



Mukhitdin Kari-Yakubov - Uzbek Chalyapin

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Abstract: This article is about the People's Artist of Uzbekistan Muhyiddin Qori-Yakubov, who made a great contribution to the development of Uzbek national culture with his incomparable talent and immortal heritage, who devoted his life to the development of the Motherland, the people, and the nation.

Keywords: Ferghana, kori, musical knowledge, memory, charming voice, Uzbek theater, performance, Moscow, Russian vocal school, Fyodor Chalyapin, choreographer, Tamarakhonim, concert.

On August 28, 2000, the decree of the President of the Republic of Uzbekistan stated: "In memory of our compatriots, who, with their incomparable talent and immortal heritage, have made a huge contribution to the development of the Uzbek national culture, who have dedicated their lives to the flourishing of the Motherland, people, nation, given their unforgettable merits to the country and the people, to award posthumously (11) writers and artists with the order "Buyuk hizmatlari uchun". Fifth on the list was People's Artist of Uzbekistan Mukhitdin Kari-Yakubov, one of the founders of the new Uzbek musical culture of the 20th century.

Mukhitdin was born in the small, beautiful, picturesque city of Fergana in 1896. His father was a clerk and teacher. The boy received his education in an old Uzbek school, where students also learned the art of reading the Koran. At that time, in Muslim society, being a "kari" (reader of the Koran) was considered a great honor. To sing all his texts by heart, a person had to have an excellent memory, an ear for music and a charming voice. Thanks to these qualities, Mukhitdin became a popular "kari", which every mosque in the city considered it an honor to have in their service. At the end of the 19th century, Fergana became the center of the original cheerful art of Turkestan. Well-known representatives of Uzbek musical, vocal and dance art lived here. In 1916, twenty-year-old Mukhitdin organized the "First Uzbek Theater" at the city union of clerks. Since May 1918, the "First Uzbek Theater" was transformed into the "Dramatic Troupe of Muslim Youth".

In a short time, performances based on the plays of Hamza were staged. In the performances "Bay and the farm laborer" Mukhitdin played the role of a bay, "Punishment to the slanderers" - Kasimdzhan, "The Fergana tragedy" - a teacher. All these images were distinguished by their bright scenic expressiveness and musicality. Mukhitdin's teachers "by skill" were talented teachers and outstanding artists, directors Khamza and Uigur. And the director from Moscow, Mikhail Shorshtein, insisted that the actor go to study in the capital to his close friend Vsevolod Meyerhold. In the spring of 1922, having joined the congress delegates from Uzbekistan, Mukhitdin Kari-Yakubov arrived in Moscow. The following year, on the recommendation of V. Meyerhold, Mukhitdin entered the State Institute (technical school) of Theater Arts. It became a good school for the future singer. In two years, with the help of excellent specialists, he mastered the technique of vocal art, he was given a breath. With the famous singer Nadezhda Sobinova-Viryazova, who performed in Moscow with the International Songs and Dances program, Mukhitdin rehearsed Uzbek songs and dances, which the

actress included in her repertoire. He studied the Russian vocal school with interest. He especially liked to listen to Fyodor Chaliapin.

The summer of 1923 was significant for Mukhitdin. The young man came to Tashkent for the holidays. One evening he came to a concert organized by Ali-Ardobus Ibragimov, a well-known choreographer and creator of Uzbek pop dance. Mukhitdin watched with interest the performances of artists of musical circles. A magnificent couple appeared on the stage - the already famous actor Abrar Khidoyatov and a young beauty with radiant eyes and a dazzling smile Tamara Petrosyants. Mukhitdin and Tamara became not only partners - they connected their hearts with love. For many years, his wife was the "Muse" of the artist's multifaceted work. Their fame spread at the speed of sound. Their concerts became some kind of fantastic triumph - the hall was seething: greetings, delights and tears.

In 1924, the government of Uzbekistan sent a group of talented artists, among whom was Tamara, to study in Moscow at the Theater College named after Lunacharsky. Tamara entered the choreographic department. The girl was often invited to concerts. Somehow, the organizers of the concert, when posting a poster, did not know what to call the Uzbek artist. Someone heard that behind the scenes she was called Tamara-khanum, which meant a respectful address to a woman in the Uzbek language.

After graduating from Moscow, teachers advised Mukhitdin to go to study in Italy. With this request, Mukhitdin turned to the Chairman of the Council of People's Nazirs of the Bukhara People's Republic, Faizulla Khodzhaev, who knew the singer well and promised to help him. Before the trip to Italy, Kari-Yakubov's farewell tour began around the cities of Turkestan.

On July 14, 1925, having passed the qualifying round in Moscow, Kari-Yakubov and Tamara Khanum, as part of a group of artists, arrived in Paris to participate in the concerts of the World Exhibition of Decorative Arts. The performances of Uzbek artists evoked rave reviews from the foreign press. With his performances, he increased interest in an almost extinct art. Two hundred years old songs, which have not yet been written down, make up the repertoire of this artist. He came from Paris and spoke to the people of Berlin, who greeted him with the most enthusiastic, cordial manner.

Only at the beginning of 1926 did Mukhitdin and Tamara return to Fergana. Here they united around themselves singers, dancers, musicians. In April, a new group was formed - the Uzbek Concert Ethnographic Troupe. With a ready-made program, the troupe traveled around the cities and regions of Uzbekistan: Samarkand, Tashkent, the Fergana Valley, the Bukhara region and the Termez district. The team was on the road all the time, the repertoire was replenished in cities and villages, immediately learned and shown to the audience. Tours were held in the cities of Central Asia, as well as in Russia. With each performance, the Ethnographic Troupe gained more and more fans, and their fame spread with the speed of birds. And everywhere the artists were a huge success.

