

## About the Life and Creative Activity of Tursunkhan Ja'farova (1915-1995)

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### ABSTRACT

*This article talks about the life and creative activity of Tursunkhan Ja'farova. The analysis of the roles he played in different years and the images he created will be covered.*

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From 1931 to 1940, Tursunkhan Ja'farova worked as a leading actress at the Namangan Theater. He achieved great success in a short period of time. Plays staged in the theater: Kimmat in U. Ismailov's drama "Rustam", Onakhan in K. Yashin's play "Honor and Love", Louise in Schiller's "Makr va Muhabbat", Layli in "Layli and Majnun", Shirin in "Farkhod and Shirin", "Alpomish" They created characters like Barchin. Each of the roles they played deserved special attention with their attractiveness and melodiousness. Tursunkhan Ja'farova was the owner of a wide range of creativity. An incomparable singer, a skilled actress, a kind teacher, an excellent organizer. These qualities are proof that the sister is a unique talent and a great artist. Tursunkhan Ja'farova's performance was masterful and elegant. Learn the subtle secrets of art, such as subordinating the means of image to the main goal, using passionate colors in moderation, being able to hold the audience's attention without words, conveying the goal to the audience, not the meaning of the word. winter was possible. Tursunkhan Ja'farova did not play on the stage, but lived in that event, in that image, at that time. The audience felt as if they were participating in the events. There were many times when he had a flood of sincere expression and passion, he created without sparing his life on the stage, and there was hardly an audience in the audience who did not forget himself and did not have tears of admiration and compassion flowing from his eyes.

The character of Mastura in Khamza Hakimzoda Niyazi's "One scene from Paranj secrets, or the case of swindlers" is particularly noteworthy among the roles played by sister Tursunkhan in the Namangan Theater. From the very beginning of the performance "One scene from the secrets of veils, or the case of swindlers", the hero of the play, Mastura (Tursunkhan Ja'farova), concludes as follows: "Money (shows) everything but death, and this is money." Mastura did not come to this conclusion suddenly. Before that, he had a previous life that was not included in the work. That life, the previous one, was harmonious with her peaceful husband. However, Mastura Mirzaraim, who is busy with dreams of a sweeter marriage and pleasure, sees the black and changes her decision. He said to Guljon: "Some young man is created by such kindness. After all, your pooch was like that. Even though he is ugly, I died after talking to him once. I touched reluctantly. Otherwise, my ex-husband was like a cut flower, his words were like a nightingale, I didn't see a fly in my eyes, he stayed... Finally, I used this as an excuse and went out. I fell into these lakes," he said. In the end, Mastura's feelings are revealed more clearly in the following words: "I did not let countless brides go astray just because this place was for me." By the time I reached ten, I ruined the poor widow's daughter and spent her money on this disaster. Once upon a time it happened

that there were so many satangs standing next to me, covering the veil all day, picking up women and girls from the streets, and it was my job to knock them out of the way and put them in my lap... " It can be seen from these that Mastura, who is far from pure conscience and morals, gets caught in the black trap of Mirzaraim, and turns towards the depths where eyes have not seen and ears have not heard. The dream of her soul turns out to be a mirage, and in practice she becomes the accomplice, not the wife, of a "merciful" person, and at the same time, she becomes her agent in gaining wealth through crime. Now, as for Mastura Mirzaraim hitting women before and now before he met the black man, on the one hand, there is a reason to comfort him, and on the other hand, there is an excuse and a cover to justify his sins. These are the consequences of the situation of women and girls in society and families, their wishes and rights being violated by everyone, from the hypocritical leaders of the Sharia, to the people's customs, and even by their parents.

