

# The Emergence of Karakalpak Ritual Poetry and Its Developmental Paths

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**Abstract:** The article examines the practical significance of ritual folklore and its designation with a particular name related to the specifics of each national ritual folklore and the peculiarities of their composition. All types of Karakalpak ritual folklore mainly consist of poetic forms and, apparently, are classified as lyrical genres.

**Keywords:** Culture, customs, folklore, spiritual, literature, ritual, poetry.

**Introduction:** Every nation has its own cultural heritage and unique characteristics only to him are customs and traditions. These customs were formed as a result of humanity's many years of life experience. It is known that Karakalpak folklore is a spiritual heritage of the Karakalpak people, a treasury of folk talent, part of which is ritual poetry.

Acquisition of state independence of the Republic of Uzbekistan and Karakalpakstan provided a wide opportunity for a deep study of the origins of folk wisdom and awareness of the national spiritual heritage. Many national customs and traditions have been revived, for example, the celebration of the ancient national holiday of Navruz. In addition, national holidays such as Ramadan, Eid al-Adha, Eid al-Fitr, and others were returned to the people.

The growth of national consciousness means that every person is obliged to know the history of one's people, to be proud of it, to cherish it and pass it on to the next generation. And culture and literature, especially oral folk art, have preserved and reflect all stages of the development of society, the people, their traditions and customs. It is known that the oral folk art of every nation, including the Karakalpak people, has been studied to this day, but it is precisely the modern era, as a time of revival of spiritual values preserved in the people's memory, but previously inaccessible to the general public, as a time of fostering national self-awareness, pride, that requires and allows for a deeper disclosure of the national origins of spiritual culture and

literature. The Karakalpak people, like many other Turkic peoples, have created and created works in which the entire history of the people, its views on all moments of human life, norms of morality, ethics and behavior, as well as upbringing, have been preserved since ancient times.

All genres of Karakalpak oral folk art, including its component part, ritual poetry, are a mirror of folk wisdom. In the customs, rituals, and ceremonies created by the people, the basic norms of upbringing have been preserved. Therefore, studying and revealing the specifics of national ritual poetry is a crucial task of the current stage of our society's development. Ritual poetry as an independent type of folk folklore has been studied in the folkloristics of many peoples.

The collection of samples of Karakalpak folklore has been carried out by famous Russian travelers and researchers since the mid-18th century. The names of Muravin, Gladyshev, P. Rychkov, A. I. Belyayev, and others, who made a certain contribution to the collection of materials of folk art, should be noted.

Professor N. A. Baskakov's contribution to the collection and publication of samples of Karakalpak poetry deserves special mention. The materials of his linguistic and folklore expedition were published in the 1st volume of his work "The Karakalpak Language."

Studying certain aspects of folklore studies, researchers of Karakalpak folklore partially covered issues of ritual poetry. This is written in the works of Doctor of

Philological Sciences N. Davkaraev "Essays on the History of Pre-Revolutionary Karakalpak Literature" (Tashkent, 1959), Professor K. Ayimbetov "People's Wisdom" (1988), Doctor of Philological Sciences N. Zhapakov "Ritual Songs," in the book "Essays on the History of Karakalpak Folklore" (Tashkent, 1977), Doctor of Philological Sciences, Professor K. Maksetov "Karakalpak Folklore" (1979), "Karakalpak Khalkının Korkem Auizeki Doretpleri" (1996), Doctor of Philological Sciences, Professor Yu. Pakhratdinov "Adam, Jamiyet, Satire" (1991), Doctor of Philological Sciences, Professor K. Allambergenov "Aitys in Karakalpak Literature" (1989).

The methodological basis of the research was the scientific and theoretical works of scientists V. Ya. Propp, V. E. Gusev, V. K. Sokolova, B. I. Sarimsakov, M. Alaviya, Kh. Ismailov, S. Kh. Davlatov, N. R. Kuranbayeva, M. A. Auezov, A. Konyratbayev, B. Uahatov. Also, in the research process, the dissertation author relies on the scientific works of Karakalpak folklorists N. Davkarayev, K. Ayimbetov, and the comparative-typological research method was used in the work.

"The Origins of Karakalpak Ritual Poetry and its Development Paths" explores the genetic origins of Karakalpak ritual folklore samples and their typological roots. The customs and traditions, rituals and ceremonies of each nation are formed over many historical periods. Due to the fact that many Turkic peoples have traveled the same historical path of development, they have territorial proximity and language kinship, accordingly, individual national traditions, customs, and rituals are similar and close. Consequently, it should be noted that the customs and traditions of the Karakalpak people are closely related to the Uzbek, Kazakh, Kyrgyz, and Turkmen peoples. If the word "custom" denotes order, custom, then the word "custom" means generally accepted order, traditionally established rules, and the word "tradition," borrowed from the Arabic language, means a set of actions established by custom, in which some religious concepts or everyday traditions are embodied.

