GULAM ZAFARI AND THE DEVELOPMENT OF UZBEK MUSIC

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Abstract: *uzbek poet, actor, playwright, art critic and ethnographer Ghulam Zafari was born in 1889 in Tashkent. In his youth, he was educated at the Khoja Ahmad and Kokaldosh madrasas. In 1912–14, he opened the Usuli Jadid school in the city of Osh and worked as an actor in the Turon troupe.*
This article describes the work of the Uzbek poet, actor, playwright, art critic and ethnographer Ghulam Zafari, and also provides information about his role in the development of Uzbek musical culture. In particular, G. Zafari's articles on music published in the 30s of the 20th century are briefly described.
Keywords: *music, art, history, research, ethnography, musicologist, musician, opera.*

ГУЛАМ ЗАФАРИ И РАЗВИТИЕ УЗБЕКСКОЙ МУЗЫКИ

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Аннотация: *узбекский поэт, актер, драматург, искусствовед и этнограф Гулам Зафари родился в 1889 году в Ташкенте. В юности он получил образование в медресе Ходжа Ахмад и Кокалдош. В 1912–14 годах открыл школу «Усули джадид» в городе Ош и работал актером труппы «Турон».*
В данной статье описывается творчество узбекского поэта, драматурга, искусствоведа и этнографа Гулама Зафари, а также приводятся сведения о его роли в развитии узбекской музыкальной культуры. В частности, кратко описаны статьи Г. Зафари о музыке, опубликованные в 30-х годах 20 века..
Ключевые слова: *музыка, искусство, история, исследования, этнография, музыковед, музыкант, опера.*

G. Zafari made a great contribution to the development of national stage genres in Turkestan. In particular, his works “Spring”, “Purple”, “Children of Man” became famous in their time. G. Zafari created more than ten musical stage works and called them “opera” or “operacha”. The first national Uzbek opera “Halima” is associated with her name.

G. Zafari performs a number of important works in cooperation with artists such as Fitrat, Uspensky, Elbek in the promotion of music culture in Turkestan. He took an active part in the first musical-folkloric expeditions organized by Uzbek enlighteners. Based on the information obtained as a result of such observations, the collections “Ashulalar” (1925) were published under his authorship. Therefore, “Eastern melodies and instruments” (Inqilob, 1923, № 3), “Let's save our instrument from death”, Education and teacher, 1925, № 1), “How to preserve Uzbek melodies”, (“Earth”, 1926, № 8, 9), “About Uzbek music” (Alanga, 1930, № 1), “The problem of our music” (Kizil Uzbekiston newspaper, March 20, 1930) expressed many deep and valid opinions about the state of Uzbek music and current issues.

The arrival of Abdurauf A. Fitrat in Tashkent in 1919 was also important. The "Chigatoy Gurungi" organization created by his initiative brought together many talented Uzbek youth such as Cholpon, Ghulam Zafari, Ghazi Yunus, Elbek, Mirmullo Shermuhammad, Qayum Ramazan, Shorasul Zunnun, Shakir Sulayman, Batu, Sanjar Siddiq, Mannon Ramz, Mannon Uyghur. A. Fitrat distributes to each member of the organization to carry out in-depth research in certain areas of science or national art.

In 1921-23, he worked as the head of the G. Zafari Sharq Music School, in 1926 as the director of the Tashkent Music Technical College, and in 1929-31 as the deputy director of the Samarkand Institute of Music and Choreography.

In general, G.Zafari has a special place in the development of Uzbek music culture in the 1920s-40s. Although we don't have complete information about his work and activities, various articles and references published in the press of the time, his first experiences in the field of creating “national opera” directly – the work “Halima” and the musical genealogy of Ferghana-Tashkent masters. that is, in the form of more than 150 performers who have passed over more than a century, a huge soulful figure of our music culture is embodied.