On November 7, 1929, the "Uzbek concert ethnographic troupe" received the status of the "State Uzbek Musical Theatre", which opened in Samarkand. The actors attended special classes in voice production, musical notation, ballet, directing, Uzbek literature and theater history. To create a new repertoire, Kari-Yakubov invited playwrights Kamil Yashen, Muzafar Mukhamedov and actress Halima Nasyrova from Andijan, young composers Mukhtar Ashrafi, Mutal Burkhanov from Bukhara, and singer Karim Zakirov from Tashkent. As you know, Uzbek instruments are very quiet in their sonority and cannot be heard in large rooms. Kari-Yakubov was the first performer of folk works to the accompaniment of the piano. Therefore, together with the pianist A. Chetvertakov, for the first time, in the form of an experiment, he combined Uzbek folk instruments with the instruments of a symphony orchestra. In the new production, the musical performances "Leyli and Majnun", "Arshin Mal Alan", "Farhad and Shirin" were already accompanied by a symphony orchestra. In June 1930 in Moscow, at the 1st All-Union Olympiad of theatre, cinema and art of the peoples of the USSR, the team of the Uzbek Musical Theater showed an extensive program - K. Yashen's comedy "Urtoklar", ("Comrades"), U. Zafari's drama "Khalima" and ethnographic concert, which included 60 works of different genres. The jury of the All-Union Olympiad highly appreciated

the work of the team and the artistic director of the theater, Mukhitdin Kari-Yakubov, awarding the second prize for folk art, program and performance.

Back in 1925, during a performance by Kari-Yakubov at the Schubert Hall in Berlin, the singer was asked: "In what way will the musical art of the Uzbeks develop?" Then Mukhitdin resolutely replied: "We will strive to create our own national opera and ballet." This thought never left Kari-Yakubov. Now solving the problem has become a necessity. With this question in the spring of 1934, he turned to the government of the republic. Mukhitdin considered it necessary to open an Uzbek opera studio at the Moscow Conservatory and send talented musical theater artists there. Mukhtar Ashrafi, Halima Nasyrova, Karim Zakirov, Mutal Burkhanov, Suleiman Yudakov, Talibdzhan Sadykov, Boborakhim Mirzaev, the future luminaries of the musical art of Uzbekistan, studied in this studio.

In 1936, Kari-Yakubov was appointed artistic director and director of the State Philharmonic. Kari-Yakubov's dream of creating an Uzbek opera has finally come true. In June 1939, the premiere of the first Uzbek opera *Buron* by M. Ashrafi took place on the stage of the Uzbek Musical Theater. Kari-Yakubov performed the part of the governor-general in it. This significant event played a role in the opening of the State Uzbek Opera and Ballet Theatre. The theater presented V. Brusilovsky's opera "Yor Targyn" ("Courageous Targyn") to the musical community, where Kari-Yakubov played the main role, recreating the image of a fearless knight, batyr of the Kazakh steppes, a man of a big and sympathetic heart. Next was the premiere of the opera *Leyli and Majnun* by T. Sadykov, R. Glier, where Kari-Yakubov performed the part of the noble fearless knight of justice Navfal. At the beginning of 1941, there were rehearsals for Alexei Kozlovsky's opera *Ulugbek*, where Kari-Yakubov played the title role. He managed to create a multifaceted and monumental image of *Ulugbek*: a brave and advanced scientist who knew the secrets of the universe. In his memoirs, the composer M. Burkhanov wrote: "I believe that Kari-Yakubov was "the reason" that helped Alexei Fedorovich Kozlovsky create the opera *Ulugbek*. It was an artist and singer of this type who could create the image of *Ulugbek* ... The second wife, *Ikbolkhon*, devoted herself completely to her husband and family. The wife carefully monitored her husband's appearance, cared for his health, so that he could fully engage in creativity. Friends and colleagues often gathered in their house, discussed the problems of further development of the opera house, repertoire, training of new personnel. Mukhitdin arranged concerts, where, to the accompaniment of his devoted friend, professional pianist *Ivan Fomenko*, he sang songs, romances and arias from operas.

Mukhitdin treated people of rural labor with respect. *Ikbolkhon* often went on tour to the most remote areas, to field camps with her husband. She led these concerts. Her natural beauty, exquisite taste in clothes, excellent diction and artistry contributed to the improvement of the professional qualities of the entertainer. Sometimes parents took their children with them. For educational purposes, in between concerts, the children helped the collective farmers to harvest cotton. Usually the performances took place in open impromptu venues, where many people from remote areas gathered. The audience was diverse - from the elderly to women with children.

In January 1956, M. Kari-Yakubov began working as a soloist in his native philharmonic, which he opened twenty years ago and was its leader. Soon he was invited to the opened Variety Theater in Shekhantakhur. Mukhitdin picked up a concert repertoire, which included folk songs, arias from operas and romances. His voice remained the same beautiful, sonorous. After each concert, the hall, standing up, greeted the singer with a long standing ovation.

In January 1957, Mukhitdin and his wife were returning home. It was very slippery. In the yard at his entrance, Kari-Yakubov slipped and fell... This fall turned out to be fatal for him... Weeks later, on February 2, 1957, Mukhitdin Kari-Yakubov passed away.

Soloist of the Opera and Ballet Theatre. A. Navoi Kurkmas Mukhitdinov, the owner of an excellent bass, the People's Artist of Uzbekistan, as a talisman, always carried with him, embedded in his passport, a photograph of M. Kari-Yakubov, as a sign of admiration for the talent and humanity of the great singer.

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