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Typological Characteristics of the Kazakh Family Folklore

Características tipológicas del folklore familiar kazajo

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RESUMEN

En el artículo se han estudiado algunos aspectos de las tradiciones nupciales en el folklore kazajo con las tradiciones y costumbres de las naciones del mundo. El objeto del estudio es la naturaleza tipológica de la tradición kyzuzatu y la formulación del concepto anticuado del género betashar en la tradición de conocer a la novia. El punto principal del artículo es que las conclusiones científicas se obtienen al analizar los valores del folclore familiar y su importancia educativa, que se han estado formando durante siglos, comparándolos con las tradiciones de las naciones del mundo.

Palabras clave: Ceremonia, Folclore, Ritual de Transición, Syngsu.

ABSTRACT

In the article, some aspects of wedding traditions in Kazakh folklore have been studied with the traditions and customs of the world's nations. The object of the study is the typological nature of kyzuzatu tradition and the formulation of the old-fashioned concept of the betashar genre in the tradition of meeting the bride. The main point of the article is the scientific conclusions made by analyzing the values of family folklore and their educational significance, which have been forming for centuries, comparing them with the traditions of the world's nations.

Keywords: Ceremony, Folklore, Syngsu, Transitional Ritual.

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INTRODUCTION

The typological character of folklore is a very important issue. The similarity of various historical and cultural phenomena in the history of human consciousness leaves a trace in their spiritual life. Another source of historical typology is spiritual continuity in the culture of adjacent people. The laws of family traditions folklore of Kazakh and related Turkic people in ancient times are explained in terms of genetic compatibility. The traditions and customs of world nations - semantic, poetic parallels of poetry take root from ancient philosophy and history of human life. The causes of similarities in the birth, marriage, and death of human beings are connected with the ancient cognition and the awareness of the existence of a single magic function. The tradition of modern wedding ceremonies of Kazakh people is a complex issue which requires a thorough examination of questions such as a kind of tradition is original and which one is adopted and what are their consequences.

During the years of independence of Kazakhstan, folklore science has become a new stage of development. Former traditions have revived and began to get a new image. Some of the forbidden wedding traditions (Syngsu, Zhasau, etc.) were revived and modernized. Traditional texts, previously unpublished, have been published and added with new texts about young people's wishes and feelings.

In the article, the semantic, structural similarities between the Kazakh wedding tradition and world's nations have been compared, including the origin of Turkic peoples and history, and the different forms of people's life.

METHODS

During the research, family folklore was compiled in a complex way, and different types of genres (genetic, historical, and historical-cultural) were identified.

K.I.Matyzhanov, the scientist, who has taken a comprehensive view of the Kazakh family folklore, suggests: "The wedding tradition of the world's nations is a transient hill between birth and death, so it is a complex of cross customs, which illustrates coming and leaving" (Kolpetskaya et al.: 2016, pp. 2107-2012; Maksudovna: 2018, pp. 81-85).

In the course of the research, the various methods of philology were used: textual, historical, comparative, comparative-typological and ethno-folklore, bibliographical methods.

In the family folklore research, the typological-comparative approach has been successfully applied. Concerning the common typological commonality of this ritual, Arnold van Ghennep (Dashibalova: 2018, pp. 103-108) opens the role of distinction and embedding traditions in his book "Transitional Rites", while E.G. Kagarov (Gusfield & Michalowicz: 1984, pp. 417-435) distinguishes the acts, done in this tradition as "preventive" and "supportive". For example, the purpose of insurance is to protect the bride and groom from the harmful forces. The ceremonial actions (egasapatic or dissimulative) which are aimed to conceal the true nature of the event, to deceive and mislead the villains by covering with figurative words and expressions, protect the holiness of the event from external forces. Often the bride and her husband are not mentioned directly, but are implied, f.e. "We have a falcon, you have a swan". Thus, the folklore model has its poetics. Dressing the young people, especially the bride, is associated with the ever-growing traditions that are rigidly observed throughout the world. Pre-wedding, wedding, post-wedding dresses of the bride were first understood as the symbol of her "dying and reviving" and subsequently gaining a new status.

