, over dinner - soup. After dinner, Halima enters her room: two rooms from the hall: a room where a couple is talking and Halima's bed are visible. In an interview with his wife, Muslimboy said that "without Rokia's consent, he had agreed to give Halima to Ortiqboy for five hundred soums". Upon hearing this news, Halima became sad and began to sing, then screamed and threw herself on the blanket. The image of Halima's brother Zokir is introduced at the suggestion of the theater and the story is expanded. The third scene in the author's version was very short, that is, the illness begins with Nemat's aria "Street Garden". Nemat's father brings a doctor. When he left, Nemat's brother told that Halima is getting married. The trumpet sounds. Nemat could not bear this terrible news and died. The scene of Nemat's friends, the change of the doctor's theme and other events, and finally at the end of this scene, when Nemat dies under the sound of the trumpet, Halima's spirit appears, Nemat asks her: "Are you going to Ortikboy's house?" This scene was also included with a theatrical proposal.

The fourth view. The arrival of the grooms to Halima's house and the wedding scene. When the girl does not agree, one of her girlfriends says "yes" on her behalf. One of the women who came to the wedding shouted that Nemat was dead. A number of episodes will also be included in this scene. For example, next to Ortikboy, at the suggestion of Karim Yaqubi, the image of his companion Tortikboy will be added.

The fifth view. Ortikboy's house. The scene was performed by a group led by Hasan Makhsumov, ISSN 2792-1883 (online), Published in Vol: 2 No: 6 for the month of Jun-2022

who performs rituals well. After the party, the girl is handed over to the groom. Halima's gaze faints with a scream when she first falls for the old groom. Halima strangles herself. The theater also makes an important change to the finale: as Halima faints in the hall, Nemat's spirit appears, the girl stands up and sings the aria "You left me alone, my angel, you're gone, come on" and strangles herself. This was roughly the first version of the play and the play was presented to the audience in 1920. There are important aspects of our special talk: first of all, we read about the creative cooperation between the author and the theater, its consequences. In addition, we learn about the author's ability to work with drama and theater, and finally, the difference between the available copies of the play and the first premiere in 1920.

The original version of the play, premiered on September 14, 1920, has not been preserved. In addition, the restoration of other options will be very difficult in time. The author of these lines, who was specially engaged in the dramaturgy of Ghulam Zafari, was engaged in the restoration of the play "Halima" and its stage versions in 1956-1958, and restored the copy in the memory of the prompter Akbar Rakhmatov, who worked in the theater. Finally, he managed to get the text of the 1926 copy, which was staged by Andijan Theater and hidden by Muzaffar Muhammedov. Both copies are kept in the manuscript fund of the Hamza Hakimzoda Niyazi Institute of Art History of the Ministry of Culture of Uzbekistan. In addition, arias and duets from the play "Halima" staged at the Tashkent Musical Theater recorded the voices of Honored Artists of Uzbekistan Nazira Ahmedova and Karim Zokirov, who played the leading roles in the theaters. However, this did not allow for a complete re-enactment of the 1920 play and version of the play. At the same time, the institute hosted interviews with M. Muhammedov, a participant in the process of creating the 1920 play. These materials and memoirs of M. Muhammedov are kept in the manuscript fund of the institute. A lot of useful work has been done recently with M. Muhammedov to clarify the above material. These materials are kept by the author of this line and S. Akhmedov, who is studying the works of M. Muhammedov.

Now, let's move on to the process of writing a play, a musical drama. Gulam Zafari, who has a deep and delicate knowledge of Uzbek musical heritage and instruments, chose and included music in the work. In this regard, in the first book of the study "History of the Uzbek Soviet" it is necessary to recall the vague opinion that the music for the musical drama "Halima" was chosen by Sh. Shoumarov and Mulla Tuychi Tashmuhammedov ("Uzbek Soviet Theater", first, T., 1966, p. 181). Sh. Shoumarov took part in the performance, but as a musician. Mulla Toychi Tashmuhammedov also participated as a musician and consultant. Many rehearsals were also conducted by Muzaffar Muhammedov. Ghulam Zafari prepared musical and vocal scenes. In the first period, due to the lack of an orchestra or music ensemble in the theater, the musicians were selected and invited by Ghulam Zafari. Fitrat's review of the play's premiere (Ishtirokiyun newspaper, September 29, 1920) states that there were six of them: two tanburs, two dutars, a gijjak, and a nay. The same number of words is confirmed by M. Muhammedov and the musician of the same ensemble Imomjon Ikramov. Even after that, it was not enough to increase the number of musicians until 1926, but Ghulam Zafari and the theater tried to raise the ensemble to the level of an orchestra. For example, on September 15, 1920, the play was staged for the second time on the stage of "Pleasant Garden". In this regard, the press release reads: "All Uzbek instruments took part in the opera ..." (Ishtirokiyun newspaper, September 17, 1920). It is said. However, it was not possible to determine the number of words and their types.

