

Representation Of Wedding Rituals In The Work Of Khalfas (In The Example Of Ojiza's Creation)

Zaynab Khudoyorova¹, Nurillo Eminov²

¹*Independent Researcher* Uzbekistan State Institute of Arts and Culture Uzbekistan

²*Lecturer, Vocal Department,* Uzbekistan State Institute of Arts and Culture Uzbekistan

Abstract: Uzbek folklore has a rich heritage created over many centuries, i.e. a treasury of values, including epics, fairy tales and legends, ritual songs, folklore samples, polished thanks to the artistic skills of folk masters and performers. Among the professional representatives of folk art - the creators and performers of khalfas are known and popular in Khorezm after bakhshi. After all, the art of Khalfa is the most famous folklore of Khorezm. The article analyzes the work of the famous Khorezm semi-artist Ojiza.

Keywords: Folklore, khalfa, Uzbek traditions, wedding ceremonies.

Introduction

Uzbek folk oral art has a rich heritage created over many centuries, i.e., a treasure of values that includes epics, fairy tales and legends, ritual songs, and examples of folklore, polished thanks to the artistic skills of folk artists and performers.

Among the professional representatives of folk art - creators and performers, Khalfas are known and popular in Khorezm after the Bakhshs. After all, the art of khalfas is the most famous folklore of Khorezm.

M. Kadirov, thinking about the art of khalfas, said, "The art of khalfa has a long history". Female artists who served among women in Khorezm were called khalfa, and they were also of two categories: 1) poetry and ghazals at weddings and ceremonies, some stories on religious themes and those who tell and sing epics, remember the dead, read books and interpret them; 2) khalfas who play music, sing and dance.

Spectator Khalfas mastered the art of music, singing and dancing, and at the same time, they were poets and composers. The repertoire of performing-composer khalfas consisted of joyful songs from Khorezm romantic-romantic epics and samples of various folk works. At the same time, creative poets wrote poems, composed and performed them. In the past, khalfa performed lapar, yalla and dances not with musical

instruments, but with the sounds made by banging the small sticks worn on their fingers against bowls and saucers, and the sounds made by the bells worn on their wrists [1.143]

It is clear from the sources of the past that Uzbek women have always been the spiritual and spiritual support of the family. As well-known scholars of folk art have rightly noted, "Uzbek folk epic is well-known for female performers as well as bakhshis." Currently, they exist only in Khorezm and are called "halfa".

In particular, the uniqueness of Khorezm wedding folklore cannot be imagined without Khalfa art. Because, Khorezm oasis weddings were mainly conducted by Khalfas.

In today's series of songs from Khalfa's bisot, wedding songs are especially important, and they are widely spread as sayings for cradle weddings, circumcision weddings, and weddings. The main task of the performance of Khalfa was to give the wedding an emotional spirit, cheerfulness, joy, and to ensure the naturalness of entertainment.

The Main Findings and Results

There are also folklore genres unique to Khorezm weddings, which are characterized by the fact that they are not found in other regions. For example, the questions and answers of the suitors, the girl's congratulatory songs, the wedding congratulatory

and wedding permission songs, and “Khush galdish” performed at the end of the wedding are among the folklore genres unique to the Khorezm oasis. They reflect the lifestyle of our ancient ancestors, the material appearance of the culture of ethnic groups. These sayings have taken a strong place in the repertoire of folk artists and have survived to this day. Ojiza Khalfa is one of the artists who brought ritual folklore to the level of art and created his own school in this regard.

Ojiza Khalfa, who took a worthy place among the representatives of the Khiva Khalfa Center, was born in 1901 in the neighboring village of Khiva in a hard-working family. Her real name is Onabibi Otajonova, her nickname is “Ojiza”. At the age of two or three, he became blind due to an illness, and until the end of his life, he was known as a poet, singer and musician, creating under this name. “Kasim learns the science of poetry from Divan, the secrets of khalfa from Bibijan and Onajan, and music playing from Khudoibergan Muhrkon”.

According to information, Ojiza had the opportunity to read books and manuscripts in the libraries of officials with the help of Guljon Bika, the daughter of Yusuf Yasovulbashi, in the 10s of the 20th century. [2.106]

Initially, the poet’s work began with love for fiction. In particular, he memorized the ghazals of Fuzuli, Navoi, Mashrab, Ogahi, Makhtumquli, as well as poetic passages from folk epics, and then began to sing, learned to play the harmonica perfectly, and became known to the people as an artist.