In this situation, Mastura justified his actions and said: "Five hundred hufiyas, satangi, and akkabachchi came out of my hands. When I reached my twenties, I ran away from girls from all over the country. All of them hit the ground with force, those who were discouraged, those who played as they liked... At present, more than half of our country is akabachcha, and the rest is playing. No matter what he does, after not touching the one he loves, he finds helplessness and plays, or consoles himself with satanism and abashcha. ... After that, there is no sin in the woman. It's good, it's amazing. Look at the afternoon, they have entered the eighties, if you put your feet to the sky, they can hardly see the sky. In addition, five wives; he was fourteen years old..." Mastura, who knew very well that those who play with their loved ones after being disappointed in her husband, is adultery, and it is also a crime to lure innocent people into her sly trap, and she ate the sorrow of the hereafter. It is worth remembering Mastura's answer to her husband's sarcastic joke: Mirzaraim Kara - The thing is, he made a forehead skin from all kinds of dirt and collected five ten soums, thinking that he will go to Hajj at the end of his life... Mastura - Why is it dirty? This is not the money of a wanderer, go around! I made a hat, good guy. If I die without putting these black faces of mine because of you in the temple, how will I stand up in the doomsday. It turns out that Mastura is well aware that even the wandering alms collected at weddings are not a product of the skin of the forehead. Doppi put the money he earned in the bank for Hajj. Thus, he entered the path of crime not suddenly, but gradually, step by step. First, those who were unhappy with their husbands met with their lovers before marriage, then they ran away with their wives, and finally, they cheated, stole and sold the remaining ones. As a result, Mirzakarim became the butler of women's fortunes, ariyati and fakshbazar together with black. In this market, not only Mastura and Mirzaraim black, but also those who satisfy their needs with various intentions work. The veil occupies a mysterious place in their actions and behavior. It is revealed that the veil, which was brought into life as a protector of a woman's dignity, chastity and integrity, has been turned into a mask for deception, crime, and heinous deeds, and this mask is also used by thieves in various cunning ways. That's why the title of the work is "A scene from the secrets of Paranjı and the work of swindlers". Apart from Mastura Satang, Abdirayim Kara, Norboyvachcha, Olmasjon, Tojiboyu Tolakhan, and all the other big and small characters of the pesa are involved in the secrets of Paranjı. Everyone uses these secrets in different ways to achieve their goals, or they get caught and lose their honor and happiness.

If Tola Khan falls into the trap of the secrets of the burqa in the name of will and love, and if he is miserable, Mastura and Mirzarayim will gain black wealth and enter the street of depravity. Norboyvachcha, enjoying the power of the world of goods, considers himself the ruler of the world. Those who have acquired wealth know that time belongs to them and money belongs to them. Both the government, the existing laws, and those who want justice, insist that money is nothing. Mirzakarim Kara, the husband of Mastura, who has mastered the power of money, but who is a little worried about the government and its laws, says: "Oh, crazy, you still don't come to your senses. The case itself is a fish in the lake, and the government is in trouble. Is there a government in the country? (Throwing money at the ceiling.) Here is the government. Here is the governor, the governor, the governor, and the judge! They entered a poor man's house with a veil all day long, defiled, killed and buried his thirteen-year-old daughter. What did they do? He was imprisoned for only three months and was fined two hundred soums. he kills with drunkenness", they found all kinds of troubles, gave him a white blessing, and cut off the salt water for three years." Mastura, who knows the power of money and will stop at nothing in the face of wealth, openly bargains with Norboyvachcha: Norboyvachcha - I gave 300 soums to six barefoot men

and performed the role of the executioner of a man like Sultanamin. Aunt Mastura, who used to hook girls and boys in the chests of dragons, should take off her belt for a very young girl today, before she says she is sick!.. Mastura - (warming, showing). Young man, these belts won't come off my dry mule. We bought this belt by selling two worlds. We'll stay on the field, you'll hit the ground running. Norboyvachcha - Isn't forty days of sholipoyam strong enough for your back?! They are the ones who are not enough. Mastura - When you take peaches to Movaza from Vasiqa, eat them by the size. Norboyvachcha - Aunt, don't tease me too much, cut your hair. In three days, I will hang the one you put in your mouth like a liver on your side. Mastura - Well, dear, I will consult with your pooch about this in the evening, and I will get the answer tomorrow. As a result, in the evening, when Mastura's canary, who put together a "counsel with her dog", became angry, stole Tola Khan and handed him over to Norboyvachcha, Mirzaraim sold him to Yodgor, a prostitute. Yodgor takes it to his reformatory in Samarkand and pays the customers. At the same time, he died at the hands of Mamat, unable to reach Tola Khan's vassal. Tursunkhan Ja'farova worked at the Namangan Theater for a short time, but she was an actress who had her fans. In 1940, Razzaq Hamroev invited him to work at the Muqimiy Republican Musical Theater.

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