To determine the paths of emergence and formation of customs and rituals, it is necessary to pay attention to the history of the emergence of its people.

In Karakalpak folklore studies, the question of the time of emergence of individual types of ritual folklore has been addressed in general terms.

Doctor of Philological Sciences, Professor K. Allambergenov, in his aforementioned monograph, analyzing the history of the formation of competitions, points to the ancient origins of the "bedik" and

"gulapsan" incantations, the "aruak шақырыу" spells. The scholar attributes the origin of wedding songs "toy baslar" and "betashar" to the period of feudalism.

The researcher of Kazakh folklore, A. Konyratbayev, also believes that the "bedik" song, whose origin is connected with totemism, is a phenomenon that dates back to very early times, and the "jar-jar" songs appeared after the emergence of the family. The various rituals and customs specific to each nation develop in its social life, living conditions, filling with meaning and improving.

Customs and rituals do not arise by themselves, but as a result of the development of social, family relations, as a person learns all aspects of life, experiences both joy and sorrow.

The emergence of the first families contributed to the formation of concepts about family relations between spouses, between parents and children, contributed to the establishment of feelings of mutual respect, honor, loyalty, etc. It can be assumed that the historically common roots of all household rituals go back to the era of the emergence of family relations, as well as to the time of the first burials.

It is known that the initial elements of upbringing and education, as well as the emergence of customs and rituals among the peoples of Central Asia, date back to the Zoroastrian era. The historical roots of the traditions, rituals, and customs of the Karakalpak people are connected with the ancient Saks, Massagetae, and their cult of sun and fire.

Students of the Faculty of History and Law of the Ajiniyaz NSPI in May 1997, during an archaeological field practice in Kuyukkala, found materials testifying to the historical heritage of our people of the early and middle centuries. As a result of these archaeological excavations, ancient monuments, ceramic products of Kerder were found. On the assuary chests, as well as on the found black ceramic plate, the image of a warrior girl was depicted. According to archaeologists and historians, the inhabitants of ancient Kerder swore an oath to the mother goddess. According to ancient custom, women would sit by the deceased with their hair disheveled and mourn him.

If in the poetic lines of the epic "Forty Girls" it is described that Gulaim and her warrior maidens avenged the enemy who destroyed the city of Sarkop, as well as their parents and relatives who perished as saints, then in the works of the artist Kerder, a tragic event is conveyed in different colors. It should also be noted that there was a ritual of worshipping the spirits of ancestors in Kerder.

The dissertation examines the history of the

emergence of customs and rituals, as well as the creation of songs, couplets, rhymes, and lamentations related to the life of the people.

It is known that the ancient national holiday of Navruz has a long history of origin. Many customs and rituals of the peoples of the East are connected with this national holiday, and numerous poems and songs have been created.

The mention of Navröz is found in the ancient monument of antiquity, the book "Avesta." According to some sources, Nauryz was introduced as a ritual among ancient Iranians during the Achaemenid era (558-330 BC). The most complete information about Navruz is found in the great scholar of the East, Abu Rayhan Beruni (973-1048). There are also descriptions of the Nauryz holiday in the written heritage of the peoples of the East, such as "Qonuni Mas'udiy" ("Mas'ud Nizami"), "At-tafhim" ("On Ræöletiö"), in the treatise (Nauryz nama) by Omar Khayyam.

Navruz is a holiday symbolizing the renewal of nature, the beginning of a new year, which is celebrated with the arrival of spring.

Since ancient times, the change of seasons has been marked in various ways by peculiar rituals and ceremonies among the peoples of the world. For example, Christmas, Maslenitsa, etc. In its significance as a change of seasons, the Christian Christmas holiday also signifies the arrival of a new era. And the Maslenitsa holiday belonging to the Russian people, with its characteristic Maslenitsa rituals, traditional ritual customs of lighting fires from straw, riding mountains and horses, preparing ritual food - pancakes, dressing, personifies the approach of spring. The Navröz holiday is common to all Turkic peoples. It is characterized by a peculiar feature, manifested in its rituals: the swinging of young people, folk festivities, the first sowing in the fields, the preparation of ritual sumalak, and the preparation of Nauryz gozhe from seven types of grain crops (rice, mung bean, etc.). When preparing sumalak, verses dedicated to this ritual were necessarily performed.

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