First of all, the work "Halima" answers the question of whether the most important puzzle - musical drama - is legal for the Uzbek theater, and if the answer is yes, how it was created. After all,

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with the release of "Halima" the public, experts and the media first of all wanted an answer to this question. It was no coincidence that the first written review of the play was started by Abdurauf Fitrat: "For our literature and stage actors, tonight was a night of industry. Can an opera be staged with our own melodies and instruments? We could answer the question of whether Uzbek music and Uzbek music can have the desired effect on opera nights after watching this play "Halima".

This question, first of all, fills Ghulam Zafari for a long time and seeks a creative answer to it. His one-act musical dramas, which he had been writing experimentally for four or five years, were the result of this research. Apparently, this important problem was solved by the musical drama "Halima". We are talking here about fundamental issues. After all, there are times when, in terms of genre, "Halima" is ignored as a musical drama. This view is largely a later conclusion. For example, "Halima" is not a specially written music, but a work of folk music heritage. But at that time there was no other way, and the genre of Uzbek musical drama followed the same path in the twenties and even thirties. Thus, the way of formation of the Uzbek musical drama was determined by the work "Halima". The first side of this issue, the second "Halima" was a complete musical drama, albeit in the same way. This is important. Ghulam Zafari shaped the music of the play in the way of knowledge and taste. One more thing: Gulom Zafari was the first to realize the strength of the Uzbek classical song heritage - drama, rebellion, theatrical elements, which create a deep discussion and emotional mood, and introduced it to the theatrical genre.

As for the play, in addition to its role in the birth and formation of the genre of musical drama on the stage of the Uzbek theater "Halima", the struggle for vitality and realism in the art of interpretation and performance, the first school to create its own creative laboratory `ldi. The theater began to move from dry interpretation to work with active creative observation. It is good to start with the struggle for survival. The play "Halima" was created from the beginning to the end in the style of everyday realism, and in the style of its development it was important to express some events and facts with ethnographic accuracy. But the decisive factor was still the means of figurative expression.

It is known that the Uzbek theater is being born as a professional performing arts, and its five or six years of life have been organized and spent in the struggle for ideological unity. The staging of the works was very conditional. The main task was to express the idea, and the interpretation of life was relative: the performances were not specially decorated, costumes were not made, and the roles of women were played by men. In 1919, these shortcomings were first addressed in the play The Last Days of Andalusia. But it was a difficult task for performers without professional knowledge and experience to vividly describe the material of an unfamiliar environment. In this sense, the play "Halima" was a fitting work. First of all, the story of the play is close and familiar to each performer. Consequently, it was easy to describe the attitude to him. The work done in the process of creating and staging the version of the play shows that the play was not only a tragedy of two young people who fell in love due to financial inequality, but also an analysis of old life and lifestyle. It is no coincidence that the theater introduced the first stage of the play to the stage. According to the ancient tradition, the fate of young people was decided by the grooms, and this task was performed by the most oppressed part of society, women. They did not care whether the young people were happy with each other.

We can read about the fact that the theater has consciously included this theme in the play, when other factual plays are joined by controversial scenes. Everyone knows that a young girl, who has been to a wedding for both the rich and the poor, is given to an old man. But those who came to the wedding were preoccupied with their own pleasure: their beards were like cotton, and they turned Ortiqboy from

the waist down and put him on a chair. The child is placed on his lap, his hair is shaved, and the bride is brought in with a "kars badabang" and "yor-yor". Then the screaming escalates and the argument begins. After "groaning" towards the groom, Ortiqboy takes Halima to the goshan. Thus, the custom and ritual are performed. But in this wave of luxury and luxury, the cause of the wedding will be Halima Juvonmarg. Nobody has anything to do with it. Apparently, these introduced topics, the details of which seem to be a method of "ethnographic interpretation" on the surface, bring harmful, conservative, imaginative topics specific to all strata of society in addition to the victims of material inequality. That is why the play draws the audience not only to the past, but also to the topic of today, the delicate issues of freedom of personality and love, the habits of tomorrow.

As for the second aspect of ethnographic details, they were the only ones that taught the theater and the performers to accurately depict the scenes and details of life, so that the Uzbek scene could go directly to other stages. as a realistic art. Therefore, it was necessary to experiment simultaneously on the accuracy of details, as well as on figurative observations that lead to artistic commonality, and the play "Halima" became a great school for this research.

"Halima" became a master class for artists, especially the leading actresses of the Uzbek scene in the twenties, Masuma Qorieva, Tursunoy Saidazimova, Halima Nosirova, Lutfikhanim Sarimsokova, Nazira Ahmedova and many others. M.Korieva became famous as the first actress of the Uzbek stage due to the image of Halima.