The family tree presented as a product of the expeditions conducted by G.Zafari along the Fergana-Tashkent oasis under the cooperation and influence of V.Uspensky, oral information received from old masters, with a systematic analysis of the data collected throughout the oasis, its major cultural centers, namely Andijan, Koqon, Tashkent and Namangan. important. Although the genealogy is devoid of theoretical basis, explanations or explanations, the values of the 168 famous performers presented are valuable as a rare document that informs the existence of a high musical environment in this time and place. Ghulam Zafari was a literal intellectual who knew Uzbek national songs, status and status branches very well. In the history of Uzbek music culture, he is known as the author of musical stage works, a collector and researcher of national music samples. As a result of the first musical-

folklore expeditions organized by Ghulam Zafari and his comrades (A.Fitrat, V.Uspensky, Elbek), the system of collecting and studying the musical heritage was laid: in the early 1920s, a copy of the Tanbur line was found in Bukhara, and in 1923-24, the Bukhara Shashmaqom », in 1925, the Tashkent-Fergana status roads from Sh.Shoumarov were recorded for the first time. Based on the results of the expedition organized with Elbek to Fergana, the first systematic edition of national musical folklore (although it was done without notation), that is, the collection of "Ashulalar", was prepared.

On December 17, 1956, in the first days when a warm breeze blew through the "Red Empire", Ghulam Zafari, a pure person who had never committed a crime, let alone a crime, was acquitted by the UzSSR Prosecutor's Office. However, the USSR, which was essentially built on tyranny and violence, never admitted its guilt. This is proven by the ZAGS document, which was given to G.Zafari's daughter Siddiqa on November 15, 1958, stating that her father was acquitted. It says that G. Zafari was allegedly sentenced to 10 years in prison and died in prison on August 4, 1944 [1].

G.Zafari's article "About Uzbek music" was published in Alanga magazine in 1930 and begins with a small epigraph. The author humbly notes that although the article does not cover full information about Uzbek music, the debate is a cause for debate. According to Zafari, the music of the new era (that is, the 30s of the 20th century M.T.) does not correspond to the requirements of today's life. Because Uzbek music is soulful music that came from Arabs, Iranians and Indians.

It is known that G. Zafari, as a direct observer of musical processes full of various changes in the 20s and 30s of the 20th century, provides information about important facts in this article. From today's point of view, it can be seen that Uzbek music has gone through difficult reforms in the past 100 years.

Especially Zafari ... *some people find it necessary to leave this music completely and move to European music, some people find it necessary to reform this music with a little reform, and some people find it necessary to leave it as it is, and the reformation is useless, it is necessary to throw it away, this music is not Uzbek, so it is a new Uzbek. There were and are people who say that it is necessary to create music or move to European music*... says that this article was written to answer these questions.

The author cites a number of myths and legends about the shepherds' wind instrument called "kuray" to justify the antiquity of Uzbek music.

G. Zafari cites a number of quotes about Uzbek music from A. Fitrat's pamphlet "Uzbek classical music and its history", which was published at that time. He confirms the opinions of A. Fitrat and concludes that Uzbek music was influenced by Kashgar-Chinese music culture together with the music of Iran and India.

... When I talked with musicologists and Uzbek musicians from different countries to learn the history of our music, many of them came out with the following opinion: "Although our music is Iranian music that came through the Urganch Turks, they say that it is influenced by the Chinese Turks of Kashgar". Similarly, our music probably has as much influence from China as it does from others. Because China is very close to us...

Ghulam Zafari studied the development of Uzbek music in the regions, and provided a number of information from Khiva Mullah Bekjon Rahman and Muhammad Yusuf Devonzoda's work entitled "Khorazm Music History". According to him, since 1221, Eastern music began to rise a little in Urganch-Khi-va. Even among the khans, Muhammad Amin Khan, Abdulla Khan, Sayyid Muhammad Khan, Muhammad Rahim Soni are music lovers, and music begins to flourish under this shadow. Music scholars such as Kamil Khorazmi (Pahlavon Niyoz Mirzabashi) arrived, and a musical notation called "Khorazm line" was created for the tanbur.

During the Kokan Khanate, in 1225, during the reign of Amir Umarkhan and Madalikhan, the famous Kashkarist Khudoyberdi, who came to Urganch from Kashgar and studied music, stayed in Umarkhan's palace. It is said that the nobles in the palace learned from the master musician Khudoyberdi and became more motivated towards music. Here, when the author says Uzbekistan or Uzbek music, he means Ferghana-Tashkent musical culture.

