

## **Ritual Structure In The Epic “Alpomish”: Ancient Traditions And Epic Interpretation**

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**Abstract.** This article examines the structure of rituals represented in the epic “Alpomish,” focusing on their role within the epic composition, their connection to ancient traditions, and their aesthetic interpretation in the national consciousness. Rituals are interpreted as tools for enhancing dramatic effect and transmitting cultural values across generations. Wedding ceremonies, battles, prayers, oaths, and public assemblies depicted in the epic reveal the Uzbek people's customs, social structure, and spiritual worldview.

**Keywords.** Alpomish, ritual, ancient tradition, epic interpretation, custom, folk epic, dramatism, dastan, prayers, social consciousness

**Introduction.** One of the most artistically depicted ceremonies in the Alpomish epic is the wedding ceremony and its rituals. Because the wedding is the biggest and most responsible wedding. It is the cornerstone of family life. It is no secret that the stronger the family from the beginning, the later its stability, peace and happiness are guaranteed.

When the family is strong, the country is strong and peaceful. Weddings have a long history and have been celebrated in different ways at different times. With the development of society and changes in people's lifestyles, weddings and related customs, rituals and traditions have changed; the content has been updated and adapted to modern requirements. To get a better idea of this, it is enough to compare the ancient wedding traditions described in the epic “Alpomish” with modern wedding traditions.

Uzbek weddings are held in three stages. These are: 1) pre-wedding customs; 2) ceremonies held during the wedding; 3) post-wedding ceremonies.

In the first stage of an Uzbek wedding, the rituals of “choosing a girl” or “seeing a girl” and “bridegrooming” play an important role. In “Girl Choice”, women are usually the most active. The bridesmaids took part in the wedding.

According to tradition, women went to the house of the chosen girl and “kissed”. Among the people, such a gift was called “makiyon sovchi”.

During the “Og‘iz iskash” the girl was asked whether her head was “empty” or “her head was tied.” After that, they officially became suitors. The first stage of the soviz, called “Og‘iz iskash”, is also described in the epic “Alpomish”. In it, the mother of seven Kalmyk warriors, Surkhayil Karajon, visits the apartment where Barchin lives for a mouthful. Ethnographer K.Shoniyazov, commenting on the customs of the wedding ceremony of the snowmen, states: If, based on this information, the episode of Surkhayil's visit to Barchin in the epic “Alpomish” is

studied, it can be seen that this ritual was performed incorrectly and violated by Surkhayil. Because in our customs, it was not the boy's mother, but another close relative who had to go to the bridegroom. This indicates that Surkhayil is a proud, naughty, ignorant woman. In the house where the bridesmaids came, the girl's mother greeted them with "Welcome!" It is customary to greet him with an open face, to spread a table in front of the guests, to prepare tea and food. Then, in the middle of the conversation, one of the suitors explained his purpose. This interpretation of the custom is reflected in the epic *Alpomish*, in an episode in which the women of Surkhayil visit the Barchinoys' house as follows: "The guests were seated. Boybicha hesitated over the guests, cooked pilaf for the party, and said, "Now let me talk to the guests." They started talking five or four times, and then the old woman looked at the old woman and asked if her daughter's head was empty. The custom of "tying a headscarf" associated with a gift symbolizes the image of "covering" the girl's head, that is, blessing. After the Wrapping Ceremony, the girl will not be visited by a groom from another house. It is believed that this girl now has a name. Thus, the concepts of "empty head", "wrapping a headscarf", "firing" in the above-mentioned poem attract attention as ethnographies related to the way of life of our people. Dating often focuses on the similarities between a boy and a girl in order to equate them with each other. The two young men have been described as "star-to-star".

After the bridesmaids expressed their intentions to the girl, the girl also expressed her opinion. Before a soup was cooked, the girl and the boy were asked the same question. Visitors are not sent dry, whether the answer is positive or negative. In this sense, although Barchin's mother protested against the suitors from Karajon and said that her daughter's head was tied, she would not return them empty-handed. The soup floats and makes guests. The epic *Alpomish* describes it this way: "He passed the guests, washed his hands, floated the soup on three plates, and brought it to the guests: one plate turned into a quadruped. Boya Karajon's mother took two rice and put it in her mouth. The old women in the paint cut off their heads if they took three rice and put it in their mouths. Fearing Karajon's mother, they took two rice and put it in their mouths. Twenty rice was missing from three plates of soup. That's it, "he said. He gave me the plate, blessed me, and sent the guests away."

