



FAMOUS HALFAS IN KHOREZM REGION

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ANNOTATION

This article provides information about the culture and art of different peoples of the ancient Khalfa and their differences and forms. He gives an opinion about the types of art of khalfalchik and their creativity, methods, and the musical instruments they use. The Phenomenon of Traditional Culture. Uzbek folk epic. Khalfachilik is also a syncretic art according to its essence and method of expression.

KEY WORDS - *khalfa, art of khalfa, single khalfa, ensemble khalfa, hand music.*

INTRODUCTION

In the ethnology of Uzbekistan, the study of Khorezm oasis khalfa, which combines past history and modern traditions, as an object of national heritage and a phenomenon of traditional culture, and obtaining detailed information about them, is of urgent importance. It is also important to study the history of the spiritual culture of Uzbekistan on the example of the national traditional singing art. After all, any culture cannot be imagined without music and performing arts. From this point of view, studying the history of Uzbek singing, in particular, the history of the Khalfa tradition, which played an important role in the history of Khorezm art, is a scientifically relevant issue.

RESEARCH METHODOLOGY

Khorezm oasis is one of such unique ethno-folklore areas. For example, as the First President of the Republic of Uzbekistan, Islam Karimov, rightly recognized: "Khorazm oasis is famous not only for its storytellers, laparists, singers, entertainers, clowns and puppeteers, but also for the representatives of the khalfa art, which is rarely found in other parts of our country. Khorezm people have a beautiful quality, and this is their great love for art. The works of great hafiz and khalfa-bakhshis, like Komiljon Otaniyozov, who sang about the beauty of the homeland and high human feelings, constitute the golden pages of our nation's culture.

The folk artistic creativity formed in this area for centuries, in its essence, has common aspects with the traditions of the All-Uzbek folklore, and this situation does not prevent the existence of local features in it. One of such distinctive features is clearly manifested in the existence of Khalaf traditions. As the great experts of folk art have rightly noted, "the Uzbek folk epic is well-known for female performers as well as bakhshis." Currently, they exist only in Khorezm and are called "halfa".

Since ancient times, women's groups have not passed without khalfas during feasts, weddings and mourning ceremonies in Khorezm. Although female singers in Khorezm are called "khalfa", they were not limited to singing, on the contrary, they were also aware of other forms of art.

After all, khalfalik is also a syncretic art according to its essence and method of expression. It is based on the harmony of creativity and performance. Performance and creativity are the two priority aspects of the activities of khalfas, and all other elements of art: melody, dance, movement, musical instruments, etc. provide a natural combination of traditional performance with traditional creativity. True, this feature is also present in the Bakhshi tradition of folk creativity. However, the tradition of khalfachik differs from bakhchik and epics by the fact that it is a type of performance unique to women and the variety of works in their repertoire, as well as its connection with the oldest rituals.

ANALYSIS AND RESULTS

In the oasis, in many cases, the khalfas are three-by-three, and they have formed a creative group themselves. One of the group played music, one danced, and one sang. According to the information given by Sharifa Khalfa



Kazakova, who lived in Khanka district of Khorezm region: "In Khorezm, before the revolution, during weddings, the khalfas sat facing women in the net of the room where women sit, from sunset to dawn, one put one, the other took, and one of Khorezm's ghazals and folk epics they played songs that were the answer to what the latter said. Sometimes, depending on the nature of the events, they sang songs themselves." This is a characteristic of the khalfal tradition, which showed a sufficient level of skill and ability from the khalfs.

As we know, on June 3, 2016, a scientific-practical conference on the topic "Khalfa: tradition and modern aspects" and the first republican competition of performers of khalfa songs were held in the Ichan fortress complex in Khiva. The events organized by the Ministry of Culture and Sports of the Republic of Uzbekistan in collaboration with the "Golden Heritage" international charity fund, "Tasviriy Oyna" creative association, and Khorezm region hokimiyati on the initiative of the scientific-methodological center of folk art and cultural and educational affairs of the Republic of Uzbekistan will encourage the younger generation to respect patriotism and national values. It shows that special attention is paid to the wide use of examples of intangible cultural heritage in raising their worldview and thinking. In particular, the decision of the Cabinet of Ministers of the Republic of Uzbekistan dated October 7, 2010 "On approval of the State program for the protection, preservation, promotion and use of intangible cultural heritage objects in 2010-2020" serves as an important legal basis for the wide study and promotion of our rich spiritual heritage. The conference was attended by scientists, young researchers and specialists from our capital and various regions of the country.

After all, our people have valued peace, friendship and solidarity from time immemorial. The traditions, holidays and ceremonies, songs and songs inherited from our ancestors clearly show the high qualities of our people.

"Khorazm khalfaliki art is one of our values that show our identity," says Shakir Madaminov, head of the Department of Culture and Sports of Khorazm region. This direction has a special place in the Khorezm singing art, the khalfas sang epic works, terma and lapar songs in their own way. This style of singing is popular mainly among women, and those who sing in this style are called "khalfa". This ethnonym has different forms in different periods, and its dictionary meaning means "singer", "leader".

The art of khalfa is divided into three types: creative poet khalfa, ensemble khalfa and bookish single khalfa. Khalfas of the first category compose and perform folk epics and poems written by themselves. The ensemble of khalfas often consisted of three people, the master khalfa played the harmonica and sang, the circle player accompanied him, and the dancer danced with the karahi. Khalfas of this category sing folk epics, wedding songs, lapar, yalla and works of other artists accompanied by a harmonica and circle. And solo halfas perform epic songs without music.

Onajon Khalfa Sobirova, Onabibi Kori (Ojiza) and others also became talented harmonica players. At the end of the 19th century - at the beginning of the 20th century, Shukurjon Khalfa from Khiva (1851-1950), Sharifa Khalfa (1900-1972), Joni Khalfa (1870-1920), Anash Ma'ram (1882-1917), Bibijon Khalfa Kasimova (1875-1920), from Khanka. Durkhanim khalfa Gurbandarozova (1881-1936), Kish khalfa Hasanova (1881-1948), Ayitjon khalfa Safaeva (1875-1955), Guljon Qori khalfa (1874-1935), Aysha Kulol khalfa Iskanderova (1880-1949), Yakut khalfa Vafoeva (1844-1914), Sharifa Nogai Otasheva (1892-1960), Ogil Nogai Kuryozova (1859-1949), Yakut Khalfa Seytniyozova (1903-1972) and others were particularly well known among the people. Khalfas set the poems of Alisher Navoi, Makhtumquli and other classical poets to music, and they themselves created songs exposing the oppressive oppression of the rich and officials during the khanate period, composed tunes for them, and sang them among the people.

CONCLUSION

The art of khalfalik, which is a separate part of Uzbek musical culture, was unique only to Khorezm. It acquired a deep philosophical content and became a simple and popular public art form. It's no secret that Khorezm's art and creative styles captivate the listener. The songs of khalfa women, which were sung during the Ojiza period, are still performed by young people today.

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