As determined by the historical-typological method, another fact that brings the wedding traditions of the world's nations together, is related to the traditions, which are the means of concealing and covering. For example concealing of the bride's face is a tradition of many nations. The peculiarity of hiding and disclosing the face is different in each country. According to the ancient concept, the celebration of the "kyzuzatu" (seeing off the girl) symbolizes the death of the bride, so the girl, who is going to leave her parent's house, steps over

the threshold of the groom's house, and is bound to the world of the dead, until she has a full standing and a new status. The protection mean of this tradition has two points. The first point is that coverage protects the bride from the transient period; the second point is that the bride, who is considered to be from the temporary mortal world, has to protect others from herself.

That is, the new bride is considered to be balanced with a new baby. Therefore, the gifts and rites, which are done for wedding ceremonies of the bride and the traditions for the birth of babies are similar. For example, either the newborn baby or the new bride comes to the second world from the lower world. Traditions for newborn babies and new brides are similar (both have a shower, either baby has a "tusaukeser" or the bride, "shashu" (sweets, thrown by guests who came to congratulate) is thrown for baby's celebration and bride's celebration as well, "korimdik" is taken as for baby, so is for the bride too). It means that according to ancient knowledge, the "kyzuzatu" is associated with the rituals of sending a corpse of the body, and the tradition to meet the bride is associated with the birth of a baby (Oinas: 1961, pp. 362-370).

Also, in order to protect the bride from the dangers of the "other world", they use various amulets, rings, etc., to protect from the influence of the "underworld" such as from exploitation, destruction, fire; such as etc. (apotropic). It is said that shooting and fire shoving, shouting are common. And the ancient magic meaning of sweating and shaking movements is typical for several nations. According to E.G. Kagarov's classification (Gusfield & Michalowicz: 1984, pp. 417-435) wedding ceremonies are syndical, separating, cleansing, separateness, multiplicative, activating ceremonies. For the sake of strengthening the emotional union of young people, for example, they used to bite one piece of bread from two sides, put wedding rings on, drink from one dish, and eat a cake.

In the wedding tradition, it is necessary to reconcile the union of two young people, the parents of the two parties, separation from the owners of the bride's home, the farewell to the past of bride, in the sense of farewell to the native home, country, replacement and other (apocryphal) traditions with the purpose of separation and removal.

Van Gennep's "incarnation ritual" was to treat the bride as a man of another world and to introduce her to the bride's ancestral clan. For example, changing the pattern of hair before and after the bride with special procedures (braiding into two sides, picking up braiding, braiding with flowers, etc.) are common to most nations of the world. Wedding tradition is also accompanied by ancient reproduction (carpogical) and purification traditions.

Every happiness of Kazakh people must be celebrated with the custom called "shashu". Its ancient meaning and form were different in each wedding tradition. In the beginning, the young couple was sprung up by crops, such as barley, wheat, etc. These are ritual and magic doings common to many peoples in the sense of reproduction and breeding (Gusfield & Michalowicz: 1984, pp. 417-435).

According to the historical-typological method. Today many traditions and rituals, taboos, utterances are performed by the peculiarities of each nation's life and culture. This is reflected in the literature in different ways: "The poets' correct understanding of the mysteries of that age and their fair assessment remains relevant from the axiological, ideological, and thematic perspective (Abudouriyimu & Tuxunayi: 2018).

The most important obligation is to get the parents' consent before the start of the two young people's wedding process and to perform the bride's parent's passing over. It has a system. The zhashy (entrusted person sent to the bride's side or a messenger), sitting in her father's house, starts his words with "You have a swan, we have a falcon". Finally, after the two sides agree, the (entrusted person sent to the bride's side) gives a present out of the host. The owner of the house gives a horse or a robe. This robe is called "shege shapan". After that "the girl's father calls the main "kuda" (groom's father) to become their guests, to wear "kit" (present for groom's relatives) (Gusfield, J. R., & Michalowicz: 1984, pp. 417-435).

Scientists who have studied this issue from different perspectives suggest that the poems of the Tatars, about the Baha Andaldahha, about "breaking bread" (Gusfield & Michalowicz: 1984, pp. 417-435), the Pamir Kyrgyz people's "kuldykurat" (asking for forgiving) rituals are closer to the basic meaning of Kazakh's tradition. This is the confirmation between two parties' agreement, approval measures. Kudalasu have various

superstitions, ceremonies, and expressions. The structure of the procedure, in its system, developed by the specifics of each nation.

