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VIEWS OF THE JADID PLAYWRIGHT GHULAM ZAFARI ON THE HISTORY OF ORIENTAL MUSIC

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ABSTRACT

The article presents the views of Uzbek and Russian scholars of the 20th century on the musical culture of the Uzbek people, on the history of oriental melodies and musical instruments, Uzbek musical drama, as well as on the preservation and development of the musical heritage.

KEYWORDS:*Jadid, Musical Drama, Oriental Musical Instruments, Turkestan Maqoms, Chagatai Literature, Musical and Theatrical Environment Of Samarkand.*

INTRODUCTION

In the East, music was seen as a miracle that brought man closer to theology. Much attention has also been paid to the harmony of nature and the human spirit. Each piece of music is created and performed according to the seasons, months, and days of the day.Because there is great musicality in nature itself. It has already been proven in science that changes in nature affect the human psyche. For example, a cloudy, rainy day evokes a sad mood. Music is a means of enhancing and sharpening this mood. In the above-mentioned article, Ghulam Zafari emphasizes this: “The musicians of the Oriental instrument can make such a master that they divide a day and a night into twelve, calculate each section according to the changes of nature, under the same influence and make a melody accordingly; twelve melodies in twelve sections... [2; 39]

The people of East, which takes the model of everything it has created from nature, has taken into account that even in music, which is a divine blessing, world harmony is not disturbed. "In Turkestan, too, there is a time to play every tune," wrote Ghulam Zafari. Russian composer Uspensky, astonished by the harmony of oriental music, wrote: “The Uzbek poet Ghulam Zafari informed me:“ Dugoh” until 10 in the morning,“ Bayot ”from ten to twelve,“ Chorgoh ”from one to six,“ Segoh ”in the evening, “Shahnoz” at midnight, “Nasrullah” was performed from midnight to six in the morning. These are the maqoms of Turkestan. Probably, the performance

of maqoms in Bukhara is also connected with time ... I have been told many times that “Navo” is performed in the treatment of the disease, usually in the evening” [6; 306].

Apparently, music was also used in the treatment of some mental illnesses in the East. In addition, music washes away the filth that covers the human spirit and soul as a result of various worries of life, giving it spiritual strength.

Ghulam Zafari was an expert on Uzbek national music and Oriental music in general. He was devoted to music with all his being. That's probably why almost all of his dramas and epics are infused with melodies and songs. The desire to combine music and theatre appeared in him in the early days of his career. During this period, representatives of the Azerbaijani theatre toured in Uzbekistanseveral times. These poems, which reflect the heart and soul of the Azeri people, whose language, religion and traditions are close, have gained wide popularity among the Uzbek people. Especially, musical dramas have won the sincere love of the people. Of course, Ghulam Zafari, who is naturally inclined to music, will also get acquainted with these works and work with Azerbaijani theatre directors. Ghulam Zafariwas passionate about creating similar musical dramas in Uzbek; He first created small musical plays, and in 1920 managed to create the famous musical drama "Halima" and was rightly awarded the title of founder of the Uzbek musical drama.

METHODOLOGY

Content analysis method has been used to conduct this research. It is a scientific method that involves a formalized study of the content of text arrays in order to identify and measure the social, cultural, and mental characteristics presented in them. According to this method, we have collected and analysed archival papers related to the life of Ghulam Zafari and classical Uzbek music at the beginning of twentieth century. Moreover, we have also explored the papers published by outstanding authors of that Renaissance time for Uzbek people such as Fitrat, Chulpon and others.

Content analysis is used in the study of sources that are invariant in the structure or essence of the content, but externally exist as an unsystematised, randomly organized text array. The essence of content analysis, as a research method, is the ascent from the diversity of textual material to an abstract model of the content of the text. In this sense, content analysis is one of the nomothetic procedures used in the field of ideographic methods.