Ojiza’s creative heritage has a great position in the repertoire of 20th century khalfas, it is rich and diverse in terms of genre and performance. Unfortunately, this heritage has not been fully recorded and published until now.

A unique feature of Ojiza Khalfa is that the artist enjoyed the traditions of both literary sources, folk poetry and classical literature. The main part of the poetess’s poetry is primarily the ghazal, murabba, mukhammas and musaddas genres of our folk melody and classical poetry.

“Ojiza practiced poetry till the end of his life. His contemporaries and close relatives still remember it well. For example, the 75-year-old nephew of the poetess, Safo Bobojonov, recalls:

“My mother (she was called that because she was raised by a poetess) wrote her poems to me before her death. A large notebook was filled with these poems. A friend of mine asked me to publish it. In this way, the poems were not published”[2.107]

It is also worth noting that Ojiza also had a special place in the establishment of the Khiva folk theater and the Khalfa group. In particular, in the 1920s and 1930s, he took an active part in the events of folk artists held in Moscow and Tashkent, and later became the organizer and leader of the khalfa ensemble in Tashkhovuz, Turkmenistan.

Ojiza was a unique artist who dared to express his reaction to various social processes taking place in the society while performing folk songs, yor-yor and epics.

Although Ojiza’s eyes could not see, he could see the whole bright world with his soul’s eyes and feel it with his heart. He was a creative, open-minded teacher who was able to perceive with the eyes of the heart the subtle aspects of life that were not noticed by others.

Ojiza Khalfa’s repertoire is so deeply embedded in the people that some people think that these sayings are folk songs and terms. The repertoire of Ojiza khalfa’s work is repeated in the works of other khalfas, and each khalfa performs the words of the teacher, enriching and polishing them with his own skill.

If we look at the work of Ojiza, the wedding ceremonies typical of the Khorezm oasis have become the main theme of Khalfa’s work. It is especially noteworthy that he wrote the description of the rituals related to the wedding with great skill and performed it theatrically by choosing a tone suitable for the content of the text. Ojiza was not satisfied with the performance, but also appeared in creative activities and created a number of songs. The songs “Onglar bolsin toyiniz”, “Mubaraklar bolgay”, “Yor-yor”, “Kaddi boyinnan”, “Khurshidi jahon galdi”, “Arka qizlar”, “Khosh galdynzlar” dedicated to his wedding ceremony have become the property of the people.

Below we will consider the performance of a Khorezm wedding as an example of the

Khalifa's repertoire. The first poem begins like this:

Javob bo'ldi siza gul yuzli boylar,
Boring, boshlang, o'nglar bo'lsin
to'yingiz.

Kelin uchun yasang tillo saroylar
Boring, boshlang, o'nglar bo'lsin
to'yingiz.

The answer is to you, rich people with flower faces,

Go, start, let your wedding be right.

Make gold palaces for the bride

Go, start, let your wedding be right.

According to folk traditions, the wedding begins with the suitors going to the girl's house. According to the wedding fortune, if the girl agrees, the elder of the participants of the ceremony informs the suitors that they have arrived, "let's start the wedding on such and such a day", and wish happiness to the two young people and draw blessings on their faces. After the blessing, white cloth or sweets are presented to the suitors who come as a sign of approval. Of course, the fact that the fabric is white has its own symbolic meaning, and whiteness is a symbol of purity, goodness and light according to popular opinion. At the same time, it is also used in the sense of wishing a white road to the future new family. This represents the need to prepare for the wedding, make the house well and prepare to welcome the bride. After that, the bridegroom, who heard this good news, starts the wedding ceremony.

Ojiza tried to express one of these small but crucial aspects of the wedding ceremony with his own rhymes.

To'qqiz boshi oltin qazma kumush tos,
Ta'rifda bo'lmasin, bo'lsin bari rost,
Salom olganingda oltin soat os,
Boring, boshlang, o'nglar bo'lsin
to'yingiz!

Galin go'ynak bo'lsin yapon boxmoli,
Uy to'rina osing oq sochoq, g'oli,
Qiz bilan guyovni galsin iqboli,

Boshlivaring, o'nglar bo'lsin to'yingiz!

A silver bowl with nine heads of gold,
Be it in the description, let it be true,
When you greet, the golden hour
Go, start, have a good wedding!

