

TRADITIONAL FAMILY HOLIDAYS and RITUAL FOLKLORE OF KARAKALPAK PEOPLE

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The Karakalpak people who is one of the generations of the Great Turkish kaganate who has its own history of deep past, some 300 years before had settled and centralized in Maverannakhre in the Great Turkestan situated between the two rivers Amu and Sir is nowadays one of the well-known turkish people of the Central Asia. The Karakalpak people have their own great historical and rich traditional ritual folklore heritage.

According to their national ethnographical origins and genesis we can classify the ritual heritage of our people into the following two large parts:

1. Occasional Ritual Folklore
2. Family-life Ritual Folklore

As the research object of our report is Family Holidays and Ritual Folklore which is a component of the family-life ritual Folklore, our next opinion will be generally devoted to this direction.

Among all the Karakalpak national Family-life traditions it is the Family Holidays and Rituals that occupy the central place by their gratitude and folklore ethnographic integrity. The main reason of this fact is one and the same that the birth and the death is the clear realities of the social life of the people as gaiety and sorrow, however people always live with a great aspiration for gaiety by their objective nature. Therefore people had to hold rituals devoted to sorrow unwillingly only by unexpected incidents. In other ways they increased and enriched the rituals devoted to

gayly happy holidays. Reasonably the Family-life rituals as "aza" (sorrow burial), "bodik", gulapsan", etc were understood as magic disasters and remained conservative, so some of the words denoting those sad rituals left in understandable by new generations.

Therefore the rituals devoted to happy family holidays were of progressive feature and were celebrated gradually and renewed traditionally with more music, art, dances and master-piece of decoration.

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These suppositions are to be truly believed by the fact that the main traditional family holidays "Besik toy" (Holiday of Cradle), "Tusau kemiu (The first step)", "Uileniu toy" (Wedding Party) etc, and researching heritages of the folklore rituals concerning the family holidays we often find out more examples that the father's role as the head of the family has been increasing great and often become the eyewitnesses of customs introducing the patriarchal fa-

mily of "Wedding Parties" and of the rituals.

The ethnographic analyses of the ritual folklore concerning of the greatest form of the Karakalpak National family holiday of "Wedding Party" reveal that this ritual itself also consists of some more three parts called as "Khuda tusiu" (Match-making), "Khyz uzati" (Seeing off a bride) and "Uileniu toy" (Wedding Party). In all these parts men are the main participants.

The Karakalpak "Khuda tusiu" ritual has its own peculiar ways from other Turkish peoples of Asia Minor, the Caucasus, besides, it also differ from its almost 300 year Turkish neighbours-Turkmens, Uigurs and Uzbeks.

More of the above mentioned people send women as match makers (the mothers of the son-in-law), they perform the necessary formalities in choosig their daughter-in-law, while in Karakalpak that ritual is performed by only the relative men for fathers of the son-in-law from ancient times till our days.

In "Seeing off the bride" part of "Wedding Party" ritual in their turn the brothers or the uncles, or the fathers of the bride are seen to be the main participants of the act who perform their own necessary activities. In the other ritual folklore acts of the part as "Hauzhar" and "Koshlyash" ("Seeing off elements") the men ho are the relatives to a bride to be seen participate as the main consolers and preachers. This supposition will be fully confirmed in our further statements.

Certainly, by the above mentioned examples underlining the father's-men's role in Karakalpak national rituals we don't want to prove the low activity level of mothers-women either. In these rituals by the origins of family holydays having reached our times we can only prove the peculiar ways of establishing of historic national rituals. Beginning from early ages having herited to generations

our national family rituals folklore since their creation have been the beauty of our nations everyday life and have devoted for their happiness and did not ever loose their full significance yet, because of their psychological and aesthetic functions they make in objective life.

The mankind wustifies his family holidays by turning them into a social act, that is introduced as rituals, as the article of our report is the ritual we must widely pay a great attention to the aesthetic functions of our rituals, to their masterpiece. The folklore is the main component of every ritual. Because there is no holiday without a song, music and a dance. Therefore the Karakalpak folklore examples as shezhire, dastan, and folk verses (poetry) serve as the main factors of restoration of our rituals and traditions. The art of word usage, drama acts, music and chore graphic fine arts are the components of every family holiday rituals.