Content analysis methodology is described as a set (complex) of research procedures aimed from the formation of an abstract object of research and the formulation of its specific tasks, to the interpretation of the results and their statistical processing.The adequacy of any source is, in essence, its potential for subjectivation. Abstraction in the process of formalization is mediated by the content of consciousness, the researcher and therefore, inevitably, also turns out to be subjectivation. Hence, the formalization of the source turns out to be the creation of a new source, i.e. creative act.

In sociology, content analysis allows us to track trends in the development of social processes in order to predict the functioning of social systems or their components. In source studies, this method acts as a means of founding judgments about the content of sources. In this paper, content analysis was used to identify trends in the transformation of the views of specific authors in the temporal aspect, or when comparing the positions of different authors on the same issue.

At the initial stage of this research, so-called "Empirical theory" of research, that is, in the course of preparing for the content analysis, we systematized the hypotheses that exist in the context of this issue and “weeds out” those of them that cannot be verified on the data of the conditioned information array.In addition, at the first stage of this research, the ideology of the research program has been formed. In other words, at this moment theoretical prerequisites are formulated, the main tasks of the research and, following from them, the basic rules of procedure are determined, and a logical sequence of operations for falsifying the entire body of existing hypotheses is revealed.From a methodological point of view, it is at this stage that the systemic correlation of the goal, object and means of research is actualized and their optimal configuration is determined in the process of the forthcoming work.

At the next, operational stage of research a basis is created for verifying the definitions and terms used. As a rule, at this moment, relatively autonomous parts are distinguished in a solid text array - "units of context" that are relevant both to the content of the entire text array and to the general set of formulated definitions and terms.

At the third stage of the research, the actual content analysis is carried out. That is, information is collected, indicators are taken into account, and the initial processing of the results is carried out, including the establishment of the types and content of relationships between the elements of the account (indicators of content analysis). Moreover, the latter - both within the set of data, and in relation to the set itself, as an integral information system.At this stage, the fact that the data obtained should guarantee the temporal, intersubjective and instrumental stability of the study, as well as fully correspond its theoretical premises, becomes of fundamental importance.In cases where the obtained data differ from theoretical premises, the application of content-analytical procedures is completed and the study begins anew.

At the fourth stage, aggregation is carried out, structuring and grouping of the obtained data to form adequate models in the context of the tasks posed at the first stage of the study.

In general, it must be said that the analysis of the obtained material directly depends on three modes of information perception: the "setting" mode, the main perception mode and the return information perception mode. Moreover, if the first two modes are important at the first and second stages of content analysis, then the third mode takes on special importance at the fourth stage and turns out to be completely conditioned by the quality of work at initial stages.In order for the application of content analysis to be successful, the source must meet certain requirements. That is, first of all, when choosing a source, it is necessary to determine to what extent its content corresponds to the task at hand. It is also necessary to study all existing sources on this issue and, if necessary, identify the optimal size of a representative random sample.

Usually, there are three levels of exploratory search strategy when processing text arrays: formulative, descriptive and experimental plans. In historical research, a descriptive plan is most often used, the purpose of which is a systematic qualitative and quantitative description of the source. Hence, this paper uses the second level of exploratory search strategy. A descriptive outline always contains elements of the experimental. The collection of information in the context of this plan is carried out on the basis of a total or sample survey (with mandatory calculations of the size of the permissible sample). The descriptive plan assumes special rigor in the interpretation of concepts and accuracy in data recording. A descriptive study usually ends with the classification of data characterizing the structure of the object of study. To what has been said, it should be added that initially, a descriptive plan, as a rule, is prepared in the form of

a sketch, which is refined and supplemented as the historian gets used to the source material and when the sequence of procedural steps is implemented. The historian's technical tools are of fundamental importance for the implementation of a descriptive plan for content analysis.Overall, it must be said that content analysis is a very productive method of historical research, which sometimes allows us to get very unexpected results when studying both individual narrative sources and large unsystematic information arrays. Therefore, we chose that method in conducting our research in this particular topic.

