



## From the history of Ghulam Zafari's work and creativity

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**Abstract:** *This article describes the history of Ghulam Zafari, one of the great exponents of modern literature. In the article, you can recognize Ghulam Zafari as a representative of poetry, theater, director, playwright and many other fields. This article provides information about Ghulam Zafari's indelible mark in modern literature and many works that brought him fame.*

**Key words:** *Drama and plays, theater life, magazines and newspapers, dramatic works, poems, stage works, musicologist, folklorist.*

Ghulam Zafari began his literary and social activity in a violent period when the Jadidist movement began to take root in Turkestan. Close familiarity with mature intellectuals of his time, regular familiarization with enlightening-revolutionary works in "Tarjumon" published in Bogchasaray, "Vaqt" newspapers published in Ufa, as well as new local publications in Turkestan, in which the nation and awakened feelings of love for the Motherland, sorrow for its bitter fate, and fighting for it. On January 15, 1914, a bright event took place in the cultural life of Turkestan. On this day, Mahmudhoja Behbudi's play "Padarkush" will be staged. Under the influence of this work, Ghulam Zafari wrote his first drama in 1914 called "Bakhtsiz shogird". The troupe established under Avloni's leadership closely cooperates with the Tatar and Azerbaijani theaters. Ghulam Zafari plays various roles in them. Participation in the "Turon" theater troupe was a school for Ghulam Zafari. Here, he not only learned the secrets of the theater, but also got to know the ideas of modernism in depth, and had close creative relations with its leading representatives. Abdulla Avloni, Fitrat,



Cholpon, and Hamza were closely acquainted with Jadids, as well as Tatar and Azerbaijani enlighteners.

After the overthrow of the tsarist government in 1917, the Jadids began to openly state their political goals. In particular, the announcement of Turkestan Autonomy filled the hearts of young people with joy and pride, and raised their hopes. However, the collapse of the Turkestan Autonomy deeply saddened all nationalists. The works of poets and writers were dominated by tones of depression and despair for a while. Ghulam Zafari's poem published in the 5th issue of 1918 of the "Workers' World" magazine expresses such a feeling of concern for the fate of the Motherland and the nation. Here are four excerpts from this poem:

Don't I have enough sorrows?

Tolpinur, my soul is yellow with sadness.

He wants to go and drink a long time

A visible ruin.

After the collapse of autonomy, Ghulam Zafari plunged into education and theater work again. He is a teacher at the school, an actor and set designer in the "Karl Marx" theater troupe, and the deputy chairman of the theater association. He also created small plays for children and laid the foundation for children's drama in Uzbek literature.

In 1920, his work "Halima", the first musical drama in Uzbek literature, appeared on the stage. This play brought immense fame to Ghulam Zafari. In the 20s and 30s of the last century, the drama captivated the audience. This work influenced the entire Uzbek generation with its charm and idea.

Ghulam Zafari and other autonomists did not escape the attention of the Shura government during the Turkestan Autonomy. The Shura government, which was not



yet fully established, had to compromise with the people. By the end of the 1920s and the beginning of the 1930s, the Soviets, who were in full force, stirred up their old enmity and began to physically destroy their former opponents one by one. At first, with various illogical excuses, later, intellectuals, who are the backbone of the nation, the real nationalists, were started to be lost under the label of "enemy of the people". Ghulam Zafari did not escape such a fate. In 1932, he was unjustly accused and exiled to Southern Siberia. In 1937, the writer, who sacrificed his whole life for the freedom and happiness of the people, was declared an "enemy of the people" and sentenced to death. It was said about Ghulam Zafari's activities: "Ghulam Zafari expressed these programs at that time as: "let's remember our past", "listen, nation proud of Turks". ". These quotes are taken from his article "Our strength is soldiers", which he wrote in 1918 in support of Turkestan Autonomy. This accusation was enough to repress the writer against the hateful regime of that time. It is true that Ghulam Zafari has been an opponent of the Shura system. But in 1937, the accusation that he was a British spy and that he involved Fitrat and Cholpon in this case was a serious slander. Stalin's executioners, who "bring a head for a turban", tortured these great writers with extremely barbaric tortures and confessed to their "guilts".