On July 19, 1922, on the occasion of the sixth anniversary of the stage, "Halima" was performed as an anniversary and benefit play of the actress. Tursunoy Saidazimova's talent was immortalized in the play "Halima". The people and the theater buried Tursunoy in a stage costume in the image of Halima.

"Halima" was a famous performance of the Uzbek stage in the twenties. He became a symbol of the people's love for the theater. In September 1926, the long-awaited building for the Tashkent audience (the building of the theater named after Abror Hidoyatov), which had been operating for forty-two years, was opened with the play "Halima". In this regard, the newspaper "Kyzyl-Uzbekistan" writes: In addition, the opening with "Halima" was another reason for the acceleration of the message. The new production of the studio - "Halima" has started. Halima cut the first flower of the building, which is called the People's Theater. The building has become even more popular. (Red Uzbekistan, September 19, 1926).

There is no exaggeration in this report. The reason is that the play has become ingrained in the cultural life of the people, and during these years it was shown a lot, usually twice a week, but there was no place in the ticket and auditorium. Therefore, in the two years since the premiere in 1920, in 1922, the number of performances was about a hundred. "On December 11," the Turkiston newspaper writes, "Halima" was played for the hundredth time in the Turon building we saw.

No matter how many times it is installed, the seats are untouched. "Two years passed. But the interest in the show was growing. The Turkiston newspaper reports: "On August 31, the Sverdlovsk Theater (because the auditorium was large - T.T.) played "Halima" in favor of the old city commission of the " Help for Hungry Children "board. Despite the fact that it was played a lot, the hall was full of people "(September 2, 1924). Two more years passed, in September 1926: "If there were 750 seats in the theater, more than a thousand people came. It was impossible to accommodate thousands of people on the streets "(Red Uzbekistan, September 19, 1926).

It is obvious from these facts that the Uzbek theater "Halima", which is now on the path of
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formation, has played a historic role in strengthening the audience's love and devotion to the theater. According to the older generation and the press, the theater also contributed to the struggle for women's liberation. In connection with the performance of "Halima", the number of women in burqas in the auditorium has increased, as well as throwing burqas in the hall and on the stage, performing on the open stage, and attracting women to work in the theater. Here is another proof that confirms our opinion: "Halima" ... It is impossible not to mention by Ghulam Zafari that the Uzbek industry is a great service in the world of art. ... What was gratifying was the fact that Uzbek women threw their veils on the stage and were applauded by Uzbek girls (especially the Uzbek girl in the game). ("Red Uzbekistan" newspaper, March 20, 1925).

Ghulam Zafari's play "Halima" is a logical continuation of Jadid drama and is radically different from previous plays. The play is almost devoid of the sermons of the previous plays of the Jadids, and all the causes of tragedy and conflict are the old-fashioned way of life.

The author and the theater used the power of interpretation and the power of music to create the right impression and impression on the audience.

After returning from his studies in the Moscow studio in 1928, the theater team re-enacted the play from the point of view of mature performers. In particular, the play and the performance included the symbols of the bailiff, the guzar guard, and the symbols of Zokir and the doctor were interpreted as members of the opposite class.

As a continuation of these attempts, Muzaffar Muhamedov staged "Halima" in 1929 at the Andijan Theater. Under the pretext of this performance, the head of the theatrical music department Tukhtasin Jalilov together with Muzaffar Muhamedov will carry out a number of measures to improve the theatrical orchestra, increase the variety of words: large and small gijjaks, dutars. As a result, the orchestra was composed of the following instruments: large and small strings, dust, sato, tanbur, dutar, trumpet, duduk, nay, koshnay, hail, rez drum, harmonica.

Tokhtasin Jalilov made two changes to the music of the work: he replaced Nemat's song "Street Garden" with another melody and advised to finish the finale with a short musical anthem after Halima's death and found a tune for it. The play was staged with the above-mentioned changes.

In 1929, the Uzbek State Musical Drama Theater was opened, and the play "Halima" took its rightful place in the repertoire as the first major work in the genre of musical drama. From these years, a new era in the history of the play "Halima" begins. Because in 1929-1930, the theaters in the regional centers of Uzbekistan were transferred to the genre of musical drama or reorganized. In the repertoire of these theaters the play "Halima" fully meets the new requirements of the genre of musical drama. K.Yashin, M.Muhamedov, T.Jalilov's musical drama "Gulsara" (first version "Inside"), "Farhod and Shirin", "Layli" and Majnun did not fall from the podium until the perfect versions of the thirties were created and staged.

As a well-known representative of the Uzbek theatrical culture, Gulom Zafari also did useful work on the collection of folk cultural heritage - traditional theatrical music, scientific study, and the new Uzbek Soviet theater. This shows that Ghulam Zafari was the first researcher in Uzbek art. He is the author of a number of research and scientific articles, such as "History of Uzbek theater", "On Uzbek folk music", "The problem of music".

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