One of the traditions, common to some of the nations of the world, including the Turkic nations, is to express their sorrows by singing a certain song called "Syngsu" before the girl leaves her own home. The origins of this procedure have the same pattern as the "custom of transition". She was separated from her parents' house, she left her past life and was afraid of an unknown future. Expressing all these feelings in poetry is an obligatory ritual and has been specially trained for all the unmarried girls. That is to say, Syngsu is in a list of rituals, customs, which are held to purge, prepare a girl for a new life due to her status change.

The bride was also convinced that the "transitional phase" before the transition to a new life was "intermediate stage" and that if it was not properly implemented, the future would be damaged. Therefore, it is strictly observed both by the bride and by the majority. When we look at the main content of the verses, it is clear that the greatest disappointment of the girl is the fact that she was born as a girl expressing her feelings of sadness, anxiety, and emotional pain, she has a psychological impact on the listener. The main reason for the sadness of a girl, as it is repeatedly told in the lyrics of a song, is that she was born a girl. The reason is that in ancient times, such a custom was balanced with death. A transition from one country to another, from one environment to another, from one social group to another (from to girl's life on the right side of the house to the life of a bride) was celebrated by a special ceremony of "tradition". Several scientists have noted that the Syngsuis connected with grieving because the roots of this tradition arise from "ritual crying".

A modern variant of Syngsuis more the girl's sentimental song about farewell to childhood, leaving far away from her home, land. However, its ancient meaning is related to the concept of holiness. That is why the girl changes their clothes. One of the important things in the content of the verse is that it is deeply rooted in modern dressing and farewell to the house of her mother, for example, with the higher place of a girl (wearing saukele, kimeshekorzhaulyk instead of takiya), the magic of farewell. Takiya is a symbol girl's epoch, the symbols of the native house are the higher and lower places the house.

The Tajiks tell that the sacred words closed to its meaning are "salomnama", and Uzbeks say "Kelin-solom" and in the Siberian Tatars, the meaning of the term "eclmek acu" (curtain opening) is also the same (Bascom: 1953, pp. 283-290). Therefore, this practice is common to all Turkic peoples. But the sequence of execution is different. For example, the implementation of this tradition in the southern capital of Bashkortostan is quite different. Here the bride is to perform the bride's dance ("kelinbeiewe"). During the dance, the girls have to click on her thumb ("barmaksirteu"), move her sides ("boyorgatayanu"), and move her shoulders ("kulbashuinatu"). The surrounding people look at the bride's movements and admire her:

"She is an artistic person". One of the procedures that are still kept is that the bride's face must be closed and the bride should greet the groom's relative with bowing during the dance. At the end of the dance, the bride handed over to her husband's relatives the tissue "sewed with flowers". Those, who took the tissue, promised the presents for a bride, saying "I will give you a cow", "I will give you a sheep". After that mother-in-law of a bride comes instead of her and sings a song: The bride should show and prove her proficiency, masterpiece of her fingers with the help of movements. But this type of bride's appearance does not occur in all Bashkir people. But the words - advice, poems for opening the face of a bride are still the same.

It has been noted that in any tradition, it is a prerequisite to cover the face of the bride.

"Earlier, the Kazakh people had such a custom, when the new daughter-in-law had forbidden to appear in front of the elder people, parent's eyes, until the child was born, and her face was covered for a couple of months" describes Altynsarin. A fabric that covered the bride's face was called with words like "duvak" (Bascom: 1953, pp. 283-290) among Turkish people, among Tatars it was called "burkenchak", and Siberian people called it "kozhogo". Among Turkmens and Azerbaijanis, a woman had to go with the curtain on even after the custom of the opening face was done (Gusfield & Michalowicz: 1984, pp. 417-435).

Folklore scientist K. Matyzhan writes: "... The place of a girl in her father's house is a dignified place on the right side of the yurt. After she becomes the bride, she moves to the left side of the house. There is also a

great tradition of concealing a girl's face behind a curtain or covering her face with fabric. Firstly, it is a symbol of the separation of a girl from ordinary life, that is, the girl who has been given a new social status. Therefore, it is necessary to distinguish her in her entirety. Secondly, it is a ritual where a girl who is separated from the world is very weak, so it is protected from external influences such as eye contact, language abuse, and thirdly, it means that the girl may have an impact on the outside world". (Collins-Nelsen & Puddephatt: 2018, pp. 555-578).