This image means that not everyone can be given a gift. This work is mainly done by people who have seen a lot, who are polite, self-controlled, visionary, intelligent, thoughtful, eloquent. Otherwise, an ugly situation may occur, as described in the epic.

Bridesmaids are also actually a type of guest. There is a saying among our people: "The guest is as great as your father." That's why the representatives of the Boysari family, who are full of thoughts and eyes, warmly greet the guests and receive their applause. They praise the Boysari family as "the richest people in the world." The groom usually asks the returnees, "Wolf, fox?" has become a tradition. When the bridesmaids are done, they say "wolf" and if the girl doesn't agree, they say "fox". This ancient custom is also reflected in the epic *Alpomish*. In particular, the emotional experiences of Karajon, who was waiting for his mother-in-law in Murodtepa, are as follows: "Karajon is lying on the road. When he saw his mother coming, he saw her and said, "How are you, how are you?" Are you coming as a wolf or a fox? He said. His mother said, "Son, will I be a fox wherever I go? I am a wolf. I am marrying you and wearing these dresses for marriage."

According to our tradition, if the bridegroom agrees to marry the bride, he will send the bridesmaids with expensive gifts as well as a great feast. It is known that Surkhayil demanded the old woman's dog and tore her clothes. Seeing that she was naked, the rich man went home, brought new clothes, took off the torn clothes of the dog on the old woman, put on new clothes, beat the

dogs, sniffed the old woman's breath and led her home. The lying old woman hides this situation and deceives Karajon. This is another negative feature of the old Surkhail. Karajon, who believes in his mother, is known for his simplicity, reliability and sincerity. That's why Karajon says, "My mother married us wherever she saw us. He made my mother's head and feet swell. " "Now tell me you're a wolf," he said.

Usually, the groomsmen tell the story of the grooming process in detail. This fact of life is also reflected in the plot of the epic "Alpomish": "The old woman looks at Karajon and says a word:

Kelin qilayin deb avval so'radim.

Boysarining yaxshi qizi bor ekan,

Oti Barchin, o'zi zulfakdor ekan,

I asked for a bride first. Boysari has a good daughter,

His horse, Barchin, was a zealot—said the groom, describing the girl.

After the consent of the bridesmaids, it was agreed what rituals should be performed according to the ritual, what should be given for the dowry of the girl, and so on.

In the past, more and more close relatives, people who competed with each other, planned to marry each other. As a result, even infants from an early age have developed such habits as "throwing" each other, "biting the ear", "cradling", "tearing the skirt". It is noteworthy that although such ancient customs are almost non-existent today, information about them is preserved in folk epics in the form of artistic motives. In particular, the version of the epic "Alpomish" written by Kara Bakhshi Umirov describes how Hakimbek and Barchinoy were engaged by "tearing the skirt": "Hakimbek and Barchinoy were torn together by holding the back skirt, and the two were engaged by" tearing the skirt ".

Researcher Latifa Khudoikulova looks at the songs and sayings of the Surkhandarya oasis, and also mentions the appearance of gifts in the region. He noted that "tearing the skirt" was one of the customs, according to which a family who wanted to marry a girl when a girl was born in the Denau district of the Surkhandarya oasis visited the apartment and tore the hem of the baby's dress.

In the version of the epic "Alpomish" written by the son of Fozil Yuldash, Shohimardon called Hakimbek ay Barchin and said: "Let these two be husbands and wives, let no one be equal to Hakimbek, amen Allahu akbar" the image of the recitation of the Fatiha is given. The practice of naming children in pairs from an early age is called "beshik kerti". This tradition is widespread in almost all regions of the country. When a girl who has had her skirt torn or cradled, grows up, a family that tears her skirt or cradles her cradle performs a ritual called a "hand sign." For this purpose, in the presence of close relatives of the family and elders of the neighborhood, a live, often a ram was brought to the girl's house, slaughtered and blessed, after which the girl was considered a "sign" and a suitor from another house came to her house. not set.

