


<p>KHOREZM KHALPHA STUDIES: MANUSCRIPT SOURCES AND THEIR STUDY</p>		<p>Literature</p> <p>Keywords: Khorezmkhalpha studies, manuscript sources, ancient Khorezmians, folk songs, methods of performance, khalphaand storytellers.</p>
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<p>Abstract</p> <p>This article deals with the historical roots of the Khorezmkhalpha studies, manuscript sources and their study. Khalpha songs, in general, have played an important role in the recording of folk songs, as well as musicologists, and research in folklore has been analyzed. It was noted that the research has gained important scientific and practical significance by promoting the art of Khorezmkhalpha studies not only in the republic but also in the world.</p>		

Although the Khorezmkhalpha studies have its ancient roots, very little is known about their content, unique traditions and great representatives.

The method of performing halves in the form of “semi-singing” (recitative) is first mentioned in the works of Herman Vamberi. He noted that the works in the collection of epics and songs called “Bakhshi Kitabi” distributed in Khorezm will be performed in a recitative manner. Evaluating this tradition, the orientalist suggests that this method of performance must have passed to the folk performers from the Persian peoples [19, pp. 33-34].

If we take into account that the ancient Khorezmians spoke in the northern dialect of the Persian language and were in close contact with the Persian peoples, it becomes clear that the “declamation” - recitative method is not an accidental tradition. Halfas and storytellers continue the tradition of this method to this day. Because recitative performance is associated with reading the texts of Videvdat in the Avesto [5, p. 120].

In addition, the Avesto’s Yasna contains 17 “goh” songs. Memorizing them was considered very rewarding [2, p. 28].

The art of Khorezm calligraphy began to come to the attention of professional folklorists only in the 30s of the XX century.

The great folklorist Hodi Zarif was one of the first to discover the famous Khorezmiankhalpha Khanum Suvchi. The folklorist remembers this process as follows:

“1930, hot summer days. In Khiva, we started research in the building of the Khorezm Museum in Dashovli. The base of the Khorezm expedition of the Uzbek State Scientific Research Institute (UZGNII) under the Council of People’s Commissars of Uzbekistan was in this building. The mission of the expedition is very large and extensive. Because this is the first time such an expedition went to such an ancient land as Khorezm. The goal is to innovate in science.

The members of the expedition had to collect material and information from the people of Khorezm, which was not known to science in their specialties, and repeatedly check the collected

material on the spot. The leader of the expedition, Ghazi Olim Yunusov, was mainly engaged in dialectological research, defining and checking the responsibilities of all members of the crew. Well-known linguists Evgeny Dmitrievich and Kayum Ramazanov also conducted research in this area. Idit Gustovna, the wife of ethnographer Leonid Pavlovich Potapov, and Sabir Salimi, a graduate student, studied the ethnography of the Khorezm people.

Bekjon Rakhmonov, a scientist from Khiva and a researcher at the State Museum in Samarkand, took the initiative to make the expedition work as expected. Although we have a general idea about Khorezm, this is our first visit to this land. Uzbekism, we are reluctant to go anywhere, sometimes we are insulted. We need people who understand our desires and provide the right information.

I have seen great representatives of folk art so far, I have recorded their works, I have been fascinated by the narrators. But I had not personally met female folk poets. I managed to do that in Khiva. Bekjon Rakhmonov led the lady from Khiva to Dashhov. During this meeting, Hodi Zarif, who is much older than me, wrote the epic "Asilkhan" and many folk songs from Ms. Khalifa. There are also many songs and lapars from other khalfas in Khiva. These materials are currently stored in the folklore archive of the Institute of Uzbek Language, Literature and Folklore: Inventory No. 501, 519, 521, 534, 536.

After this expedition, various researches on Khorezm caliphs and their repertoires gradually appeared and were published in various sources [3, p. 95-98]. After a long break, folklorist J. Kabulniyozov began serious work on the art of Khorezm caliphate. He published research on the life and creative repertoire of Anashkhalifa-OnajonSobirova, Ojiza-Onabibi Otajonova.

According to the folklorist, Roziya Matniyozova, Safargul Otamurodova, Sharifa Eshjonova, Saodat Khudoiberganova, Bikajon Bobojonova and others were among the two famous khalfas mentioned above. In addition to these khalfas, the study mentions the names of about twenty khalfas living in different districts.