One of the common traditions of the Turkic people is the test of the groom. The groom's test was reflected in the tradition of nomadic traditions such as Kazakh, Karakalpak, Kyrgyz, and Turkmen, Azerbaijan, and Tadjik had the tradition of erosion after the grooming after he comes back home (Gusfield & Michalowicz: 1984, pp. 417-435). The origin of this tradition leads to a conflict between two different phratries, the concepts of the dual world. The complexity of the requirements for the bridegroom's tradition has become the main motive of fairy tales and epics. However, she was moved to easy tests and moved to a concept that heightened the role of the bride and gave her special respect. Commonly, while laughing and criticizing the groom and his relatives the ritual laughter has a great meaning (Whittaker: 2019).

Experiment

To determine the typological character of modern wedding tradition, an experiment was conducted with folklore researchers, young people, adults, and specialists using a specially prepared questionnaire.

The total number of contacts is 50 to 70 people, representing different nationalities.

The age of the informants is 16 years and 70 years.

The time of the experiment: 2017-2019.

Experimental materials - scientific examination of the nature of external formalities and intrinsic similarities in wedding traditions of different nations.

The experiment aims to determine the national character of modern stage art by distinguishing the meaning and function of folklore in modern Kazakh folk art. Thus revealing the similarities and features of modern traditions, including the traditions of the wedding tradition and the traditions of the indigenous peoples;

The experimental tasks were conducted in several ways:

1) First of all, the national character and regional features of the tradition have been analyzed in the context of the question of what character of the Kazakh people's marriage is nowadays. For this purpose, attention is paid to the character of the wedding tradition in different regions of Kazakhstan, the new trend in its adaptation, the integration of world trends and traditions, translated into English, studying the nature of the wedding tradition, comparing the past and present, studying issues of tradition and innovation through participation in special national weddings:

In the Kazakh wedding tradition, the syllable, the better, the grooming test, the flower stack, the cake cut, and the meaning of the procedure and the significance of each nation were emphasized.

2) According to the purpose of the study, the textual patterns of marriage in different nations have been differentiated,

3) To clarify the scientific conclusions in works of various aspects of the family tradition in the world folklore science;

The practice of wedding ceremonies of different nationalities was filmed and analyzed on special audio-video tape. Thoughts about the rituals of different types of listeners: young couples, wedding owners, celebrities, and other participants were recorded and compared.

RESULTS

Comparing the typology of wedding traditions, According to this study, the character of the modern Kazakh wedding was differentiated and compared with the traditions and customs of other nations. As a result, Kazakh folklore is an integral part of world folklore. At the same time, the traditions of other peoples have changed in Kazakh society.

The wedding ceremonies of different peoples coincide in essence, but each nation has its distinctive character. For example, every country has similar ways of service and outward meeting the bride or groom, the ways of introducing her or him, but the forms of the organization still differ.

The conformity of some ceremonial situations and phenomena that make up wedding ceremonies: actions, functions, symbols and attributes, some similarities in magic insurance and protection, use of bread, water, salt, honey for the benefit of young people.

The typological similarity between the Turkic peoples and Slavic peoples emerged as a result of obtaining the general requirements for the Komsomol events at the Soviet government: the marriage of two young people, wedding dresses decorated with ribbon, puppet, bouncy ball, ribbons, standard wedding dresses (unification), a wedding ceremony, the order of the wedding table decorations, the necessary furniture for young people with modern furniture, participation of representatives of different nationalities, Outside, on the wedding ritual songs, and even the implementation of the native language of the song in other languages, etc.

