



KHALFA ART IN KHOREZM

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Annotation: The article deals with the problem of performing folk and folk-epic songs in the Khorezm region of Uzbekistan..

Key words: halfa, halfachilik, doirist, halfa - storyteller.

In the Khorezm region of Uzbekistan, performers of folk songs and folk epic tales, as well as excerpts from dastans and their songs are called halfa. Halfachilik – the art of half was formed and developed in Khorezm in the Middle Ages. In the XIX –XX centuries, this art acquires its status and form of performance, which was operated by women in the female half of the "ichkari". Later they began to serve family celebrations and national holidays.

Halfa is a female performer of folk songs and instrumental music, at the same time an epic storyteller and poetess in the Khorezm oasis, who absorbed the traditions of oral folk art. By type of activity, they are divided into the following: halfa sozi (halfa musician) – performer of folk instrumental melodies; halfa edogi (halfa singer and poetess), performing folk songs at weddings and celebrations, simultaneously accompanies her singing by playing a musical instrument; halfa kitobi (halfa is a scribe who reads old books of religious content at funeral (wake) and ritual (mushkulkushod - literally.relief) events; halfa dostonchi (halfa storyteller), halfa raqqosa or o'yinchi (halfa dancer).

In Khorezm, two directions of halfa performance were received – ensemble and solo. The ensemble includes a leading performer who performs songs accompanied by a harmonica (the Russian diatonic accordion, which has been in Khorezm since the nineteenth century and is referred to as a "kul soz" instrument), a doirist (accompanies singing by playing the doir, sometimes acts as a dancer) and dancers (accompany singing with dances, dance with kayrak (castanets), sometimes sing along and play the doir). The ensemble performance of the half is more common in Khorezm. They are welcome participants of family celebrations – weddings, folk festivals and festivities, women's parties. It is the halfa yedogi who open the wedding feast – nikoh toi (marriage ceremony), performing wedding and ritual songs (Toy javobi, Toy boshlovi, Yor-yor, Kelin and kuyov qutlovi) and end with singing a song (Toy javobi).

The repertoire of the half is extensive and diverse: wedding and ritual songs, lyrical and other ritual songs, lapars and yalla, songs based on poems by Makhtumkuli, Munis, Ojiza halfa of romantic and didactic content, own songs and works of other half, excerpts and songs from epic tales, as well as dastans, more often romantic (love-lyrical) contents ("Tahir and Zuhra", "Oshiq G'arib and Shahsanam", "Oshiq Oydin", "Asilkhon", "Hurliqo and Amro", "Kumri", "Tulumbiy", "Qissai Zebo", "Zavrie", "Durashsho", "Bozirgon", "Hirmon dali"). Halfa solo performance is characterized by melodic recitation of dastans and ancient religious books when conducting religious rites in the women's circle, such as "Ulli pir", "Mushkulkushod", in particular "Gavsuli Azam", "Payg'ambar hikoyati", "Bobo Ravshan" "Bibi seshanba", etc. Halfa

is not only a performer of folk songs, dastanov and instrumental music, at the same time she is a poet and the author of her own songs. She is characterized by vividly expressive singing, perfection in the possession of an instrument – "cool pops", mastery in the performance of dastans, improvisationality – the ability to create and compose new works during performances, emotionality in the presentation of poems in combination with a melodious melody.

Halfa themselves were creators of poetry with a variety of content, in particular, dedicated to important events of their time, created songs and instrumental melodies. "Bevafo zolim" ("The Unfaithful Tormentor") is popular in the repertoire of the half Hanim Suvchi Sayidahmad kizi (1858-1926), "Airildim" ("I am Separated") Bibijan (Bibi shair) Kasym Devan kizi. The songs and poems of Khalfa Ozhiz (lit. blind) - Anabibi Atajanova (1889-1961), author of more than thirty songs, who brought up a whole galaxy of talented halves, including Nazira Sabirova, Razia Matniyaz kizi, Ojiza Kuryazova, Saodat Khudayberganova, etc.

The art of khalfa is still popular among the population of the Khorezm region and the Ellikkalinsky region of the Republic of Karakalpakistan. The bearers of the halfa traditions are Bibi shaira, Ozhiza halfa, Khonimjon halfa, Onazhon Safarova, Nazira Sabirova, Razia Matniyaz kizi, Saodat Khudoiberganova, Poshsho Saidmamat kizi, Ambarjon Ruzimetova, Anorjon Razzakova. In order to preserve and popularize the art of halfa, a children's school of halfa has been opened on the basis of the Khiva music school. The traditions of the art of halfa are mastered not only by the traditional method of teaching "ustoz-shogird" (master-student), but also in the music schools of Khiva, in the colleges of arts of Urgench and Ellikkala. Halfa participants of the Republican Bakhshi-Shairov competitions (since 1999).

Competitions of halfa performers are held in Khorezm and in the Republic of Karakalpakistan, in particular, in the Ellikkalinsky region of Karakalpakistan, a competition of halfa performers within the framework of the Nafosat Bustonim Manim festival (since 2013). Halfa performers demonstrated their art at the Open Folklore Festival "Boysun Bahori", the Festival of Traditional Culture "Asrlar Sadosi", at the International Music Festival "Shark Taronalari" in Samarkand. The Khalfachilik Art Festival (2016) is held in Khiva (Khorezm region).

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