

## ETHNOGRAPHIC INTERPRETATION OF KARAKALPAK FOLK EXPLANATIONS

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### ABSTRACT

*Karakalpak folk prose encompasses a wide range of genres and is one of the values that has enhanced the people's spiritual world for thousands of years. Without a doubt, their emergence, methods of creation, rich aesthetic value, unique reflection of the history of people's lives in the content of genres, artistic factors, providing various aspects of national identity and tradition, thinking, minds, and narratives are all of particular scientific interest. The folklore of Turkic peoples, who were acknowledged as fraternal peoples, created as a separate country and complemented each other in the developed time, and this process is still ongoing today, is also differentiated by its national identity. The folktale «Сизың өлиўиңиз, бизлердиң көмиўимиз биледи» in Karakalpak folklore is examined in this article. The plot of this novel was detailed, as well as scientific perspectives on the Karakalpak people's mourning ceremony. The characters and images depicted in the Karakalpak folk stories were researched, and required conclusions were reached.*

**KEYWORDS:** *Karakalpak Folklore, Genre Of Folktale, Term, Ceremony, Funeral, Blue Shirt, Mourning, Plot.*

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### INTRODUCTION

Folkloral art has a long and illustrious history. Folktales, myths, and legends cited in historical literary, historical, and religious sources play an important part in the study of the formation and historical development of folk writing genre composition. These materials, on the other hand, form the foundation for a large-scale investigation into the genetic roots and sources of narrative storytelling in written literature.

In the study of their historical beliefs and worldviews, in the imagination and understanding of universal values, and the advanced concepts put forward in folklore genres, samples of artistic production serve as a true source.

The plot conflict in folktales develops from a clash of opposing forces and is represented clearly and succinctly. In the framework of the dispute, various issues are reflected. A face-to-face struggle between the participants or the surroundings in which the protagonist surrounds himself, a mental conflict with himself, and a confrontation are all part of it. A face-to-face struggle between the participants or the surroundings in which the protagonist surrounds himself, a

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The «Сизың өлиўиңиз, бизлердиң көмиўимиз биледи (Your death, most of us know)»[6] storyline exposition begins with the following event. “Бир күни бир бай өзи өлгенде қалай көмиў жөниндеги балаларының, қызларының пикирин билейин деп кемпирин, үш баласын, еки қызын шақырып, өз ошағы басында масләхәт жасайды (One day a rich man called an old woman, his three sons and two daughters to consult with his sons and daughters about how to bury him when he died). The folktale exposition appears to be very simple and concise, telling the story of the scene, the protagonists involved, their profession and their position in the family. The node begins with the following event: «Бай: – Кемпирим, енди мен бир күн болмаса, бир күн өлемен. Мен өлген ўақытта мени қалай жайғастырасаң? – деп кемпиринен сорайды (The rich man said: How will you place me when I die? He asked the old woman)». Laying the knot in this way paves the way for the development of subsequent events.

The course of events continues as follows: «Кемпири: – «Жаман айтпай, жақсы жоқ», деген, егер сен өлеғойсаң, шүкир қолда етемен. Қараңа қос өгиз, жүзиңе, жылына жақсы, жүдә семиз еки өгиз сояман. Сўйегиңе пүткил кийимлериңди саламан. Жақсылап жайғастыраман. Басыңа ықлымда жоқ жай салдыраман. Гүмбезиңе алтын жалаттыраман, кепиниңди ақ жипектен тиктиремен. Қырқ күнге шекем басыңа қырқ моллаға қуран шықтыраман, жылыңа шекем қара кийемен, аза тутаман, – дейди (The old woman said, "Don't say bad, it's not good." I will kill two black bulls, two fat bulls that are good for your face and year. I will put all your clothes on your bones. I will arrange it well. I'll just put it on your head. I will make your dome gilded with gold, and your shroud of white silk. For forty days I will recite the Qur'an to forty mullahs, and for a year I will mourn in black clothes)».

Folklore works are the mirror of the spirituality of the people, the psyche of the nation. The genre of any folklore comes from the psyche of that people and deals with their self-education.

As in other genres of folklore, the folktale is dominated by the national spirit. In Karakalpak folklore, national identity is also expressed through patterns related to lifestyle, dress code, various dishes, and customs. At this point, it should be clarified that the old woman's speech mentions the traditions of the Karakalpak people. We know that Karakalpaks have different traditions and customs from Uzbek people. In particular, among the people of Karakalpakstan, the funeral was more luxurious. They considered it a tribute to the deceased. Large cattle were slaughtered at the funerals, and snuff was made from sacks of flour. In large pans, pilav and beshbarmaks are prepared. If there are older people, they distribute rags (жыртыс) as holy. At these ceremonies, guests were given to many neighboring houses, close relatives, acquaintances' houses.

At this point in the folktale, information is given about the conduct of the funeral. We know that in Khorezm and southern Karakalpakstan no food is prepared before the funeral. But, interestingly, “in these areas a sheep is slaughtered when the coffin of the deceased is taken out of the house. According to popular belief, at that time the spirit of the deceased and the spirit of the sheep merged and went to the afterlife.[4] In the Karakalpak people, we can see in this example that this process is carried out in a completely different way.