RESULT AND DISCUSSION

Ghulam Zafariwas passionate about creating similar musical dramas in Uzbek; He first created small musical plays, and in 1920 managed to create the famous musical drama "Halima" and was rightly awarded the title of founder of the Uzbek musical drama."Halima" was a bright event in the cultural life of Uzbekistan in the 1920s. This work became widely known both among the common people and among the intelligentsia. People came to the theatre again and again to see "Halima", and the songs in the drama were memorable. Cholpon's words clearly illustrate this process: “On December 11, in the winter building "Turon" we saw, "Halima" was probably played for the hundredth time ...”

The drama "Halima" has been performed in many cities of Uzbekistan, as well as in Moscow and Leningrad. This work was so popular that it did not leave the Uzbek stage until the murderous regime repressed Ghulam Zafari. Such a popular work was a unique event in the history of Uzbek theatre. As a proof of our opinion, we turn to Cholpon, who witnessed this process: “Halima” stands out more than all the plays. As much as he charmed the people with his beautiful melodies, he named Ghulam Zafari "Uzbek composer" in the Russian press. "[4] Indeed, the Russian theatre critic B.A. Pestovsky also called the playwright "Composer Ghulam Zafari" in his article "History of Uzbek Theatre".

Russian musicologists living and working in Uzbekistan have praised GulamZafari's unique talent. One of them wasUspensky and he said: “I met GhulamZafari in Samarkand, and I am writing you his address: Samarkand, the Book Chamber, to him. I sincerely advise you to contact him, he knows a lot about music, and most importantly, he has a lot of rare books at his disposal, including those he has written about music. I told him about you, and he could write to the English newspaper about the Samarkand music and theatre environment at your request [6; 306]” in his letter to his friend Belyaev 1927.

Uspensky did not exaggerate in this letter. Indeed, Ghulam Zafari had a deep knowledge of music. As a result of in-depth scientific research, he compiled a family tree of the Uzbek national school of hafiz, and was fluent in Persian, Indian, and, in general, oriental melodies and instruments. Anyone who reads his article "Oriental melodies and instruments" published in the magazine "Revolution" in 1922 will be convinced of this.

Music is also divided into several types depending on the purpose of singing and dancing: “Each of the Turkestan melodies is divided into three sections:

1. Reading section, reading path.

2. Unreadable section: "Mushkulot".

3. Game section: "Ufor".

Each section consists of several tunes, and the “reading path”includes four tunes ... [2; 39] ”

In the article, Ghulam Zafari lists about 200 Oriental melodies by name, divides them into categories and talks about their peculiarities and methods. He had acquired such a deep knowledge in return for his hard work. Ghulam Zafari got acquainted with ancient and unique sources of manuscripts on the theory and history of music, travelled to the cities and villages of Turkestan, collected and studied many melodies and songs, ensembles. Ghulam Zafari was very concerned about the fact that melodies and instruments, which are examples of the rich spiritual heritage of Central Asian people, are being forgotten and lost. He therefore included samples of classical and folk melodies in many of his plays, trying to revive them. For example, in “Bahor”, which is a small one-act play, such melodies as “Sayra, bulbul”, “Bahor”, “Munojot”, “Savt”, “Tarona”, in “Gunafsha” play “Reza”, “Ufor”; In "Obstacle" he included such songs as "Layli", "Andijanboraydedim", "Kashkarcha", "Yallamayorim". The playwright uses more than a dozen melodies in the musical drama Halima alone.

Each nation has its own characteristics that set it apart from the others. This is evident in its language, tradition, and spiritual life. Music is both a national and a universal phenomenon. A work of high art is not just the wealth of a nation. It joins as a link in the chain of spirituality that has been coming since the earliest stages of development and becomes public property. Each nation contributes as much as possible to the treasury of world spirituality.