Let's have fun, Japanese girl,
Hang a white hair around the house,
Good luck with the guy with the girl.
Let's start, let your wedding be right!

In the above two paragraphs of the poem, we can see that the phrase "Whoever has a daughter has a taste" is embodied. A girl who is going to be a bride needs to be respected and noticed among her peers and friends. Because the girl wants very much that all those who follow the girl will be surprised to see such attention given to the bride. Therefore, he expresses his desire for his future wife in a poetic way. It can be clearly observed in the next stanzas of the poem that there is some exaggeration in some commanding thoughts spoken by the girl. Ojiza described this situation very skillfully.

Kamisi qolmasin aslo bir ishdan,
Oltin qumon, silopchasi kumushdan
Polov qiling o'ttiz botmon burunchdan,
Boring, boshlang, o'nglar bo'lsin
to'yingiz.

Bir to'y qiling, olam qolsin xayrona,
Oyttirib yuvaring jumla jahona,
Do'qqiz ko'zi so'ying jizi bir yona,
Boring, boshlang, o'nglar bo'lsin
to'yingiz!

Qopisina (eshigiga) gul o'yimalor
o'ydiring,
O'y turina oynoli shkop qo'ydiring,
Galyanlani (Kelganlarni) choy
polovdan do'ydiring,
Boring, boshlang, o'nglar bo'lsin
to'yingiz!

Don't miss any work at all,
A golden bow, a silver bow

Make pilaf from thirty batons of rice,
Go, start, let your wedding be right.

Have a wedding let the world be happy,
Listen to the whole world,
Slaughter nine lambs and one lamb,
Go, start, have a good wedding!

Carve flower carvings quickly,
Put a mirror on the web of thought,
Feed the guests with tea pilaf,
Go, start, have a good wedding!

In the last stanza of the poem, it is said that in preparation for the wedding, the house should be well made, and it should be held in a special way, following all the rules and requirements. Especially in the last verse of the poem “Feed the visitors with tea and pilaf”, it is reflected that our people are open to guests in any situation. Here it is said that the respect and honor of the guests attending the wedding is largely related to the manners of the host.

The next song starts with “Blessed is your wedding”. This song is still loved by Khorezm halfas. They start the wedding rounds with this song. In fact, this song is the second song in terms of describing what happens after the suitors bring the good news and the wedding begins:

Muboraklar bo‘lgay atgan (Qilgan)
to‘yingiz,
Jup patikli (Juft –shift) ko‘shki ayvon
joyingiz,
Mudomo izzatda o‘tkay o‘mringiz,
Boshlog‘on to‘yingiz muborak
bo‘lg‘ay.

Bog‘a girib qizil gullar teryaysiz,
Galin olib oxtiq (Nevara), cho‘vliq
(Chevara) go‘ryaysiz,
Uzinina davru davron suryaysiz,
Boshlog‘on to‘yingiz muborak
bo‘lg‘ay.

O‘zim bilib galdim to‘y bo‘ljoqini,
Xaloyiq hammasi yig‘iljaqini,

Qarindoshlor xizmatda durjoqini
(Turishini),

Boshlog‘on to‘yingiz muborak
bo‘lg‘ay.

Blessed is your wedding,
Your porch with a pair of boots,
May you always live in honor,
May your first wedding be blessed.

You go into the garden and pick red flowers,
Come and see your grandchildren and great-
grandchildren.
You go round and round,
May your first wedding be blessed.

I found out about the upcoming wedding.
Let all the people gather,
that relatives are in service,
May your first wedding be blessed

Judging from the text of the song, we
once again recognize Ojiza's talent, seeing that it
contains good wishes and congratulations to the
newlyweds, relatives, friends, and neighbors:

Dunikina (Tuynikiga) ipak g‘oli (Gilam)
yopilg‘ay,
Do‘rt yoningda o‘g‘il-qizing
o‘ynag‘ay,
Boshlog‘on to‘yingiz muborak
bo‘lg‘ay.

O‘yinga qarasam, go‘zzim qomoshar,
Uryanishgan joyda do‘vronim doshar,
Har ish atib murod atsang yaroshar,
Boshlog‘on to‘yingiz muborak
bo‘lg‘ay.

White grass is planted on the porch,
My wedding dress is covered with silk,
Four boys and girls are playing next to you,
May your first wedding be blessed.