4 poems of Anashkhalifa and 7 poems of Ojiza were addressed to readers for the first time [20, p. 394-397]. Despite the fact that the poems of two khalfas prepared for publication by J. Kabulniyozov were selected in accordance with the times, their publication is considered a valuable material for folklore studies, as this field was an undiscovered reserve for science at that time. Most importantly, many of the epics and folk songs that lived in the khalfa songs were published in large numbers and in large numbers for the first time. As a result, PhD dissertations on folk songs in the field of literature and linguistics were prepared and defended [15; 4, p. 22]. In turn, the young khalfas included and promoted the songs in their repertoire.

One of the main shortcomings of this collection of Khalfa songs is that they were edited in accordance with the ideology of the Soviet era. This was acknowledged by the publisher, who wrote on the front page of the book the phrase "by editing and preparing for publication." Because in those days it was very difficult to publish traditional songs and some of their verses had to be changed to modern ones. After J. Kabulniyozov, a lot of research on Khorezmkhalpha began.

In 1967, M. Murodov and N. Saburov published the epic “Gulruhpari” written by the daughter of Hazarasp Roziya Matniyaz. In the preface to the book, it is noted that the repertoire of Roziakhalfa Matniyazqizi (1889–1951) included many folk songs, poems of classical literature, as well as “Bozirgon”, “Gulruhpari”, “Shobahrom”, “Ghariboshiq”, “Zavriyo”, “Yusuf”. “Ahmad” [6, p. 7].

Nasrullo Saburov was the first person after J. Kabulniyozov to start research on the Khorezm caliphate. In his article “New songs in the repertoire of khalfas” he analyzes the songs created by Khazaraspkhalfas during the Soviet period and notes that khalfas can be divided into two groups of performers and singers who sing a poem in a pleasant melody [17, pp. 70-77].

S. Ruzimbaev’s dissertation “Ideological and literary features of Uzbek folk songs of the Khorezm oasis” also refers to the works and repertoires of khalfas. The second chapter of the dissertation analyzes some poems of Onajon Sobirova and Onabibi Otajonova - Ojiza and some songs and compositions in their repertoire. Special emphasis is placed on their modern poetry [16, p. 22].

Khalfa songs, in general, have also played an important role in the recording of folk songs.

In volumes VII, VIII, IX of the books published in the run of “Uzbek folk music”, a large part of the songs of the khalfa were recorded with melodies and presented to readers [7]. Among them are poems and biographies of Ojiza, such as “Khurshidi world came”, “Tuninay” [8, p. 12]. The lyrics of such songs as “Aga daram”, “Khivadudori”, “Lachak” and about a hundred epics were published together with the notes.

As a continuation of this column, the book, published in 1978, also published the texts of the best examples of khalfa songs along with the notes. Among them are Ojiza’s songs such as “Be quick, girls”, “My darling”, “Do you remember?”, “My heart is burning”, “It’s not over”. He has also co-authored more than a dozen different songs.

O. Sobirov’s monograph, published in 1971, also mentions two Khorezm caliphs. One of them was Saodatkhalfa Khudoiberganova in 1905–1972, who lived in the town of Hazarasp. From 1956 to 1956, N. Saburov wrote hundreds of songs. All of them are included in the complex “Khorezm folk songs” published by J. Kabulniyozov. Among the songs, along with traditional songs, modern compositions also make up a lot.

The second half was Mahfira Sobirova (1909–1966), who lived in the town of Hazarasp., Recorded excerpts from the epic “Bahrom and Gulandom”. Mahfira Khalfa is known as a creative poet, creating modern songs and new songs and singing at weddings and celebrations. The songs “Growing flowers in my garden” and “The moon is clear” are popular among the people.

O. Sobirov was able to create creative portraits of these khalfas [18, pp. 109-115].

This research acquires important scientific and practical significance as it promotes the art of Khorezm caliphate within the republic.

Another study that provides specific information about the Khorezmkhalfa is the work of ethnographer Tora Kilichev “Khorezm People’s Theater”. He writes that the study of the art of

caliphate also had its own school style. Girls who were literate in the old school, eager to learn, became students of famous khalfas for 4-5 years. During their apprenticeship, they learned songs, epics, and ghazals from their teachers that were sung at weddings and other celebrations. The Khalfas took their disciples with them to weddings, sang and danced together. In such trials, students who received public applause received the blessing from their teachers and received the title of khalfa [10, pp. 114-115].