We have already mentioned that like all the people all over the world Karakalpak people also celebrate "Wedding Party" as one of greatest family holidays.

Besides, the "Wedding Party" itself consists of two components that gradually follow each other. They are called "Khyz Uzatisun" (Seeing off a bride) and "Uileniu toy" (Wedding Party) Rituals. They both differ by places of holding.

Here are some examples of usage of literary verses and artistic acts:

The ritual of "Seeing off a bride" is mainly performed solemnly by the parents of a new bride. They invite al their relatives, neighbours and friends from their village. Special meals are cooked and a big table for ceremony is closed with all kinds of food and sweets. Special room-"otau" is got ready for the bride where the future bride stay with her friends and aunts to meet her future husband. There are some component rituals as "Syngsu" (bride's song), "Hauzhar"

(bride's competition on verses), "Khoash-lasu" (bride's farewell). They are performed by the bride together with her companions in the wengre of folk verses. The Syngsyu" ritual is the lyric verses describing the maiden modesty, and give mood her feelings which is performed by a bride together with her friends in a special melody without any accompany by music.

Here some examples of "Syngsau" "verses"

*Yesikting aldy toldygoy,
Tordegi Ornum kaldygoy,
Bermeimen degen zhan akem,
Atym bir nashar bolgansing,
Bergenin bilmey kaldygoy.*

*Ak koylek hiydin burama,
Alladan nashar sorama,
Sorgan menen nasardy,
Oz uiinde turama.*

*Yesiking aldy kok arba,
Zhamygyr zhausa ongarma,
Basymnan ketken khyzylm,
Jendi aylanyp konatma.*

The "Hauzhar" ritual verse is about future family life of the bride, her future husband and his parents and relatives. It is performed alltogether with her friends, aunts and brothers too. It has also a special melody, but without an accompany. Here it is:

Bride:

*Oz akemning yesigi zhupar yesik, Hauzhar,
Kirsem, shyksam shashymdy silparyesik, Hauzhar
Kaiynatamnyng yesigi tiken yesik, Hauzhar,
Kirsem, shygam shashymdy zhular yesik, Hauzhar.*

Bride's Friends:

*Apam tusken daryaga sal bolaiyk, Hauzhar
Zhezdem shekhen shylymga nat bolaiyk, Hauzhar
Basha tusken bul ishe ne kylamiz, Hauzhar.
Khuzlar mene Khooryyp toy toylaiyle, Hauzhar.*

Bride:

*Bitezigim zhuzigim khola meken, Hauzhar
Khola zhuzik holyma tola meken, Hauzhar
Men zhylamai kaitziyn yelim, khalikhym, Hauzhar
Alpeshegen apamdai bolama yeken, Hauzhar.*

Zhitig:

*Alap kelgen bazardan ala hashar, yar-yar
Khara mahpal sauhele shashyn basar, yar-yar
Bunda anam haldy dep gam zhemengiz, yar-yar
Zhayssy bolsa yenengiz ornyn basar, yar-yar.*

Khur ham zhititler:

*Khara-kara khozylar khoyt baslaidy, Hauzhar,
Khalem hasly zhititler toy baslaidy, Hauzhar,
Sukbbat seldyk eniada bakhityng bolgay, Hauzhar
Sulaimandai altynnan takhtyng bolgay, Hauzhar.*

The "Khoashasu" ritual verses are performed by a bride to say a farewell to her parents, brothers, and sisters, relatives and friends by her native place. These ritual folk verses also has its special melody but also without a musical accompaniment. Here is one of the typical examples of these verses:

*Yesikting aldy soralar,
Ayagyma oralar,
Bislerde ketip baramus,
Khosh aman bolung agalar*

*Shynggurlar chatnek-kesheler,
Yadymnan shykpas kesheler,
Bislerde ketip baramus,
Khosh bolung ake-shesheler.*