When I look at the game, my eyes are dazzled,
In the place where you live, my time
You can do whatever you want,
May your first wedding be blessed.

When we talk about the uniqueness of Khorezm weddings, we see a strange situation in the house where the girl comes out. The song “yor-yor” reflects the experience of a girl being sent away from her home, where she spent her happy childhood. Now he is starting an independent life from his father’s house. Going to a completely unfamiliar family, thinking about what fate awaits her in a new house, breaks the heart of a bride-to-be.

Although the parents are somewhat happy that their daughter, whom they raised in their arms, is taking the first step towards an independent life, it is both joy and sorrow for them to transfer their daughter to another place. So, the spirit of joy and sadness, calmness and anxiety in the hearts of the participants of the ceremony finds its expression in the songs being performed.

“Yor-yor” is one of the widely performed folk songs at Khorezm weddings as well as at Uzbek weddings. When handing over the bride, the reciters performed “Yor-Yor” without music in a quiet and sweet tone. It is difficult to give an exact opinion about when this genre appeared. But according to historical data, the women who performed “Avesta” were also called Khalfa in the past. The Khalfas contributed to the transmission of ancient ritual melodies to us”. [3]

“Yor-yor” also praises the parents of the girl who is getting married. Because it is happiness for parents to prepare a table for their children on the eve of the wedding, and to serve many people on the wedding day. Besides, not everyone will be able to be so lucky. This idea is expressed in the following “Yor-yor” verses:

To‘rda turgan jup sandiq,
Jup ochilar yor-yor
Ikki quda dik turib,
To‘y berishar yor-yor

A pair of chests on a grid,
Pair openers Yor-yor”
The two gods stood upright,
They are having a wedding Yor-yor”

In “yor-yor” the girl who is sent to be a child is wished to calm down, have twin boys

and girls and become a happy mother because a girl can’t be happy if she doesn’t have children when she becomes a bride. No amount of wealth can replace the happiness of having children. That is why “Yor-Yor” continues by wishing the new family wealth and children:

Sir
bilmagan elatni,
Boy
bo‘lgin yor-yor.
Sir
bilmagan guyovni,
Oyi
bo‘lgin yor-yor.
Qizil yuzli
qirmizdin,
Qizing
bo‘lsin yor-yor.
Oltin
qoshiq o‘ynagan
O‘g‘ling

bo‘lsin yor-yor.
People who do not know the secret,
Get rich Yor- Yor.
The bridegroom who does not know the secret,
Be a month Yor- Yor.

Red-faced redhead,
Let your daughter be Yor-Yor.
Golden spoon played
Let your son be Yor- Yor.

In some “Yor-yor” it is also humorously mentioned that the girl's heart is not satisfied with the sarpo or sheep sent by the groom.

Aravaning
gupchagi,
Yoriq ekan
yor-yor.
Kuyov
bergan qo‘ylari,
Oriq ekan
yor-yor.
The cart’s horn,
Yor-Yor is cracked.
The sheep given by the bridegroom,
Yor-Yor is thin.

Khorezm oasis The main difference of the “Yor-yor” ceremony from other regions of Uzbekistan is not only the words, but also the music. Khorezm “Yor-yor” were mostly performed without musical instrument accompaniment. The melancholy tone of “yor-yor” in music, that is, both joy and sadness, gently touches the delicate strings of the human heart. In this “Yor-Yor”, the sadness in the heart of a person is also expressed in words. Khorezm’s “Yor-yor” states that transience is the law of life, and people should be kind to each other in the transitory world.

Khorezm “Yor-Yor” starts with a traditional appeal to Allah, which is repeated in other regions, while the local character of “Yor-Yor” is reflected in the music. The following “Yor-yor” conclusion is proof of our opinion:

	Qora
ko‘ngil kishida,	
	Vafo
bo‘lmas yor-yor.	
Aytaversam o‘lanim	
	Ado
bo‘lmas yor-yor.	
	O‘lan
bilan duoni,	
	Qildik
tamom yor-yor.	
	Hammang
izga yor o‘lsin,	
	O‘n ikki
imom yor-yor.	