By analyzing the results of the experiment, the following questions can be formulated:

In modern weddings, the revered concept of the bride is obscurant, and only light concepts are dominant. In general, artificiality, discrimination, and competition prevail in modern weddings. Only the external characteristics of traditional customs have been preserved, but the deep meanings are almost lost. It is forbidden to change or sell the required attributes of the wedding: the bride's dress, hats /wedge. They were considered holy, it was believed that happiness may pass to another person. The tradition which is common to all peoples is the young couple's special wearing. Its color is different in each nation, for example, red in China, black in Spain, and white in lots of people. All the people pay special attention to the bride's headdress. Its basis is related to magic concepts. Traditions related to the bride's hair and headdress are a separate topic. Because not only Kazakh but also Slavic, some European peoples have ancient insight that only the husband can look at the bride. If a bride appears in front of another man without the headdress, it was considered cheating on her husband. Among the Turkic peoples, if somebody took off the veil from a woman's head, it was considered a humiliation. The woman is kerchief thought to protect her from the harmful forces. And it was a symbol of the bride's loyalty and integrity. It is often decorated with flower embroidery. That is, the bride's headwear in different nationalities is not merely the attribute of the wedding, it is a sign of purity, unfaithfulness, and the transition to a new family of girls.

Shashuis's common tradition for different peoples nowadays the essence of shashu has also changed. In Europe, Asian people have sprouted wheat and rice on a couple with the belief that their younger generations will "multiply their descendants". Sometimes they were sprinkled with dry grapes. Today people mainly throw sweets.

The white fabric called "The White Way" symbolizes cleanliness, loyalty and is laid on the way of a girl while she leaves the house. Due to the modern flow, these days' people throw leaves of flowers on this fabric on the way of a girl. The process of sprinkling the flowers here is quite different from the peoples of the world. The essential attribute of the wedding - the concept of flower bush also has a commonality and speciality. At the moment, the ceremony where the bride throws flowers to the unmarried girls came from Europe. But the meaning of tradition bride's wreaths was different. The groom presented the flower wreath as a sign of love and purity, which he chose from the field. It is understood that this property of the plant will pass for the bride, but the flowers were not thrown.

On the contrary, in the tradition of the Russian people, the bride have surrounded girls who were singing, her eyes were tied. It was understood that the girl, who is chosen by the bride, will be the next bride. In many respects, the leaves that are cut off from the stems are associated with the concept of death, broken life. Origin of the wedding blossom, which is held by the bride's hands as an obligatory attribute of modern wedding tradition, originates from ancient times to modern times. But then, in the bride's headdress, the plant was utilitarian: people believed in the magic power of the plant. For example, the young couple was given the leaves of aromatic herbs, and in the Middle Ages, they put on the garlic on their necks. In Greece, brides made the braids with the addition of wildflowers, in Spain the prevalence of citrus fruits is dominant. The bouquet at the hands of the bride took place in England in the 19th century, starting with the wedding of Queen Victoria and Prince Albert and spreading throughout Europe. It has become a symbol of the wedding.

It seems that the traditions of European people were not to pluck the flowers but to raise them. In Germany, for example, a bride's headdress is worn with a white flower, which is a symbol of the wedding, and a wedding feast of roses on a wedding day. That is to say, if one flower is plucked, another several flower will replace it, there is an emphasis on the flowering and reproductive qualities of flowers. In Spain, the orange tree flower is understood as a symbol of innocence and youth, in Italy, there is also a tradition of planting linen at a wedding feast.

DISCUSSION

The tradition of tasting special cakes, which has become a mandatory attribute of modern Kazakh weddings, has a deep history. The tradition of this tradition comes from ancient Rome, where the generation of young couples can be multiplied by breaking their bread crumbs. In the old Slavic peoples, a special black bread is baked for young couples. Special attention is paid to baking and it was forbidden for single widows to bake this bread. Sometimes, the bride made the dough, the groom baked and a small child cut the cake. The bakery decorates it with sophisticated ornaments that reflect the happy life of a couple.

Even nowadays, in the Russian nation, the parents welcome by the young couple with caravai, who bites with teeth on both sides and it is assumed that that one, who bites more, will be the head of the family. In general, the role of bread and flour in traditions are similar in world people. In Greece, for example, a special bread baked in a bride's house. The bride was also sent to her bride with her closest relatives and was baptized with flour. As a return, the friends of a bride did the same with the groom's side. In general, the wedding ceremonies of the peoples of the world the tasty bread was of varying significance. In England, the first cake was decorated with various nuts, while in Scotland people used cookies, in some countries the cake was thrown out of the window without eating a piece. If the dish breaks down, the bride's and groom's happiness will last for a long time. In England, for example, the rings are held in the wedding cake, and the one who finds the first, he finds happiness. There are also rituals of the same cake to preserve the first child.