In his book, T. Kilichev gives information about the names and repertoires of many khalfas who lived in the late XIX - early XX centuries. The names of some of those khalfas indicate that this art form was actively developed in the late 19th and early 20th centuries:

Late XIX and early XX centuries Shukirjonkhalfa (1851–1950), Sharifakhalfa (1900–1972), Joni khalfa (1870–1920), Anash Maram (1882–1917), Bibijonkhalfa Kasimova (1875–1920) from Khiva, Durkhanim from Khanka khalfa (1881–1936) Kish khalfa Hasanova (1881–1948), Ayitjonkhalfa Safoeva (1875–1955), Guljonqorikhalfa (1874–1935), Oyshakulolkhalifa Iskandarova (1880–1949), Yaqubkhalfa Vafoeva (1844–1914), Sharifa Nogoy Otasheva (1892–1960), OgulNogay Qurayozova (1859–1949), Yakut khalfa Seytniyozova (1903–1972) and others were well known among the people [10, p. 117].

The author of the monograph “Khorezm People’s Theater” Mrs. Khalfa Saidamatkyzy also speaks about the activities of the daughter. At the same time, it also reveals some facts that are woven in accordance with the ideology of the Soviet period. Referring to some passages from the novel “Khorezm” by the writer Jumaniyaz Shiripov, he states: The unconscious khalfas are wrapped in felt and taken home in a cart” [10, p. 119].

Jumaniyaz Sharipov described this scene in his work of art. Therefore, the event may also be tissue. But Tora Quryozov, the People’s Artist of Uzbekistan, the grandson of Ms. Khalfa, gives us completely different information: “At the age of 14-15, my grandmother was fluent in Arabic and Persian. Upon hearing of the girl's fame, Khan Muhammad Rahim II-Feruz invited her to work in the palace and appointed his only daughter Chinni as a coach. He was later appointed chief khan of the khan's palace. In 1875-1876, Feruz married Khanimjon to his nephew Kutligaldi” [11, pp. 3-4].

It is clear from these memories that Feruz appointed Ms. Khanjon as the chief caliph and took her as a bride. It is absolutely unreasonable for such an enlightened khan to apply the above punishment (again to his own bride). Reliable research has been established in recent years on the life of Ms. Khalfa [13, pp. 83-87].

T. Kilichev’s research also contains good ideas about the work of Anash Khalfa and Ojiza. The focus is on the student repertoire they prepare. This monograph has excellent evidence in every respect. However, the ideology of the Soviet era clearly shows its influence in it. It could not be otherwise, as it was natural for that period.

H. Abdullaev’s article “Khalfa’s repertoire and folklore relations” is also of great interest. He divides the khalfas into executive and creative (poetic) khalfas. The article focuses on the relations between Uzbek and Karakalpakhalpha and the differences in their repertoire. “While the

repertoire of Karakalpakkhalfas consists mainly of songs from heroic epics, the songs performed by Khorezmkhalfas are mostly taken from love-lyric (love) epics” [1, pp. 30-37], the author writes.

The article also analyzes the terms in the repertoire of such khalfas as Anashkhalfa and Ojiza, and discusses the influence of Anashkhalfa on Karakalpakkhalfas.

Numerous works of S. Ruzimbaev on the life and work of Khalfas have been published. His article “Folk epics and the work of khalfas” deals with the influence of epic songs on the individual work of khalfas such as Ojiza, Shukur Ollakuliqizi.

“Epics of Khorezm” by a folklorist [14, pp. 27-33] in his monograph. The repertoire of epic khalfas, the style of performance of short story khalfas, is divided into three groups: 1. Creative poet khalfas. 2. Halves in the performer-musician. 3. Khalfas who recite epics with words and melodies.

This classification complements the above-mentioned classification of N. Saburov, who divided the halves into two groups. In the next classification, the poet-epic khalfas are taken separately. Because the creators of this category are not only artistic singers, but also fully mastered the texts of the epic, along with their poetic and prose parts, were able to sing in a heroic style in the circle of women, and at the same time became known as poets. The works of Ms. Khalfa, Anash Khalfa and Ojiza are examples of this. According to S. Ruzimbaev, there are no artists in this category. For this reason, N. Saburov assessed them as artists-singers.

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