In a black hearted man,
You can’t be faithful Yor-Yor.
Let me tell you the song
The incomparable Yor-Yor

A prayer with a song,
That’s it, Yor-Yor.
Bless you all,
Twelve Imams Yor-Yor

“Traditional endings of this type are not found in Yor-yor” in other regions where Uzbeks live, the presence of such endings in Khorezm is related to the fact that “Yor-yor” is mainly taken

from the repertoire of Khalfas and to a certain extent they are based on a traditional model. [3]

“Singing “Yor-Yor” song is one of the oldest traditions of our people, and it has risen to the level of high national value of our nation. Ojiza’s services were especially great in spreading “Yor-Yor” among the people.

“Kelin salom” wedding ceremony, typical of all regions, is distinguished by the fact that it is performed in a theatrical manner in Khorezm. When the bride gets out of the car, she hides inside the goshana and stops at the threshold of the groom's house. After that, one of the mothers, starting with the future mother-in-law, starts reciting the names of all relatives in verse one by one, and moves on to “Kelin Salam”:

	Aytilmin qolg‘on bo‘lsa gechirsin, Gina-gudratni o‘chirsin, Uzoq-yaqindagi qarindosh- urug‘la,
	Qo‘ngishi-ovvag‘a (Qo‘shni- ovulga), quda-qudag‘ayla, Beshikdagi boladan tortib, to quloqi og‘ir
	momogacha, Qishloqning ulli-kichchisidan (Katta-kichigidan), dov-daraxtlargacha, Hamma-hammasina juft salom
	I'm sorry if it goes without saying, Let the anger go away, Far and near relatives, Landing-ovvaga, kuda-kudagaila, From the baby in the cradle, to the deaf grandmother, From the big and small of the village, to the trees Greetings to everyone

Uzbek bridal greetings give a bride who has just stepped into a new home a brief information about the groom and his close people, and express the cultural values in the family, i.e. respect for the elders and respect for the younger ones. In Khorezm “Kelin Salam” music is not used, but it is told in verse. First of all, it is difficult to find and perform a poem for everyone, and secondly, it required great skill

from the artist to find the rhyme and keep the rhythm even.

“Kelin Salam” should reflect the atmosphere of each family, its unique features. When going to the wedding hall, as the wedding guests want, of course, how someone is treated in the family, someone is called to be pampered, or someone’s unique characteristics and nature want to embody all of these, and at that time, the maid of honor has to perform by herself, using adjectives, caresses, metaphors. Therefore, it required a lot of creativity for the khalfas to be ready for this moment without breaking the rhythm of the poem.

According to our observation, elements of theater art are manifested in Khorezm khalfas’ responsiveness, eloquence, relationship with the audience, facial expression, hand movements, and the ability to express meanings in harmony with the text being performed through voice and words. It is worth noting that the Khorezm Oasis wedding ceremony itself shows the closeness of today’s theater to the genre of musical drama, with the character of the spectacle and the more dramatic elements of the rituals performed in it. Each of these elements brings Khorezm art closer to theater art.

As you can see, here is a performance, that is, everyone is playing a role, acting as an actor. This is the theatricalization itself, that is, it is working under the given conditions.

After the greeting of the bride is over, the khalfas are not satisfied with the poem, but move on to the song. After all, the next performance is dedicated to the definition of the bride and groom:

Qadam bosib galar bizni o‘ylara,
Oylonomon galinni qaddi-
bo‘yinnon.
Qo‘sha bo‘lib qo‘nor qizil
gullara,
Oylonomon guyovni qaddi-
bo‘yinnon.
Galin bika galar qadamin bosib,
Atgay birga o‘ynab gulmaklar
nasib.
Ikkisi ham bir-birina munosib,

Oylonomon galinni qaddi-
bo‘yinnon.

Galin bika giyyanlari doroyi,
Guyov bola qaddi bo‘yi chiroyli.
Ikkisini o‘n do‘rt gunlikdir oyi,
Oylonomon guyovni qaddi-
bo‘yinnon.

