

Poetical Works Of Khalfa Women In Khorezmian Khalfa

Poetry

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Abstract: this article presents poems of Khalfa poetry in the history of Khorezmian art, their role in calving and example of their songs.

Keywords: poet khalfa, poems, recitation, liberation, throwing parangi, folklore, khalfa.

Ancient poems of Khalfa poetry in Khorezm oasis has entered a high growth phase since the early XX century.

In Khorezm, intelligent women who are well- educated, who have the ability to sing, are called “khalfa”. The term is Arabic and has been interpreted in the “Explanatory Dictionary” of the Uzbek Language” as an educated person who knows the Shari’a principles.

In ancient times, Zoroastrianism also called the Khalfa women who read the Avesto book and promoted it among women. However, these educated women had not only promoted religious books, but also they had read, the works of great poets such as Navoi, Fuzuli, as well as the folk poems that had been translated into the book, to women for their relaxing.

In Khorezm, aunts had been serving in the community of women.

There were 3 types of khalfas. The first group includes creative poetry aunts and there were some artists in this group such as Ms. Saidamat, Onabibi Otajonova Ojiza , Onajon Sobirova Anash Khalfa. Also, they knew the full culture of folklore and were able to sing in rhythm and wrote poems.

The second group includes aunts like Sorakhon Ollobeganova, Sarabibi Jumaniyozova, Ullibibi Boyjonova. They did not recite the whole poem by heart or by reading the book, but only sing some of the poems in folk songs and poems.

They are easily organized and serve weddings and ceremonies with the preparation of three people, including harmonist, doira player and the dancer¹.

The third group includes aunts like Niyazjon Musayeva and Sona Eshmatova. They just read the poems by heart or from books. The aunts of this group did not have to have ability to sing a song. Whereas the two aforementioned aunts serve only for weddings and banquets, weddings also participate in mourning.

People who lived in the period, knew that some aunts such as worker with water, Blind and onajon Khalfa from the Khorezm Rifles had learned about some poems of the period: “Ashyk garib and Shoksanam”, Asil and Karam”, Ashyk Alband”. ‘Ashyk Mahmud” and Turoglu” and song them in the circle of women.

One of the most famous artists in Khorezm is Onabibi Otajonaova, famous for her songs and beautiful poems.

His father gave her to Bibijan aunt when she was very young. Here, Onabibi, learned the secrets of the Devon from the father of Bibijan Kasim, and at the same time, she learned skills of playing music by the help of Hudaibergen mukhrkon from this village.

Despite being natural blind, her talent attracted attention. A woman named Darmonjon Bika, a descendant of Muhammed Rahimhon Feruz, who was aware of his sweet voice and intelligence, supported her.

The future poet would give her a great financial and moral support for her future life. Because of her blindness, she also mastered a special needle- type note.

Onabibi Otajonova is not only a famous singer, but also talented poet. The poet chooses the pseudonym for the aunt, referring to her blindness². Her poems includes the following lines of the poem “Hurliqo haamro” published in 1908.

Kishi muncha kech kelurmi do ‘stina,

Na yigitsan jon olmoqni qasdina

¹ S.Ruzimboev. Ojiza., Tashkent, 2003, p. 3

² C.Ro’zimboyev. Ojiza. Poem and epos. Toshkent,2003, P.4

*Qo‘yg‘on qadamlaring diydam ustina
Asiring bo‘layin qaydin kelursan?
Ojiza ijodida quyidagi mashhur misralar bor.
Ovozi sanamlardek, donishda Iskandardek,
Qahr aylasa ajdardek, chin pista dahon keldi.*

Similar lines can be found in the poem ‘Roi Chin’

*Urushda muzaffardek,
Donishda Iskandardek
Qahr aylasa ajdardek
Ham hushnishon o‘g‘londir.*

One of the poets of the Khorezm nationality is Onajon Sobirova.

She was interested in poetry and music from a very young age. Another famous aunt of that time, Honimjon is a student who learned how to play a guitar and sing folk songs.

At the age of 16, at talented aunt had been known as a popular khalfa.

Anajan Sabirova and her mentor, Ms. Swimmer, and Eve Polmin performed in various parts of Khorezm, singing and earning popularity. However, the activities of women were not to dismay of the ruling elite at the time. As a result, all three of these artists were summoned to the khan, and Ms Swimmer and Mother Pollin were sentenced to be punished.

An official rescued her, because his mother was being a young, paying her 50 gold coins for her fault.

Although this event is a shock to Sobirova, who had spent her whole life in the arts, her hobbies are her ability to quit playing and singing. Far from the eyes of the Khan, Tashoshuv enjoys the hearts of the workers on the sides and sang.

Onajon Sobirova also suffered from one of the next Khan, Isfandiyar because she says:

*Isfandiyor zolimligingni bildirdinig,
Non o‘rniga kunjarani edirding
Qablag‘alni qiynab, boyni kuldirding
Haddan oshding, zolim! YOning so‘kilsin!
Boshing kesilsinu qonuning to‘kilsin!*

and sang a song which to curses the Khan like that and the spies of Khan delivered it to Isfandiyar. As a result, the khan, Anash, was also enraged by the khan and was forced to fee between Turtkul and Shobboz (now Beruni). In the 20s, Onajon khalfa gained a reputation for her active community, diligence and responsibility. Onajon Sobirova had done a great attempt in the areas of women’s freedom, throwing parangi and developing education.

When she was young, she fell into a cart and collapsed on one leg and an arm. Although she did not treat, she danced in such a way that her foot could not be felt. The fact that the mother-in-law was called by nickname “Anash” was related to this issue.

People’s Artists of Uzbekistan Gavhar Rakhimova wrote about Onajon Khalfa in her book “ On the way to the Glory.(T.1973) she wrote in her book that Onajon Khalfa: ‘ the elderly of Khorezm say that no one can play the dance “Lazgi” like Onajonbibi.

And also Onajon Sobirova not only could dance well but also sang any song perfectly.

In Khorezm, along with the great giants and the great artists like Onajobibi Sobirova, in Khorezm there are many their generations and followers at that moment.

Their ability to display and explore the aforementioned Khalfa dynasties and arts was limited during their lifetime. Nevertheless, their role in the history of arts has not disappeared, but their followers have been living in a modern, free, peaceful world.

References:

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