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SEMANTICS AND FEATURES OF THE TOYBASTAR RITE

Abstract. Folklore has deep roots. Including the wedding ceremony occupies a special place. Obviously, every wedding has a beginning. In the article, the reflection of the rituals of «Toybastar» in the past and present, in folklore, ethnography and literature is determined as the scientific and practical significance of the work. The purpose and objective of the article is to make the Toybastar rite an object of study during the wedding ceremony. Also, the methodology of scientific work is the disclosure of semantic meaning, the study of typological similarities and differences. In the section on the main results and analysis of the research work, the emphasis was placed on the fact that «toybastar» is a song performed in poetic form. The beginning of the wedding in the Turkic peoples, the similarities in the wedding of a girl and a guy were considered. Some researchers wrote that «Toybastar» is performed at the end of the wedding. Research has also been done on this issue. In this regard, the opinions of domestic scientists were expressed, such as S. Kaskabasov, K. Slyamzhanuly, Kh. Argynbaev, M. Sharipkhanuly and others. Scientific conclusions were made related to the modern manifestations of the Kazakh holiday, transformation, change in traditions and customs. Given the integration into global culture and spirituality, hypotheses were put forward about the functions of a special poet, singer, who open the wedding.

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Keywords. Toybastar, ritual folklore, ethnography, literature, culture and spirituality, marriage.

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Тойбастар ғұрпының семантикасы және ерекшелігі

Аңдатпа. Фольклортану ғылымының тамыры тереңде. Соның ішінде үйлену ғұрпының орны айқырша. Әр тойдың бастауы болатыны айқын. Мақалада жұмыстың ғылыми және практикалық маңыздылығы ретінде «Тойбастар» ғұрпының өткені мен бүгініне, фольклорда, этнографияда және әдебиеттегі көрінісі анықталды. Мақаланың мақсат мен міндеті – үйлену салты кезіндегі «Тойбастар» ғұрпын зерттеу объектісіне айналдыру. Сонымен қатар ғылыми жұмысының әдіснамасы – семантикалық мән-мағынасын ашу, типологиялық ұқсастықтары мен айырмашылықтарына зерделеу болып табылады. Зерттеу жұмысының негізгі нәтижелері мен талдаулар бөлімінде «Тойбастардың» өлеңмен орындалатын жыр екендігіне баса назар аударылды. Түбі бір түркі халықтарындағы тойдың басталуы, қыз бен жігіттің үйлену тойындағы ұқсастықтықтар қаралды. Кейбір зерттеушілер «Тойбастар» жиын-тойдың соңында орындалатыны туралы жазған. Осы мәселенің төңірегінде де зерттеулер жүргізілді. Осыған байланысты С.Қасқабасов, К.Ісләмжанұлы, Х.Аргынбаев, М.Шәріпханұлы сынды т.б. отандық ғалымдардың ой-пікірлері пайымдалды. Қазақ тойының қазіргі таңдағы көрінісі, дәстүр-салт, наным-сенімнің трансформациялануы, өзгеруіне байланысты ғылыми қорытындылар жасалды.

Түйіндеп айтқанда жаһандық мәдениет пен руханияттағы интеграцияны ескере келе, тойды бастайтын арнайы ақын, жыршы, өлеңшінің функциясына гипотезалық болжамдар келтірілді.

Алғыс: Ғылыми мақала «Алтын Орда дәуірі және қазақ фольклоры» АР14871880 гранттық жобасы аясында дайындалды.

Кілт сөздер: Тойбастар, ғұрыптық фольклор, этнография, әдебиет, мәдениет пен руханият, үйлену тойы.