Take us home with a step,
Around the bride's waist and neck
Double brownish red flowers,
Round the groom’s waist and neck

The bride will walk far away,
Let’s have fun playing together.
Both are worthy of each other,
Around the bride's waist and neck

According to the bride's clothes,
The groom is tall and handsome.
A month of two fourteen days,
Round the groom's waist and neck

In this song, Ojiza seems to find all the wishes of the people of the wedding hall for the bride and groom. Especially the joy of father-in-law and mother-in-law is boundless. The next verse of the song seems to be in harmony with the smile on the god's face and the strange sincerity that reigns in the wedding hall:

Galin bika xiyno yoqor alina,
Guyov yigit chaman bog‘lar
bo‘ynina,
Doqib quyor tillo yuzuk qo‘lina,
Oylonomon galinni qaddi-
bo‘yinnon
The bride is a lover of adultery,
The bridegroom is about the neck of the gardens,
Wear a gold ring on your hand,
Around the bride’s waist and neck
Showing respect to the gods, the
mother-in-law also expressed gratitude that the
desire to get a bride was created, and ran to share
her joy with everyone. At that moment, the song
of the half-breed will be heard again:
Bu kulbai ehzona xurshidi jahon
galdi,

Go'yoki o'lik erdim, jismim oro
jon galdi.

This hut became the pride of the world.
As if my husband was dead, my body came to life.

This song is sung as if in a happy mother tongue. Halfa tries to express what the host of the wedding, mother-in-law, father-in-law, groom, and guests are going through in his song. He should act as if he sees everyone's heart and says what is going through his heart. Including:

Noz ila karam aylab, yoriga
salom aylab,
Bog' ichra xirom aylab, kun nuri
ayon galdi.

Jonima qo'yib otash, ham
navozish, ham dilkash,
Mastona yurib mahvash, xalq
ichra nihon galdi.

Boshim yo'lida qurbon, o'ldirsa
nadir armon,
Ul la'li labi xandon, bir sho'xi
jonon galdi

Saying hello to his wife with love
The garden was warm, and the light of day
appeared.
To put my life on fire
Mastana went mad, and the people got drunk.
A victim on the way to my head, a rare dream to
kill,
He was full of red lips, and he was alive.

The style of writing this poem reflects
Ojiza's passion for our classical poetry.

Among the descriptions, there are cases
where the neighbors who rush to see the beauty
of the bride are disappointed:

Arka qizlo choqqonloshib
galingla,
Go'rali bu to'yni tomoshosini.
Bu to'ylordo yaxshi xizmat
atingla,
Go'rali bu to'yni tomoshosini.
Hamma go'rsin to'yni
tomoshosini
Qarindosh do'g'g'anlo, atingla
xizmat,

Go'rali bu to'yni tomoshosini.
Dunyoda bo'lg'aysiz sog'u
salomat,

Go'rali bu to'yni tomoshosini
Galyan go'rsin to'yni
tomoshosini.

Come back, little girl, hurry up,
Let's watch this wedding.
Good service at this wedding,
Let's watch this wedding.
Let everyone see the wedding spectacle

Dear friend, serve with care,
Let's watch this wedding.
May you be healthy in the world,
Let's watch this wedding
Come and watch the wedding.

It is no wonder that Ojiza expressed the beautiful qualities inherent in the nature of our people throughout his work and encouraged everyone to do good deeds.

Halfa's performance, as we have seen above, began with the song "Let the wedding" and "Welcome!" ends with a farewell song. Sometimes, even after the end of the wedding, guests who are drunk with some wine do not want to leave, putting the owners of the house in an awkward position. Our mother Ojiza, who is a real master of words, tried to prevent such inconveniences in her work. He puts his hand on his chest and addresses the audience with humorous, sometimes sarcastic poems about the manners and culture of the guests. Today, such an appeal is sung:

Javob endi siza, aziz mehmonlar,
Begila, bey taqsir (Gina-
qudratsiz) , xo'sh galdingizlar.

Siza fido bo'lg'ay biz aziz
jonlor,
Begila, bey taqsir, xo'sh
galdingizlar.

Mani bu so'zimni malol
olmonglor,
Eylanmangla (Hayollamanglar),
uxungizdon qolmonglor.

Indigi to'yacha beg'am
bo'lmonglor,
Begila, bey taqsir, xo'sh
galdingizlar.
Mudom yaxshi niyat mani
ko'nglimda,
Har kim sog' o'tirg'ay o'yi-
o'yinda,
Mudomo galyaysiz yaxshi
guninda,
Begila, bey taqsir, xo'sh
galdingizlar.
The answer is now for you, dear guests,
Begila, Bey Takhsir, you are welcome.
Be devoted to you, dear souls,
Begila, Bey Takhsir, you are welcome.

I'm sorry for my words,
Don't worry, you sleepy bastard.
Until now, begham bolmanglor,
Begila, Bey Takhsir, you are welcome.

