

KHALFALS OF KHOREZM**TECHMIND-2021****ESHCHANOVA G. O.**Urgench state university
gavhareshchanova59@gmail.com**Annotation:**

This article deals with the history of women's art, which exists only in the Khorezm oasis - the history of the emergence of the Khalfa, its current development, the continuation of the tradition of teaching and learning, and its study by researchers.

Key words:

Epics, khalfa, khalfa traditions, folk singers, ancient women's art, Zoroastrianism, book "Avesto" "Epic," "Sayyod and Hamro" epic.

Khorezm epics has been living for centuries with the creativity and performance of folk singers and khalfas. Many opinions have been expressed about the creativity of the poets who sang the epic, and about the fact that khalfahism is an ancient women's art. However, the history of the emergence of widespread Khalfa traditions in the oasis has not been specifically studied, only some records about them can be found in some sources. Folklorists such as XTZaripov, J.Kobulniyozov, M.Saidov, T.Mirzaev express some views on the performance of khalfas.¹ Also, S.Ruzimbayev's observations on khalfa traditions and their epic traditions can be considered as the first step in this direction². However, none of them looks at the origin of the word "khalfa" in a particular performance, how and when it appeared, and the gradual development and history of this process. It is impossible to fully imagine the performance of the epic without clarifying this aspect of the issue. Based on this logic, it is better to start with the history of the meaning of the word "khalfa". The lexical meaning of the word "Khalfa" is "to follow", "to replace", "deputy", "successor", "deputy".³ The historical roots of the word "Khalfa" are the religion of ancient Zoroastrianism and however, after the spread of Islam among the peoples of the Movarounnahr region, it is associated with the widespread spread of epics dedicated to the lives and heroism of historical figures. In particular, the epics "Qissai Amir Hamza" or "Kitabi ramuzi Hamza" about the adventures of the uncle of the Prophet Muhammad Hamza ibn Abdul Mutallib are still preserved in the repertoire of Khorezm readers. Professor M. Saidov also wrote that a number of epics dedicated to the heroic adventures of Hazrat Ali were translated from Arabic into Uzbek⁴. Such works have come down to us in several variants. Apparently, the Arabs also used religious epics to propagate Islam. Initially, such epics were recited in large gatherings by the propagandists of the Muslim faith in Arabic. Gradually, educated women began to recite these epics from memory or in books at women's gatherings. It is not surprising that the tradition of reciting epics by reciters and storytellers originated in this way. However, the pre-Islamic period was marked by the recitation of epics by reciters. That is, the prayers and applause of the sacred book of Zoroastrianism, the Avesto, are recited or recited in fireworks or in a special theatrical style, accompanied by music, songs, and pantomime dances in a soft, pleasant voice. Thus, it can be said that the women's performance, which took part in the ceremonies associated with the interpretation of the Avesto, played a key epic role in the formation and further development of the performance of the reciter-narrator. The Khalfas played an important role in transmitting not only the ancient rituals and prayers, but also the most ancient Lazgi melodies and methods to future generations. Archaeologists have unearthed images of girls and boys dancing and clowns performing on the walls of the Khorezmshahs' palace in Tuprakala. According to R. Sadokov, a musicologist who inspected the castle, "the main position of the traditional Lazgi dance, which was once lost, is reflected in the dance sculpture groups" [5].

It should be noted that the performance of folk epics by khalfas is difficult to determine the relationship between the performance and creative abilities of khalfas. Because now there are very few people who can memorize the full text of epics. Researcher N. Saburov divides khalfas into 2 groups depending on the performing arts: khalfas, who are organized into a special ensemble, and khalfas, who recite a poem without music and pleasant melodies, and professor S. Ruzimbaev divides them into 3 groups: creative - epic khalfas, performer khalfas, as well as short story khalfas who recite epics with words and melodies. It is obvious that along with bakhshis, khalfas also play an important role in transmitting folk epics from generation to generation. This tradition is unique to the Khorezm oasis and is not found in other regions of the country. This is probably due to the fact that "Zoroastrianism, a religion aimed at making human life on earth easier and happier, appeared on the shores of the ancient Amu Darya, the holy book of the Avesto." Nowadays, there are no creative epic khalfas. The khalfas of the second and third groups continue their activities. In addition, they continue the tradition of teacher-student and prepare students. Aminahon Kuryozova from Khiva and her dancer Malohar Matjonova make a significant contribution to the formation and development of amateur art groups. In addition to singing ancient folk songs, the members of the group, led by them, skillfully sing dozens of poems from the repertoire of their teachers "Oshiq Gharib va Shohsanam", "Sayyod va Hamro" to the accompaniment of harmonies. . They delight the listeners and spectators with their charming dances. Therefore, the roots of khalfa performance, which are widespread in the Khorezm oasis, have a long history, and the reading of religious epics by the propagandists with the interpretation of the "Avesto" gave rise to the tradition of recitation. Thus, the Khalfas, like the Bakhshis, have been instrumental in transmitting folk epics from generation to generation.

References:

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