*Қараңа қос өгиз* – two oxen to the funeral;

*Жүзиңе, жылыңа жақсы, жүдә семиз еки өгиз сояман* – For a hundred years of charity, I slaughter a very good fat sheep;

*Сүйегиңе пүткіл кийимлериңди саламан* – I will put all your clothes on your bones;

*Жақсылап жайғастыраман* – I will place it well;

*Гүмбезиңе алтын жалаттыраман* – I decorate the dome patterns with golden water, i.e. I make lick them;

*Кепиниңди ақ жипектен тиктиремен* – I will sew your shroud from white silk;

*Қырқ күнге шекем басыңа қырқ моллаға қуран шықтыраман* – I will recite the Qur'an to forty mullahs at the grave for forty days;

*жылыңа шекем қара кийемен, аза тутаман* – I will wear black and mourn until the year of charity.

In the narratives, as in other genres, there are many artistic details that reflect the life, culture and national identity of the people. It is known that according to the tradition of our people, mourning families wear special clothes until the first anniversary of the death of the deceased or the anniversary of his death. Wearing blue is often a sign of mourning.

During the mourning period, Uzbek people mostly wear blue. However, according to some historical sources, Karakalpak people also wear blue shirts, which are not embroidered during mourning. «Mourning dress is blue shirt (*көк көйлек*) –without embroidery»[2].

In the data of ethnographer K. Nasreddinov, it is indicated that in Kashkadarya nitrogen clothes are mainly blue and white, and when interviewing informants about this, they stated that "this is due to the spirit of the deceased directed to the sky (blue), so blue is a sign of mourning." [3].

The properties of blue as the color of mourning clothes have long been known to our people. This is probably why there is a curse among the people to “wear a blue thing” which also refers to the death of the person to whom the curse is addressed. [5].

The rich man then turns to his eldest son with this question. The eldest son: – Мен пүткіл адамды жыйнайман, молла бар ма, ийшан бар ма, ахун бар ма, қазы бар ма, бай бар ма, беглер беги бар ма, басқа да хәмелдарлар бар ма – бәри менен ойласаман. Солар қалай жайғастыр деп ақыл берсе, солардың айтқаны бойынша жайғастыраман (I gather the whole person, whether there is a mullah, an ishan, an akhun, a kazy, a rich man, a begler, or any other pregnant woman - I think about it. I will arrange them according to what they say). The rich man is not satisfied with this answer either. He then turns to his middle son. Middle son: – Ойда барма, қырда барма, дүньяның жүзінде ким әкесин жақсы етип деп еситсем, соның жайғастырғанын сорап алып, тап сондай етип жайғастыраман, – дейди. (Don't think about it, don't go to the steppe, if I hear in the world who has done well to his father, I will ask him to do it, and I will do it.)

The rich man turned to his little boy and was not satisfied with his answer either. He answers as follows: Аға, өзиң атам өлгенде жайғастырдың ғой, тап сондай етип жайғастыраман, – дейди. ("Well, you put it in when my grandfather died, that's how I put it in," he said). The rich man asks his daughters the same question. Interestingly, her daughters, like her mother, count the cost of the funeral:

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Үлкен қызы «сен өлген соң үйде үш жылдан бери бағып қойған қошқар бар, соның менен он батпан гүрш, он батпан бийдай, он батпан гүнжи әкелемен, – дейди. (The eldest daughter said, "After you die, I have a ram that I have kept in the house for three years).

Кишкене қызы: – Бизің үйде бір өгіз бар, соны алып келемен. Соның менен бирге қолымнан келген хызметимди ислеймен, – дейди (Little girl: - We have a bull in the house, I will bring it. At the same time, I want to do my best). The ungrateful rich got angry: Сизлер мени жайғастыра алмайды екенсизлер. Мен хорланып өледі екенмен, көміўсиз қалады екенмен, «Жақсы жарлыдан шығады» деген сөз бар еді. Дийқанларды, шопанларды шақырып кел, мүмкін мениң саўалыма олар жуўап берер, – дейди (You can't accommodate me. Although I was humiliated and died, I was left without a burial, but there was a saying, "A good man out of poverty." Call the farmers and shepherds, and maybe they will answer my question). The culmination of the folktale is shown in the conversation with the shepherd. The youngest son calls the farmers and shepherds who are the servants of the rich man. The rich man tells his servants about his pain.

Мен өле қойсам қалай жайғастырасызлар, – деп кемпиримнен баслап ең кишкене перзентіме шекем сорап едим, хеш биреўи дурыс жуўап бере алмады. Сизлер де онлаған жылдан бери қолымнан тамақ жеп, өзимнің балаларымның бириндей болып қалып едиңлер. Мен өле қойсам сизлер қалай жайғастырасызлар, – дейди (How do you put me when I die, - I asked my grandmother, starting with my youngest child, and no one could answer correctly. You, too, have been eating from my hands for decades and have become like one of my own children. How will you arrange me when I die?).