I always have good intentions in my heart,
Everyone sits and thinks,
Have a good day
Begila, Bey Takhsir, you are welcome.

Usually, Khalfas performed this song without the accompaniment of a musical instrument, with both hands placed on their chests.

If there are all kinds of people who did not stand up even after the song was sung with a beautiful appeal, Ojiza once again tenderly appeals to them:

Meni bu so'zimni qabul qilinglar,
Paamdor (Farosatli)
bo'lsongizlor onglab bilinglar,
G'ozol sop bo'lg'on so'ng,
darrav turinglor,
Begila, bey taqsir, xo'sh
galdingizlar.
Indi man so'zimni ayladim
tamom,
Har kim sog' o'tirg'ay o'yinda
omon.
So'rag'ana oying duvoyi salom,

Begila, bey taqsir, xo'sh
galdingizlar.
Take my word for it,
Be wise and understand.
As soon as the ghazal dies, stand up
immediately.
Begila, Bey Takhsir, you are welcome.

I'm done with my ban now,
Everyone is healthy and safe in the game.
Ask and pray, hello,
Begila, Bey Takhsir, you are welcome.

Therefore, the role and importance of the tradition of khalfas in the preservation of the rarest and most attractive sayings and songs of the folklore of Khorezm weddings is extremely important.

Conclusion

In fact, the manners of going to a wedding, waiting for guests and being a host are embodied in these songs. At this point, it is worth saying that all the activities related to the wedding, from the first suitor, have been elevated to the level of songs.

After all, in the formation of the current Uzbek national musical theater art, one of the most vital genres of folk art - folk songs - has a worthy place. "Because the song is a genre that embodies the material and spiritual life of the working people in all its complexity, the drama of social reality, the emotional-aesthetic views of people about society and nature with a series of artistic thoughts and feelings". [4.116] The most important source for a truly national theater is folk art, its national artistic heritage that has been passed down through the centuries.

It can be seen from the observations that musical drama is a genre close to folk creativity in Khorezm theater art and Uzbek national culture in general. Further study of these aspects of folklore will serve to enrich the characteristics of the national theater, together with the education of future actors with these aspects of creativity, a deep understanding of our national heritage. Today, when we are talking about folk songs and plays based on national traditions, it is appropriate to study the performance repertoires of many artists like Ojiza. After all, the leading

features in the art of folk artists like Ojiza are artistic performance, free form of communication with the audience, and play an important role in the education of a modern musical theater actor.

It should also be said that creativity and imagination prevailed in the art of Khalfa. One of the most important and big problems in theater art today is the lack of creativity. Today, theaters focus more on performance. However, performance molds the actor, and creativity encourages creation. Most theater actors play a role, but not everyone creates a character. In folk art creation, image creation was required from all performers. For example, Khalfa told his student all the songs and songs related to the wedding ceremony from the beginning to the end. Young Khalfa creatively approaches the existing template, shows his identity, enriches the subject and creates his own work.

This begs the question? Today, what other methods related to the teacher-disciple tradition in folk artistic creativity can be introduced into the educational system. The task of the teacher is not only to memorize or show the student, but also to form the skills of thinking and achieving good imagination. In the classes, it is necessary to explain and teach creativity to students in the primary education of acting and to create an environment for free creativity, and to familiarize more with the materials related to the life and work of people's artists.

References

1. Kadirov M. Uzbek traditional theater. Tashkent: Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2010. 448 p.
2. Ollaberganova S. The place of the work of Khalfas in Uzbek folklore. Candidate of Philology. Dissertation. Tashkent: Institute of Language and Literature, 2007. 135 p.
3. Quranboeva N. Khorezm wedding songs. Ph.D. thesis. Tashkent: Urganch State University, 1998. 137 p.
4. Abdurahimov T. The role of folklore in the formation and development of Uzbek dramaturgy. Candidate of Philology.

- Dissertation. Tashkent: Institute of Language and Literature, 1995. 166 p.
5. Yuldashev M., Yuldasheva Z. Linguopoetic Features of Repeated Units in Uzbek Folk Epics. *Telematique*, 2022. Vol 21, No 1. P.4258 - 4265.
6. Yuldashev M., Andaniyazova D. Linguopoetics Of Zoonims in The Literary Text. *Journal of Positive School Psychology*. Vol. 6 No. 5 (2022) -p.5691–5699.