*Kharagai shaptym zhanghalar,
Seni zhurdim arkalap,
Ainalatym bauyrum,
Isimmen barshy apalar*

Besides, "Khuz uzati" ritual folklore verses include some additional poetry verses as "zhuap aityalary (competitional verses) also, thatralized performance plays as "manglai shertpek" (touching the forehead) "ai tabakh" (moonlight tray) and some other youngsters games, too. In addition to all these in the village street where "Khyz uzatu" rituals are held they take preparations to meet the future husband (son-in-law) as a respected guest and this component ritual also has its own peculiarities with muchjoke and laughter. It has a great didactic feature and some talented persons with masterpiece of actors organize and perform this ritual. In its turn this ritual has some customs like "kopir khade" (passing by bridge), "kempir oldi khade" (grand-grand mothers fall), "khol uslatar" (hand-in-hand with a bride), "shash sypatar khade" (touching of hairs of a bride). These customs have been inseparable components of the "Khuz uzatu" ritual since its formation.

Both, from ethnographical and literary points of views, the most interesting part of wedding holiday is the conclusive part. It begins from the arrival of the bride to her husband's house. The future bride is met by the aunts, sisters of her husband together with all young women and girls at the beginning of the street with muc poetry verses, music and dancing. While meeting the bridge, she is let to enter her future husbands house with a compulsory ritual folklore verse "Korimlik" (Introducing the bride to her husbands relatives).

Here is one of the popular examples of "Korimlik"

*Kelinshek heldi koringiz,
Korimligin beringiz,
Kelin korsemdenger,
Khane, magan eringiz,*

*Kel, kelinshek kelingiz,
Khuansyn korip elingiz,
Knap tanyndai bolsa da,
Basylysyn endi zelingiz.*

While these are performed the bride must wump over the special fire and make a bow in the doorways and then entre the house in accompaniment of her new companions. In ist turn in the special room for her a special curtain called "Shymydyk" meets her as sitting place (arbour).

Another ritual verse of the final part of wedding Holiday Party is called "Bet ashar" (Introducing the husband's relatives to the bride).

In this part the bride is finally introduced to all the relatives of her husband, beginning from his grandparents to his brothers, sisters and friends and under guide verses of "bet ashar" performer she must make a bow greeting each of her new acquaintances separately. "Bet ashar" verses are devoted to bride's new relatives personally and include more preaching, didactic folklore poetry. The following texty of "Bet ashar" ritual verses are very popular among our people:

To father-in-law:

*Eltritonnyngh zhagasy,
Awelding agasy,
Sozining zhokhty khatasi,
Kheuning atasy,
Allamurat haiyn atang,
Atanguzga bir salem.*

To mother-in-law:

*Akh zhaulyyg zhelbirep, kelin heldi degende,
Khanustan bulugup, Zhurek dawryelzhirer,
Anau turgan enengiz, Khara zherde hemengiz,
Khatly khaty soz aitsa,
Sen iki zhansiz demengiz,
Enengizge bir salem*

To brother-in-law:

Atyzdayg mahkedei
Shukulukhlagan hahkedei
İbrajıym degen Khainagang,
Oganda ber bir salem,

.....

The preceding examples of "Korimlik", "Bet ashar" and "Toi baslar" ritual verses are assuredly to be performed by talented person who is favoured in poetry, singing and actorship

One of the poetical part of the wedding holiday ritual is "Nama alyspak" (Competition in singing) whic includes more music. Here the performer of the "Nama alyspak" ritual must be a gifted improvisator of woke verses and a talented musician ("Baksy") who plays the national instrument-dutar as well. The word "Nama" in this occasion means "a musical joke verse" with aspecial melody describing a friend by a friend divesting eachother pscologically, and the performer is offered by participants" requests.

In wedding holiday rituals except literary verses and music we can observe the occurance of some different elements of folk fine arts. They include folk dances, the theatrical compositions as "Khur" -positions of audience around the "Bakhay" -a Nama alyspak performer, a bride with her accompanies at "Bet ashar". The "schmydyk is also an example of the masterpiece with its colourful decorations, that enrich the beaty of the national costumes all the participants wear.