Rarely, you can meet in Kazakh traditions the habit of breaking the glass at weddings. It comes from Europe, especially, from Italy. They say that the more fractures there are, the longer they will live together.

In general, the vessel is a symbol of integrity (space, soul, family). It is common for many people to believe that crumbling is a scratch. In this sense, the fragmentation of the fracture was the result of the cleansing of light vessels that led to happiness. That is, old, useless dishes have been broken. And now, at the cheerful feast, they break a whole new bowl, which leaves the energy of eating and drinking. It means that the essence of the ritual for purification from the past has now and has become reversed to get rid of the new. The conclusion that comes from this is that whenever any ritual is performed, it is necessary to study its ancient and new essence.

According to this study, the character of the modern Kazakh wedding was differentiated and compared with the traditions and customs of other nations. As a result, Kazakh folklore is an integral part of world folklore. At the same time, the traditions of other peoples have changed in Kazakh society.

The phenomenon revealed during the experiment is that the mother of the bride is more likely to be the image of her country at the time of kyzuzatu. Europe and the Slavic peoples are distinguished by the small number of people at the wedding. Because, according to them, the wedding is not a parent's holiday, but the young couple's. And among the Kazakh people, who are considered as "a crow rooted" it is imperative if you do not invite all people who know you, but only relatives.

At today's kyz uzatu tradition there is a ritual against Kazakh customs, that is when father dances with his daughter and passes to a groom's hands. That is the influence of the West. In Kazakh tradition, only wives of the bride's elder brothers, girlfriends, sometimes mother could stay near the bride and pass her hands to her future husband's hands, but no father. Father could give his agreement, but he did not take part in this ceremony. It is against national tradition. The father of a girl could even ride his horse away from the village in order not to see his daughter's leaving the home.

In modern folklore studies, research has been widely studied in various aspects of marriage. For example: in recent years 1) based on materials collected from the country (Bascom: 1953, pp. 283-290). 2) About the peculiarities of family transitional traditions; (Foutz: 2017, pp. 253-256). 3) As well as the functions of women in traditions; (Duisenbayev et al.: 2016, pp. 7799-7905) started to be considered in depth.

CONCLUSION

As we have seen in the study, wedding ceremonies are a complex, complex process starting with the era of humanity's transition from pair to marriage. It has passed through the centuries and has become a lifelong tradition of every nation. It contains the history of cognition and education, the history of life, the history of emotional and aesthetic views. While the weddings of different peoples spread from the common concepts of ancient origin, they are unique to each nation's uniqueness. The Kazakh wedding was influenced by various historical periods. For example the necessity to introduce the Russian culture with internationalization under the influence of Soviet times "soviet politics" could not essentially eliminate the essence of the national tradition but violated the outward form of the tradition.

While the weddings of different peoples spread from the common concepts of ancient origin, they are unique to each nation's uniqueness. The Kazakh wedding was influenced by various historical periods, i.e.: "Democratic reforms in the Republic of Kazakhstan have affected all spheres of public life" (Elliott: 2016, p. 167). For example the necessity to introduce the Russian culture with internationalization under the influence of Soviet times "soviet politics" could not essentially eliminate the essence of the national tradition but violated the outward form of the tradition (Gulmurzaevna: 2018, 41-48).

Due to the change in the lifestyle change (especially in the case of the city), the whole system of tradition was violated and its structural and meaningful meaning changed due to the change of place of the wedding (not in the wedding or the girls or fellows' houses, but the restaurants and special-purpose shops). In connection with such a change, the celebration came from special persons (asabas), and the wedding content began to depend on their knowledge. In most cases, wedding scenarios are created, where the meaning of the tradition is predominantly of a concerted character, and, as discussed above, there are cases where some traditions have a meaningless realization. The meeting of two young people is not only about their personality but also about the future of society and the nation. Therefore, the modern Kazakh wedding tradition should take advantage of the traditional culture and use the best examples of traditions of other peoples in the philosophy of thinking and reproduction.

For example, it is a good idea to get used to the wedding feast of other peoples, gradually introducing a wedding for each family, and performing the custom. The main task is the modernization of the traditions of the community, brotherhood, unity, commonality, ethics, and traditions in ancient traditions.

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