In general, Uzbek families start caring for a child's future from an early age. Especially those who have a son want to get a good bride, and those who have a daughter want to send her to a good place. Therefore, the "girl selection" stage is very important and delicate. The epic "Alpomish" describes another aspect of "choosing a girl." It says in the language of Kokaman, one of the seven Kalmyk warriors: "These are the eliboy who are lying, let me turn to these girls and go and ask them for a girl. If she gives it to me, I'll take one of these girls, if she gives me water, I'll stay dry, I'll try my forehead here. " That's why Kokaman asks the daughters of the alpine eliboy for a girl. Upon hearing this, Barchin said to his maid, "This Kalmyk girl is asking us for her. Give me a glass of water, let it cool down like water, let it give up hope, "he said. Following

the advice of the maid, Suksur fills the glass with clear water and passes it to Kokaman Alp. When Kokaman saw that it was water, not the girl in the alpine cup, he became angry and whipped the maid's wrist. The glass rattles and falls to the ground. The poor maid Kokaman is upset to see this oppression in the Alps.

The epic describes Boysari's "counseling" as follows: "Boysari slaughtered fat sheep; Tens of thousands of Kungrad people gathered what they called a man, fed him with soup, put his meat in a corset and brought it to him. He was asking for advice." The Kalmyks will come at the appointed time. Boysari told them: "We consulted and tried to turn the year upside down. When our daughter was fourteen years old, the picture of our Uzbek would be as follows: ng stays at his own will, disobeying what we say, sitting on the grass at the top of the hill, go to yourself, ask yourself, touch one of you, touch the bar, ask yourself know that. It turns out that in the "answered" the groom was informed about the girl's age, age, character, profession, interests. In many places, men go to weddings. This interpretation of reality is reflected in the epic "Alpomish" as an example of the motive of Karajon as a suitor for Hakimbek. Karajon arrives just two hours before Barchin's six-month deadline for the Kalmyks. Male grooms usually rode a horse. They first asked the man of the house, the girl's father. Accordingly, the epic pays special attention to the fact that Karajon, the groom, deliberately rode Boychibor, put his foot on the horse's bridle, looked at the house and asked for Boysibor.

When Karajon was told that Barchin's father was not at home, he said, "Even if you don't have a father, we'll talk to you, we'll be stupid, we won't be dusty, we won't be busy." If you touch it, it will touch you. Why in vain. "That's the glory of a gift, I'm going to finish it," he said.

In fact, every groom tries to solve his case in a positive way as soon as possible, to get the answer from the girl as soon as possible. As mentioned above, well-received bridesmaids are respected. In recognition of Karajon's gift, Barchin "grabs his horse's bridle, pleases him, and begins to entertain him." He puts a robe under it, kills a sheep for the feast, hangs the meat, and feeds it with soup. He cooks the meat, puts it in a corset and brings it to Karajon. After chewing on the meat and sprinkling the bones, Karajon continues to squirm. After the banquet, Karajon asked for a clear answer: "Come on, Barchin, Alpomish is here, the Alps are over, what do you say?" He asks. In response, Barchin tells him that he has four conditions: to win a horse in a race, to gather all the alpine in a fight, to break a bow when shooting a bow, and to hit a pine sniper who strikes a coin in a thousand steps. Barchin's condition is an artistic expression of the fact that in the practice of betrothal, the girl has a habit of imposing certain conditions on the boy. Barchin's motive for putting four important conditions in front of guys in love with him is not really a fabricated motive. It is based on historical and vital evidence. Because in the past, prospective grooms were tested by the conditions set by the bride. In Khorezm, for example, there is still a condition for the groom to test his strength by cutting a tonka. So, in the epic "Alpomish" the motive of Barchinoy to put four conditions in front of Alpomish and ninety alp (archery, hitting a coin from a thousand steps, racing, knocking down ninety alp in wrestling) is such an ancient and traditional moment. there is no doubt that it embodies our mothers. In addition, this motif has a unique artistic function in glorifying heroism and bravery in accordance with the character of the epic.

Racing is actually one of the oldest wedding games. It is usually held in the character of a race for the boys to ride a long distance and reach the finish line after the kid. At the same time, more and more young men are riding long distances with their racehorses. While this game may seem like a simple horse-riding, it is primarily about separating young horses from horses, on the other hand, the ability of young men to ride a horse, to deal with a horse, to behave on horseback,

