

CHARACTERISTICS OF HALFA PERFORMANCE

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Abstract:

This article comprehensively analyzes revealed and tradition of folk art xalpa Khorezmand viewsof scientistsand thinkersof Central Asiafor the development of musicalart

Xalpa, performance, tradition, spirituality, music.

Introduction

To educate young people in personal maturity means to build the foundations of a great state and the foundations of a prosperous life. Youth education combines two aspects - bringing the younger generation to adulthood, making it healthy and mentally mature. The role and significance of folk art in the spiritual maturation of a person is incomparable. The first spiritual food of the mother is absorbed in the heart of the child.

The Uzbek people are one of the great peoples who have made a great contribution to world historical development with their ancient science and culture.

Music plays an important role in the development of our spirituality. Abu Ali ibn Sina attached great importance to the influence of music and put forward the idea that diseases can be cured with the help of music.

Music is a wonderful feeling, reminiscent of wonderful moments. Brings people to a spiritually rich, pure level of perfection.

A child can feel music even before he can hold a pencil and read and write. Often these early impressions influence the formation of attitudes towards music. Music not only educates students intellectually, but also develops them morally.

Musical works created by our people occupy a large place in our activities. Music is a force that induces a person to goodness and kindness.

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Khorezm folklore music, as an integral part of the Uzbek musical spirituality, plays an important role in the aesthetic education of the younger generation, increasing the spirituality of society. Khorezm folk music is an art form that is passed down from generation to generation. That is why a person who listens to folk tunes, lamentations and other folk decorations cannot be indifferent to her, he directly follows her, sings along with her, dances, that is, music takes him to a magical world. Khalfachilik is a tradition that developed before our era in connection with the way of life, religious ritual, everyday customs of our ancient ancestors, artistically reflecting the life reality of people, society and nature. The study of this art, beloved by our people even now, in particular its historical foundations, stages of improvement, epic memory and determination of the features of the

artistic comprehension of reality, will help our ancestors to better understand the aesthetic taste, the spiritual and artistic world and everyday life of different historical periods allows. [2. 240].

Raising a perfect generation is the greatest dream, the dream of our people, who live by the belief that the future of Uzbekistan is great, no matter what goals we set, no matter what great deeds we strive to achieve, on the basis of all our noble deeds, we want to raise our children healthy both physically and spiritually, their prosperous future, a knowledgeable generation. The dream of education comes true. However, Khalfas tell unique examples of oral art, and Khalfa, as a performing and creative art, is of great artistic, aesthetic and educational value.

Since ancient times, the art of "khalifa" has been known among women at weddings, funerals and mourning ceremonies in Khorezm. They did not confine themselves to singing, as Khalfas was familiar with many forms of art. Women sang colorful folk songs, classical songs, poets' gazelles and excerpts from love epics. Halfas read folk epics in a circle and sing them to the music.

The study of Halfas' repertoire is also part of the research carried out in this direction. Therefore, it is necessary to reveal the history, origins, leading factors, its connection with other types of art, its syncretic nature, the influence of social and aesthetic views of different periods on it, its patterns as a unique product of the performing and creative approach. The collection, publication and study of the works of Halfas' repertoire began in the 30s of the 20th century. As a result, several studies of the half repertoire, the method of their performance and creative traditions were carried out.

In the scientific works of scientists and musicologists, one can find opinions about the features of the half repertoire. The role of halfa in the system of folk art and the significance of halfa's repertoire in enriching the performances of artists are shown, the history of the term "halfa", the origin and meaning of this word is clarified. [6. 25].

Based on the materials collected in the 70s of the last century, the characteristics of the performance of the Khalfis and their folk theatrical traditions, local features of wedding songs performed by the Khalfis living in different areas of the oasis are analyzed.

A number of examples also explain the question of the place of the Khorezm oasis in the system of the wedding ceremony, circumcision and marriage. Folk songs are of great importance in the formation of human spirituality. Folk songs combine poetry and musical styles as an artistic and aesthetic means. In the Khorezmian style of khalfalik, high human qualities, worldview, religious, moral views are sung, epics, traditions, love for one's country, loyalty to the country, everyday lifestyle of a certain people are expressed.

The vitality and stability of the characteristics of khalfalik and epic are determined by the degree of their assimilation in people's lives and the place of their spiritual and aesthetic significance.

An important role in the variation and partial "reworking" of folk epics was played by Sona Khalfa, Niyozdzhon Khalfa, Kanim Khalfa. The current Khalfas sang and continue to sing excerpts from the romantic and heroic epics from the series "Takhir va Zuhro", "Ashik Gharib va Shahsanam", "Sayodkhan va Khamro", "Gyorogly", "Bozirgon".

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In folklore, beautiful yalla, lapar, songs, epics created by the Khalfis harmonize with multifaceted artistic examples directly related to material and spiritual culture.

It should be noted separately that in the epics and terms performed by Halfas, songs and lapars, folk tales and parables, anecdotes, folk life, dreams and good qualities are expressed with full reality.

They glorify such virtues as pure love and fidelity, cooperation and friendship, courage and brotherhood.

The colorful ideas of Khorezm Khalfalik art fully express the life and spiritual life of the people, as well as universal values.

The achievement of independence of the Uzbek people, the formation of a completely new worldview in the minds of the Uzbek people allows them to realize the identity of our people, creates the necessary new foundation for its bright future.

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