Дийқан, шопан, падашылыр көп ойласып, биреў-биреўіне қарайды. биреў-биреўіне сен айт, сен айт дейди. Сол ўақытта шопанлардың ишинен бир жас бала орнынан түргелип: – Баярым, сол саўалына маған жуўап бериўге рухсат етиңиз, – дейди. Бай рухсат береді. – Баярым, өлим деген хәммениң де басында бар, биреў ерте, биреў кеш өледі, әйтеўир өледі. Бул саўал күтә аўыр саўал. Бул саўалға жуўап бериў күтә қыйын. Солай да болса жуўап берсем, сизиң өлиўиңиз, бизлердің көмиўимиз биледи, – дейди. Бай ашыўланып (Farmers, shepherds, and kings think a lot and look at each other. you say to someone, you say, you say. At that moment, a young boy got up from the work of the shepherds and said, "Holiday, let me answer that question." The rich man gave permission. - Holiday, death is in everyone's head, someone dies early, someone dies late, someone dies. This is a difficult question to answer. It is difficult to wait for an answer to this question. Even so, if I answer, your death and our burial will be known. The rich are furious).

– Сизлердің кәйерлеризде ақыл жүреді, ақылыңыз жоқ, сизлер қалай жуўап бере аласыз. Сизлерге саўал беріп жуўаған мен. Менде сонша бақ-дәўлет, дүнья-мал, абырой бар екенін көріп отырып, сениң өлиўиң, бизлердің көмиўимиз биледи дейсизлер, жуўаптарыңыз дурыс емес. Турың шығып жоқ болың! – дейди (Somewhere in your mind, you have no mind, how can you answer. I asked you a question. Seeing that I have so much wealth, wealth, and prestige, you say that your death, our burial, knows, and your answers are incorrect. Don't go out! He said).

Бала: – Баярым, байман деп байлығыңа исенбе! «Әмиў дарья ағысыңа қуўанба, күнің питсе қара жердей болсаң» деген сөз бар. Онда биз билмедік, өлеғойсаң майданда қалмайсаң, кейін көрермиз, – дейди де, бәри шығып кетеді (The boy said: - Don't believe in

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your wealth! There is a saying: "Do not rejoice in the flow of the river Amu Darya, if the sun is like a pizza." Then we didn't know, if you die, if you don't stay on the front, we'll see later, - he said, and everyone left).

In the end, the bottom line is this.

Арадан бир неше жыл өтеди. Байдың балалары, кемпири өледі, ақырында қақайып жалғыз басы қалады. Барлық дәулеттен, дүнья маллардан, хәули хәрем, бағы-бақшалардан айрылады. Күйигине шыдамай бай қаңғырып кетіп, қула майданда көміўсиз қалады. Кейинде баяғы шопанның айтқаны дурыс келеді: «Сениң өлиўиңиз, бизлердиң көміўимиз биледи» деген нақыл соннан қалыпты, – дейди (Several years passed. The rich man's children, the old woman, die, and he is left alone. He will lose all the state, the world, the cattle, the harem, the gardens. The rich man lost his temper and was left unburied on the battlefield. Then the old shepherd was right when he said, "Your death is known to us, to our graves). The following conclusion is drawn from the folktale: «Сизың өлиўиңиз, бизлердиң көміўимиз биледи» (Your death, our burial knows).

The plot events, the behavior of the protagonists are narrated in a consistent manner. As a result of the rich man's ungratefulness and arrogance over his wealth, he eventually falls into the predicament as said shepherd boy, i.e: «Әмиў дарья ағысыңа қуўанба, қуниң питсе қара жердей боласаң ("Don't rejoice in the river Amu, if your pizza is like black earth)». Allah says: « There are so many creatures that cannot bear their own sustenance. God provides for them and for you. He is the hearer, the knower»[7].

Let there be piety in the heart, let there be purity of heart. On the day when the deeds are counted, the face of the pure in heart will be bright [1.50]. If he gives thanks to Allah, he will increase his provision. Remember that « I swear, if you are thankful, I will surely increase you. If you disbelieve, then surely my punishment is severe » [7]. The rich are given to pride, arrogance and will eventually be punished. In this narrative, the spirit of example is paramount and contributes to the story. The idea of precepts is leading. In this parable, the main characters are rich, exemplary shepherd images that reveal themselves.

The folklore of the Turkic peoples contains the most beautiful examples of the genre of folktale. Because the historical and genetic roots, language, religion, customs and traditions, cultural values of these peoples are common. However, over time, certain peculiarities have emerged. It should be noted that the analysis and study of certain types of folktale also clarifies the genesis of the genre, its distribution area and the traditions associated with its survival.

In conclusion, the analysis of the artistic features of Karakalpak folktales allows to determine the interpretations and local features of the essence of the expression of national and universal views on environmental phenomena, human nature. In addition, the Karakalpak folktale differed from other genres in its specific plot construction and domestic significance, general and specific aspects in terms of structural construction, description of the event. Admittedly, in Karakalpak narrations, the folktale is clarified, based on evidence, and the names of the characters are clearly indicated.

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