

Comparative Analysis of Wedding Ceremonies in Uzbek and Korakalpok Folklore

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Annotation: *This article presents a comparative analysis of wedding rituals in Uzbek and Karakalpak folklore and their artistic interpretations. In this process, actions and words are spoken. The modern appearance of these rituals is also described.*

When it comes to ritual folklore, it is necessary to take into account the circumstances related to people's lives. Ceremonial folklore is characterized by its stable and traditional character. Ritual folklore mainly consists of the processes leading up to human birth and final destination, burial. Among these stages, we will focus on "Kelin salom" ("Greetings from the bride") which is one of the components of wedding ceremonies in Uzbek folklore and "Bet ashar" ("The face opens") ceremony in Karakalpak folklore.

According to the structure of the wedding ceremony, it includes three stages. The first stage is "preparation for the wedding"; second stage "big wedding"; the third stage; "the end of the wedding". [8.69] The ceremony of "Kelin salom" and "Bet ashar" is included in the third of these stages. "Kelin salom" ceremony is a process that takes place mainly in the house where the bride come. If we analyze from a scientific point of view, we can see that it happens in different ways here in the territory of Central Asia, especially in the regions of Uzbekistan. For example, it is different in Bukhara and different in the valley. The difference is seen in: the time spent, the words spoken, the behavior processes of the bride and her entourage.

If the wedding ceremonies are taken as a whole, it is a big ceremony, but if it is approached from a folkloristic point of view, it can be observed that it is composed of independent genres such as "Yor-yor", "Kelin salom", "Wedding cheers", "Bed-laying", "Mirror-showing". In this work, it is compared with "Kelin salom" among the Uzbeks living in the territory of Karakalpakstan and "Bet ashar" ceremony of the Karakalpak people in some places.

The concept of ritual folklore, in turn, embodies two important components. These are the elements related to the plot of this ceremony and the actions to be performed and its word (verbal) component [5.11]. Among the Uzbeks living in Ellikkala, Tortkol, Beruni and Amudarya districts, this ceremony was held only among women in the past. After entering the house, the bride put on a beautiful veil and dresses, and bow outside the bridal curtain together with the groomswomen (that is, they bowed and greeted, this was also called "Kelin suzilish (bridal bowing)"). In this case, mainly family members, close relatives were introduced name by name by talkative women, under the light joy of his character, profession. It should be noted that on the day after the wedding, the bride will be greeted and bowed, but only the relatives of the groom will participate in it. Gifts are given by father-

in-law and mother-in-law. "Ritual is a vital "stage work" with a natural behavior, decorative decoration and text, created by the demands and needs of a person's material and spiritual life" [5.10]. It can be seen from the processes described above that the harmony of words and actions played a key role in this. Ritual as a social event, as I.V. Sukhanov rightly noted, is always born at the main turning points of human life, often with the demand to record and legislate these points [3.39]. So, the transition of the girls to a new stage, i.e. stepping on the threshold of the bride, was carried out around the bridal curtain. Usually, "Kelin salom" begins with paying respect to holy places, and its performance is first dedicated to God, prophets, saints, then the groom's grandparents, parents, brothers, sisters, closest relatives, neighbors, the bride's groomswomen, the people who served at the wedding - the baker, the cook, the announcer, and others. The jokes in this song mixed with light humor will not offend anyone.

After that, if there is a mother-in-law or a great-grandmother, they greet and tie four loaves of bread and hard candy to the bride's armpit, along with a dress or scarf, as a symbol of the completeness of sustenance. The eloquent kayvanis or khalfas describe the character, profession, and level of intimacy of each introduced person. "Kelin salom" is unique due to its wealth of rhyming words, funny jokes, and interesting verses. During the performance, the bride silently bows to the person being greeted. For example:

Tandirlarga non yopgan
Yorisini xom yopgan,
Non yopar opalariga salom
O'khasidan o't chiqqan
Xolalardan zo'r chiqqan
Ammalariga salom
Sandiqlarnini taxlagan
Qudalarni bir-biriga maxtagan
Xolalariga salom [8.1].