Ghulam Zafari is a master of creativity. He is a poet, dramatist, publicist, actor, director, composer, theater expert, musicologist, and folklorist. Like other progressive modernists, he is also a creator who contributed to solving the current problems of our literature and culture. Ghulam Zafari started his career by writing poetry. His first poem was published in the magazine "Oyina" in 1914 under the name "Ey ilm". In the same year, the poem "Jaholatdamiz" was published in "Sadoyi Fergana". These poems were dedicated to the problem of ignorance that occupied the mind and soul of the nation by the intellectuals of that time. After that, until the end of 1917, Ghulam Zafari's name hardly appears on the press page.



At the end of 1917, he started working as a section editor of the "Workers' World" magazine. His poems and articles in this short-lived magazine are devoted to the Autonomy of Tutkistan.

Ghulam Zafari was also one of the pioneers in the field of epics. His epics such as "Gulyor", "Vannaycha", "Shepherd of Iron", "Yoshlar endi berimas" were a new phenomenon in the literature of that time.

The period was intense, and he encouraged all enlightened people to work hard in all areas, including preparing children for a bright future, educating them in an enlightened manner. "Bahor", "Gunafsha", "Tilak", "Toshkinchilik", "Rahimlik gird", "Mozorlikda", "Rabbit", "Tatimboy father", "Erk's children", "Feeling" were written by the playwright around the 20s. works such as "unoy" were created for this purpose. These works were first shown on amateur stages. In the play "Bahor" written in 1919, the playwright romantically describes the life of happy children of the ideal society he dreamed of.

In 1925, the play "Children of Man" was performed by Kori Yaqubov and Tamarakhonim at the world exhibition of decorative arts held in Paris. The libretto of the play was translated into French and German and published. On his return from France, he was also shown in Germany. The simple dramaturgy of the play, the pleasant and playful character, and the Uzbek tunes attracted the interest of our art in the European audience. In addition to the above-mentioned dramas, Ghulam Zafari also wrote stage works such as "Chintemir Batir", "Gulasal", "Buzuklik Armughoni", "Pkhtakhon", "New Man", "Sail and Wedding". created But these works have not reached us because they were not published in time.

The most important of the works that made the name of Ghulam Zafari a place in the history of our culture is his drama "Halima". "Halima" was performed many times on the stages of our country during the 20s and 30s of the last century. "Halima" was the



first musical drama created in Uzbek literature, and it gained incomparable fame in its time. At first, Ghulam Zafari created small stage works and after gaining a certain level of skill, he finished writing the drama "Halima" at the end of 1919. The stage life of the drama began on September 10, 1920. The play was staged in the "Karl Marx" troupe, which was reorganized on the basis of the "Turon" troupe, under the direction of Mannon Uygur. In 1937, Ghulam Zafari was repressed, and "Halima" was banished from the stage.

Ghulam Zafari was a connoisseur of our national music and Eastern music in general. That is probably why his name was written as "composer Ghulam Zafari" in the Russian press of the 1920s. He devoted himself to music with all his being. Another example is that the playwright used more than ten tunes in the musical drama "Halima". He has published many articles on music. In March 1928, the Scientific Research Institute of Music of Uzbekistan was opened in Samarkand under the supervision of the Scientific Council of the Commissariat of Education of Uzbekistan. A. Fitrat, N.N. Mironov, V.A. Uspensky and others from the most talented musicologists of the republic are attracted to this institute. Ghulam Zafari also started working in this institute as the head of the educational department.

In conclusion, Ghulam Zafari is one of the bright figures who left a deep mark in the history of our culture as a poet and scientist. His poems and epics, scientific works have not lost their importance even today.

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