As it was reported at the begining within the family holidays rituals wth their component parts holyday of cradle and the first step have their pecilar folklore and poetry masterpieces.

The holiday of cradle ritual devoted to birth of a child who is the continuation of the family life. This ritual includes

folklore and ethnographical masterpieces conected with child's life. "Besik zhyry" (the cradle song), "Haijyu" and "Besik at" (Cradle Horse), active game are the examples of the above mentioned ritual.

The "Besik At" game is played in the following way: An old woman called "Biy Kempir" used to bring a special "Besik at" made for a new born child and conditionally riding on it to the Holiday of Cradle, among the crowd of participants, shifinds the parents of the child and performs the special "At sataman" (Buy a horse) verse. Below we give one of the examples of the verse:

Biy kempir:

"Shuu zhanuar, shuu deimen,
Atsataman, al deimen,
At bahasy myng tilla
Qardar bolsang al deimen
Zhorga minip braman
Zholga shauyp baraman
Shuu tulparym, shuu deimen

A woman:

Khardary shykty tabannan
Zhorgangizdy toktatıng:
Bes zhuz tilla bereiyn
Atyngyzdy bizge satyng.

Biy kempir:

Shuu zhanuar, shuu deimen.
Alyushga altau kop
Satyushga zheteu az
Alar bolsang alyp khal
At bahasy myng tilla

Child's grand-mother:

Rakhmet sagan Biy Kempir,
Aithhanygnan khaitpadyng
Akhlygymnyng zhoyna
Myng tilla bolsun sadaga.

.....

The Holyday of Cradle continues in such a way with interesting games and at least it will be over with the tact of laying the child into the cradle and singing the Cradle Song by her mother.

The holiday of the first step ritual is devoted to the first step of a child and its plot goes on the following way: the participants of the holiday take the child who is just nly going to hold his body up and doing his first tap, tap and they tie the two legs of the child separately with his mother's guidance. Then they put on presented scooter for learning to step on the ground in the distance of seven feet in front of the child. One of the respected women cuts the tie and makes the child step to the scooter presented by child's mother's brother. At the scooter the child is met by his aunt (also one of the mother's sisters), she invites the child up to herself reciting "the first step" verse with a special melody:

Gaz-gaz, balam, gaz balam, kuthyskhan boidy zhan balam,

Adymyngdy koreiyn, tusauyng kesken sheshengning,

Sarpaiyn moldan bereyin,

.....

Kharagym shayo kijityr.

Eri auyp kijaty

Khungyr kysryk bolsa da

Zholyn tauyp kijaty

.....

Mening balam tauynshakh,

Zhal khuiygy bir khushakh.

Terbendesting boijnda

Shaup zhunger Kulyنشakh

The child parses by all the distances and he reaches the scooter, so his aunt embraces her cousin and gives the sign to continue holiday performances. Of course, like all the rituals, this holiday party also is accompanied by jokes, music and dances. While observing all the Karakalpak family holidays, "Wedding Holidays"s, "The holiday of Gradle" and "the first step holiday" rituals we find out that all these parts include more literary verses than theatrical choreographical performances. First of all it turns out so because of that fact that all over the world any folk rituals the main significant role belongs to literary verses or literature generally, secondly the history of Karakalpak people, like kazaks, kirgyz, show that they were nomads. Therefore, we can surely confirm that nomads' theatrical and choreographical masterpieces developed laterly. Their folklore, however, developed a lot by the means of literary poetry and verses.

However, regardless of the national peculiarities the karakalpak family holidays and its rituals are the same by their subject and function. The history of rituals, their genesis, ethnographical and folklore components have always inspired people for ages, have made a great contribution to the development of the national literature and fine arts. In early ages, when people had no written literature, cinema, theatres television and pressa, rituals served as a resource of development of literature and fine arts. Poets, Merry Andrews, Bakhsy, Zhraus were able to show their gift only in the traditional holidays and o present people gayets. The literary verses and masterpieces which they created reach our times owing to rituals. Therefore we must carefully preserve and enrich the ritual folklore forever and make a great contribution to this creative work.