After that, each person whose name was mentioned and introduced to the bride gave a gift, that is, in this case, mainly, he threw a scarf on her head and kissed her on both cheeks. After that, the bride sitting ceremony was held.

According to N.I. Kravtsov, ritual consists of specially organized actions aimed at bringing wealth, happiness, and health to people by influencing the forces of nature and society [4.42]. We can see that the folklore of the family ritual has constantly changed and developed depending on the period and social situation in the content of the following greetings:

Malibularni oldiga mingan
Olaolmaysanlardan ko'ylak kiygan
Qayinbikalariga salom
Oq ayvonning o'rasi
Yigitlarning to'rasi
Kuyav bolaga salom
Oyaqini jup bosgan
Chakkasiga gul taqqan
Kelin bolaga salom
Eli-yurtga to'y qilgan
Qo'yu qo'chqor so'ydirgan
Qaynatasiga jup salom
Sarp surug'lar qilgan
Tillo uzuklar taqqan

Qayinonasiga salom

Osmondagi oydek

Gubidagi moydek

Bikachlariga salom

Suvda suzgan sazandek

Prichyoskasi qozondek

Yangalariga salom

Otizdagi bo'yandek

Yugurib yurgan quyondek

Qayin ukalariga salom [8.1].

It can be seen from the above-mentioned texts that in the songs "Kelin salom", which is considered one of the ancient genres of Uzbek folklore, the deep respect and honor of the groom to his parents, relatives and friends found its artistic expression.

Comparative-typological study of the folklore of the Turkish peoples serves as one of the important factors in the study of the national foundations and formation of the genres specific to folk art. "Consequently, it serves as one of the important ethnographic signs that ensure the distinction of a certain people from other peoples" [5.9].

"Bet ashar", which is one of the traditions of Karakalpak people, is opened on the day of the bride's arrival to her house, or on the day of the wedding if she has run away with the bride. In the ceremony dedicated to unveiling the face of the bride, a white scarf is covered over the bride's head, a material is tied to the end of it, then money is tied to the white cloth, and a branch broken from a branch of a fruit tree is held in the hand of a young boy. The money inside the cloth was given by Murundiq mother, that is, Tutungan mother (Stepmother). After greeting to everyone, the bride's face was revealed by lifting a special headscarf. After that, the money is given to the boy who caught the branch.

The recitation of "Bet ashar" introduces the people of the new bride's home to the well-known lame people of that village, reveals the important characteristics of their behavior by telling who their relatives are. Some of them are humorous in describing the positive or negative aspects of the greeted person to the gathered people. "Bet ashar" is not open to everyone, only those who have the ability to say it, poet nature and juicy voice say it.

О ҳалайық, ҳалайық

Дәстүрге сай ылайық

Бугин ашып келиннің

Той тамаша қылайық.

Той липасы бойыңа

Жараса бергей келинип

Келини бол ардақлы

Қарақалпақ елинің

Қосылған мына жигитке

Яр болғайсаң опалы

Опалы болсаң бәрхама

Жузлериң болар жоқары

Озиңдей пәкизе келиннің

Қарақалпақ елинде

Кобейе бергей қатары [9.52].

"Bet ashar" will have a special introductory part. It is as if it appears in this place in the form of admonition, as Bakhshi told epic. In the introductory part, advice is given to the bride and it is emphasized that she goes the right path and follows the rules of the family law. For example:

Жақсы адам жаманның,
Көркін ашар келиншек,
Кеше шықсаң уйыңнен,
Бет ашары келиншек...
Еки жақсы бас қосса,
Бирин-бири қыймайды,
Еки жаман қосылса,
Бир елатқа сыймайды,
Әдепли болың келиншек,
Улкен болсын туйиниң,
Қызық болсын жыйының [9.52].