to be agile, agile, agile and taught to be energetic, to carefully follow the instructions of long-distance horseback riding. Because the ability to ride a horse, to go far, to sit on it tirelessly, not only strengthened the young men physically, but also helped to keep their internal organs healthy. It was especially helpful in strengthening the heart. In this regard, our ancestors taught children from an early age to ride horses, to communicate with horses. In this sense, it is clear that in the epic "Alpomish" Hakimbekka has a similar meaning in the name of Boychibor from a young age. Once the girl's response is received, the premarital ritual is performed immediately. At this stage, the custom of going to the bridegroom (playing the bridegroom) before the wedding is of particular interest. The essence of this custom is described in the epic as follows: "Uzbeks have their own image, they have their own image. On the day of the shooting, the groom was leaving. If he refuses to marry that day because he did not give the goods, he will lose his daughter, and the ashamed man will lose his wife. That's the decent thing to do, and it should end there. The epic describes first Karajon and then Alpomish. Karajon doesn't know the rules of going to bed. That's why he asks his married mahrams, who have seen many, about it. "On the eve of Eid, we saw an Uzbek groom," they said. He was walking fast. He was wearing a turban and getting dressed. The women would take something as a groom, and the groom would be the groom of an Uzbek, "they said. When Karajon heard this, he said, "Let's throw the telpak to put on an Uzbek painting, put on new clothes, put a turban on his head, go to bed, he will not be able to stand up, he is going to die, he wants to be Uzbek. I mayotir. The turban is not wrapped around the nose, and the shiitake is not easy to wrap. "We didn't want Uzbeks," Karajon said. The mahrams said, "We will set you up." The mahrams mounted the alpine Karajan, who was wearing an armor of ninety batmans of iron, and took the reins of the fourteen horses, and saddled him. "You have become the shidam that the Uzbeks want."

It is obvious that the Uzbek people have always needed elegance, humility and sincerity. As a result, those around him were forced to use the same features in dealing with Uzbeks. It should be noted that in the heroes of the epic there is such a great essence, which at first glance seems to be simple. In fact, the bride is informed of the groom's departure. So Yanga greets him and meets the girl. However, Karajon was not invited to the ceremony. That's why he is ignored. No one cares about him. "We haven't seen him yet",- Karajon said. The girls didn't know what it meant. It's funny to see. The main reason for this is that the "pilgrimage" was carried out secretly, in the dark, out of sight. Karajon is embarrassed by the fact that he has been involved in this case all day, openly and openly.

The bride-to-be is looking for a girl. In this case, the house where the bride is hidden is not mentioned until the yangas meet the demands of those who hid the bride and give them money or sarpov- sidra for the feast. If given, they will bring the bride. In the past, two people were appointed as representatives for a couple on their wedding day. This custom was called appointing surrogate fathers." In the epic "Alpomish" this ancient tradition is also described. According to the custom, the representatives come and ask the girl if she wants to get married. It's usually a shame for girls to vote out loud. They did not easily express their consent by voice. The girl was embarrassed and a special "girl will kill" picture was made. According to the photo, if anyone talks to the girl and gets her consent, the groom's supporters will give her a lot of money and gifts. Of course, it was not easy to talk to the girl.

There will be a picture of a girl talking, The girl gets a lot of money talking.

After replying to the girl's representative, the mullah read the wedding to the bride and groom in the crowd. At the time of the marriage, representatives on behalf of the bride and groom expressed their consent. Representatives also received gifts and greetings. In the epic, this fact is



described in lyrical and prose passages depicting the marriage of Hakimbek and Barchinoy: “After reciting the mullah's khubta and getting married, the representatives accepted the mullah's request. He asked Hakimbek for some conditions, accepted them on condition, and everyone was happy and returned to his post. ” The depiction of Alpomish dying with Bodom Bikach in the form of Kultay at the wedding of Ultontoz and Barchin in the epic is also one of the important signs that vividly reflects the relationship between the epic and the ceremony. Because olan is a kind of wedding song, sung as a side-by-side narration. Alpomish and Bodom Bikach's depiction of the dead tells us that the dead have existed since time immemorial. The death at a wedding is said to be a contest between the bride and groom, mostly in the form of a speech, in order to show verbal victory, eloquence, and wisdom. According to folklorists, it is due to the phonetic change of the word “die” – “connect” in the forms “die and connect”, which means that the bride (girl) and the groom (boy) It means to connect, to connect. “Night of the Dead” is a special part of the wedding. A special messenger was hired for him and everyone was invited to tonight. The epic Alpomish describes the night of Ultontoz's wedding. He is informed by Ultontoz's mother, Bodom Bikach, Boysari's concubine.

**Conclusion.** So, the epic “Alpomish” is very rich in such details of everyday life associated with the wedding process. The epic has a special encyclopedic significance due to its wide coverage. The epic is very rich in details of everyday life. It is notable for its wide coverage of real life episodes. It is an artistic expression of family rituals, which play an important role in the life of our people.

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