In the following places, the author says that he organized interviews with music teachers of Tashkent, Ko'kan, Margilon, Andijan, Namangan to study the history of Uzbek music in depth, and states some of his conclusions.

It should be said that G. Zafari also gives the genealogy of special musicians of the teachers mentioned in this article in the appendix of the magazine. It shows the list of status holders who passed in Ferghana-Tashkent oases from Khudoyberdi Ustova, who served in the court of Amir Umar Khan at the beginning of the 19th century, to the descendants of Yunus Rajabi.

Overall, this genealogy serves as a unique resource for studying the development of maqam art. Its author, G. Zafari, shows that he is a mature artist and musicologist of his time.

In order to understand the history of our music, as a result of my interviews with the music masters of Tashkent, Kokand, Margilan, Andijan, Namangan, it seems that all our music masters are related to the famous teacher Khudoyberdi in one or two ways.

Tashkent, Koqan musicians are students of Ashurali Mahram, the mahram of Koqan Khan Khudoyorkhan, and Ashurali Mahram is a student of Khudoyberdi teacher. The rest were educated by other students of Khudoyberdi teacher.

Haji Abdulaziz, a famous musician and singer of Samarkand, goes to Yaqub Dorchi with a master's instrument in the middle. As I said above, the "roads" of our status have the influence of Urganch, as well as the influence of Kashgar. Because, two of the last teachers were pure Urganch, and one (Khudayberdi teacher) was originally from Kashgar, he stayed in Urganch for 18 years and studied music science. Recently, when I spoke with one of the teachers of the music institute, Muhammad Yusuf Devonzoda from Khiva, he said that he had heard from his old

teachers that "a poor man named Khudayberdi came to Urganch about 150 years ago, got married, stayed for 18 years, studied music, and then went to Fergana and stopped" [2].

So, if we say that the foundations of the Bukhara Shashmaqom begin with Ata Jalal, and the foundations of the Khorezm maqams with Niyozjan Khoja, it is necessary to admit that the family tree of the Ferghana-Tashkent roads compiled by Ghulam Zafari can be summarized from Khudoyberdi Ustoz, originally from Kashgar.

Although the genealogy does not directly discuss theoretical or historical issues, prominent representatives of different styles and schools settled in the oases of Fergana and Tashkent, as well as the links of succession between them, the continuous musical process are shown as a complex genealogy.

As we mentioned above, during the research of Uzbek music culture in the 20s and 30s, Khorezm-Urganch music was not part of the Uzbek music culture. After all, in 1923 Khorezm was declared a Socialist Soviet Republic. In 1924, it was a territory divided between UzSSR and Turkmenistan SSR. In 1925-30, Khorezm was declared a district, and in 1938, an oblast was declared a region. Accordingly, A. Fitrat's treatise "Uzbek classical music and its history" published in 1927 is considered the first research work devoted to Uzbek music culture in that period. Although the "Musical History of Khorezm" was published in 1925, i.e. earlier, Khorezm was not territorially considered part of Uzbekistan. Only today, from the historical point of view of the culture of Uzbek music, the music of Khorezm can be seen as the largest and unique integral part of Uzbek music.

Zafari's views on the inheritance of status at that time are also extremely important. *In Fergana and Tashkent, the songs of Bayot, Dugoh, Segoh, Chorgoh, and Nasrullo Shakhnoz are called more Shashmaqom songs. In Kokan, Andijan, Buzruk, Ushshaq, and Iraq are also added to these. In addition to these, connoisseurs of classical music such as Navo, Ajam, Munojot, Rakb-mushkilot, and Tajnis can be found in every city. Bukhara shashmaqom are: Buzruk, Rost, Navo, Dugoh, Segoh, Iraq.*

While the author uses the phrase Ferghana-Tashkent Shashmaqom roads, today it is said in the style of Ferghana-Tashkent status roads. In this regard, one can fully agree with Zafari's opinion, and it is appropriate to say it in the style of Ferghana-Tashkent Shashmaqom roads. V.Uspensiky called them Turkestan statuses.

This article by Ghulam Zafari on Uzbek music is indeed an important document based on unique facts and evidence. Although almost a century has passed since then, some of its aspects are still relevant today in some places.

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