The admonitions in "Bet ashar" have been popular among the people since ancient times. The lines of advice come in many forms. Some of them are full of humor and make fun of those who say hello.

When they introduce close relatives in "Bet ashar", they first introduce bridegroom's father, then his mother. In the past, only their positive aspects were highlighted and they said that they are the backbone of this family. Nowadays, it has become a custom to add their profession. In addition, if the father has passed away, he is addressed with the following adjectives.

Елине хызмет иследи
Адамлар өрнек алғандай
Көп келиннің атасы
Ұақтан еди патасы
Бугинги таза шаңарақ
Соның нағыз шақасы
Мархум Абылай атаңыз
Абылқасым мархум атаңыз
Хәр бирине жуп-жуптан
Торт рет ийил келиншек [9.55].

"Bet ashar" is a folkloric genre in terms of its deeply realistic, life-related narration. It also briefly describes the reality of life, the qualities of each person's behavior and actions.

Бугин тойыңа келипти
Жақын менен алыстағы
Қуғаныш пенен қайғыны
Теңдей бөлип алысқан
Қәйин менен қәйнапаң
Бийкешің менен абысын
Таныстырып отейин
Кимнің жақын алысын [9.54].

This is also the strength of the influence sphere of "Bet ashar" on the gathered people. Each ending of "Bet ashar", even if it is short, creates an artistic image of the person from whom the gaze is taken.

We see that these rites have been preserved to this day and are described extensively and beautifully in the epics. In the Uzbek version of the epic "Alpomish", in the Karakalpak national

version, we see that the ceremonies "Kelin salom" [1.227] and "Bet ashar" [2.162-164] were performed.

In the oasis of Surkhan, Uzbekistan which is an area inhabited by Uzbeks, the "Bet ochar" ceremony is performed the day after the wedding. In this case, the kayvanis hold a young boy's hand with a twig or a branch broken from a branch of a fruit tree. White cotton is wrapped around the end of this twig. A young boy with a twig in his hand lifts a special cover-kerchief on the bride's head and opens her face. After that, this twig is given to the boy who opened the bride's face. In some places, a small boy is given a stick from a fruit tree and a piece of cotton or gauze is wrapped around the end of the stick. The boy opens the face of the bride with this stick. We can see that this process is similar to the "Bet ashar" ceremony of the Karakalpak people. During the "Bet ochar" ceremony, the kayvanis leads and brings the bride to the groom's relatives and neighbors and then humorously introduces the bride to the new family members and close people of this household. The people who is said their name in "Bet ochar" give gifts to the bride.

Oq bulutning ostidan,
Oyday kelin kelibdi.
Ko'k bulutning ostidan
Kunday kelin kelibdi.
Kelingiz og'a-inilar,
Kelin betin ochadi,
Ko'rmanani berganlar,
Tanga-tilla sochadi [6.70].

Similar and different aspects of "Kelin salom" and "Bet ashar" ceremonies in the folklore of Turkic peoples, especially between the Uzbek and Karakalpak peoples, can be seen in the following cases. At this point, one point should be emphasized, in Uzbeks, when the bride greets, the groomswomen from the girl's side join her and bow, while in Karakalpaks, two neighboring brides bow together. Because it would be a positive assessment of the situation to be introduced to the new bride by experienced brides. So, this ceremony in these two countries differs in its appearance in the following cases.

- time and place of the event;
- participants;
- the content of the performed actions.

Conclusion: To sum up, collecting materials related to ritual folklore, determining the scope of a particular ritual, especially in regions where representatives of different nationalities live together, and defining its typology, will allow us to identify and illuminate social factors.

It is also confirmed in the examples of "Kelin salom" and "Bet ashar" rituals, i.e. genres, that the composition of Uzbek and Karakalpak folklore genres is not only nationally unique, but also has common features with ancient genetic roots that trace back to a single source, even during the periods when they formed and developed as a separate nation, on the basis of mutual cultural cooperation, they complemented each other's oral poetic creativity, has affected the polish and this process continues consistently.

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