Music is one of the greatest blessings bestowed on mankind. Music penetrates to the deepest depths of the human heart, revealing emotions that not even words can express, and has an incomparable effect on the psyche. From ancient times, weddings and celebrations, holidays and celebrations in the Uzbek people have not passed without music. Bakhshis, akyns, singers and musicians were highly respected. There are also popular tunes and songs. Ghulam Zafari writes in the above-mentioned article: “Apart from these melodies, there are many melodies that are produced by the Uzbek people in their own spirit, in their own hearts, under the influence of different emotions every year. Such melodies are called “terma” in Syrdarya region and “reza” in Fergana region. There are also melodies called “yor-yor”, “olan”, “lapar”, “alyor”, which are sung among the people towards each other. It is said that at weddings, boys and girls sing against each other. While “Lapar” is played in the field, “Alyor” is a melody typical of a party. Unfortunately, such melodies are being forgotten day by day ”[2; 41].

In his article, Ghulam Zafari lists twenty of the oriental instruments that were in use and disappearing at that time. The fact that some musical instruments are being forgotten makes him concerned. His intention in writing this article was also to draw the attention of the general public to the problem, to encourage the preservation of the disappearing spiritual masterpieces as much as possible. He also talks about the history, destiny and distribution of various musical instruments: “When it came to the weapons of musicians, they were created among some peoples and were characteristic of their good news: “tanbur” to Turkestan, “rubab” to Afghanistan, “sara” to India and Iran, “ud” to Egypt and Turkey. But these musical instruments have been used equally throughout the East. In Central AsianChigatay literature there are such things as kobiz, chang, gijjak, nay, rubob, balabon. In certain melodies, chang, gijjak, nay, tanbur, dutar are used in Turkestan, rubab is gradually disapperaring in Bukhara” [2; 41].

Another problem that plagued Ghulam Zafari was the attitude of the Soviet government and some national nihilists who had been brought up by him towards cultural heritage. They claimed that the cultural heritage before the October Revolution, including music, should be completely abandoned and a new proletarian culture should be created. According to them, the works of art created before the October revolution only served the nobility and were alien to the people.

The progressive intellectuals of the time opposed the complete denial of cultural heritage, arguing that abandoning millennial spirituality was as unforgivable a sin as turning away from the mother. During this period, the great writer Fitrat wrote the book "Uzbek classical music and its history" (1926), published an article "On Uzbek music" in the second issue of the magazine "Alanga" in 1928. In this article, Fitrat describes Uzbek music as follows: “One music piece alone has more than three hundred melodies in his classical part: one music piece, which today includes about fifteen instruments, one melody, has its own theory and method worth exploring: it deserves all the praises. ”[3].

Ghulam Zafari also published articles against the misconceptions of national nihilists, such as "On Uzbek Music" and "The Problem of Music." The playwright writes in his article “On Uzbek music”: “Our time is a time of new age, and many people are thinking about bringing different things together in a new age. In particular, they expressed their views on music at large gatherings, even in the press. So, while our music cannot meet the desires of a new life, it is not Uzbek music itself, it is the oldest and most incomprehensible music from Arabia, Iran and India, and we cannot get the answer it deserves today ... this music is not only belonging to Uzbek nation, that's why there have been and still are people who say that we need to create new Uzbek music or move to European music. I present this article in response to this. ”[5]

Through his thoughts in this article, it is clear that Ghulam Zafari is a punctual musicologist, a scholar of the history of the people. He emphasizes that Uzbek classical music has deep roots that go back many centuries and has become an integral part of the spiritual world of the Uzbek people: “Uzbek music is equally belong to the wholeEast; it is a widespread music. There has been music in Uzbek nation since ancient times. ” [5]

Ghulam Zafari provides undeniable evidence and documents as proof of his views. He also gives a detailed commentary on the “maqom” and “maqom branches”, which are immortal masterpieces of Uzbek classical music, and in which regions of Uzbekistan they are widespread. At the end of the article, Ghulam Zafari concludes that it is necessary to fully study and rely on the rich musical heritage of the Uzbek people, as well as, where necessary, to develop new Uzbek music using European music theory and methods.

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