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Семантика и особенности обряда тойбастар

Аннотация. Фольклористика имеет глубокие корни. В том числе свадебный обряд занимает особое место. Очевидно, что у любой свадьбы есть начало. В статье как научная и практическая значимость работы определено отражение обрядов «Тойбастар» в прошлом и настоящем, в фольклоре, этнографии и литературе. Цель и задача статьи - сделать обряд «Тойбастар» объектом изучения при свадебном обряде. Также методологией научной работы является раскрытие смыслового значения, изучение типологических сходств и различий. В разделе основные результаты и анализ исследовательской работы был сделан акцент на том, что «тойбастар» - это песня, исполняемое в стихотворной форме. Были рассмотрены начало свадьбы в тюркских народах, сходства в свадьбе девушки и парня. Некоторые исследователи писали о том, что «Тойбастар» исполняется в конце свадьбы. Также были проведены исследования этой проблемы. В этой связи были высказаны мнения отечественных ученых, таких как С. Каскабасов, К. Слямжанович, Х. Аргынбаев, М. Шарипханович и др. Были сделаны научные выводы, связанные с современными проявлениями казахского праздника, трансформацией, изменением традиций и обычаев. С учетом интеграции в глобальную культуру и духовность были выдвинуты гипотезы о функциях специального поэта, певца, которые открывают свадьбу.

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Ключевые слова: Тойбастар, ритуальный фольклор, этнография, литература, культура и духовность, свадьба.

1. Introduction. (Zholdybaev O.M., Matyzhanov K.S.)

The largest and most important part of wedding folklore is «toybastar». Wedding tradition is a common value all over the world. Researcher O.I. Rukavitsyna said about this that «wedding folklore is multi-functional. In other words, ceremonies, traditions, beliefs, lifestyles, and the internal sadness of the bride are all included», she thinks (Rukavitsyna, 2020: 3).

Toybastar – there are in the way of life of every people. What everyone has in common is poetry. The tradition performed in the wedding rite-studies related to the fact that most of the ritual is performed in verse were developed by foreign scientists A. Veselovsky, V. Miller, A. Potebnya. In the last twentieth century, the performance of traditional songs was studied by such scientists as N.P. Kolpakova, N.I. Savushkina, D.M. Balashova, V.I. Chicherova, V.Ya.Propp and V.K. Sokolova, V.P. Anikina, etc.

The relevance of the research work is evidenced by the fact that the song «toybastar» in wedding folklore is very necessary for the whole world. Among the public, it is custom-

ary to imagine a wedding only as a center of entertainment. Especially in Kazakh wedding folklore, the ancient «history», «ethnography», «life skills», «view of the world» of the people are clearly reflected. This is evidenced by the songs performed during the «Toybastar» ritual with the addition of music and poetry.

The purpose of the article is to take a personal look at toybastar from wedding folklore on various topics, to determine the path of its development and direction of change. Scientific identification of the main features related to it, assessment of the degree of development. At the same time, the importance of words, objects, attributes, tools for opening the curtain and heating the beauty of the wedding is revealed. For example: «dombra», «dauylpaz», «Bayan», «syrnai», «sybyzgy» and in modern times, such musical instruments as «electronic dombyra», «guitar», «piano» are used.

It has long been proven that if a wedding is a start – a toybastar, then it is fun, entertainment, and humor that warm up the beauty of the wedding (Matyzhanov, 2021: 20).

Our main task is to identify the features of toybastar, determine the directions of further research, formulate the scientific foundations, as well as evaluate the weight of the text and theory.

In the course of scientific research, it was found that the toybastar have a lot of ritual and aesthetic, psychological, aesthetic, artistic, etc. qualities that are very reverent to the human worldview.

2 Materials and methods.

2.1 Research methods. (*Zholdybaev O.M.*)

The wedding has a special place in the traditional way of life of the Kazakh people. In particular, he paid special attention to the wedding ritual. Each set has a beginning. It was the beginning of the wedding that our people called «toybastar». This is the beginning of a very large event, which is performed in verse, marking the beginning of the wedding.

In the study of the topic, scientific methods in literature and folklore studies were used. Specifically, the typological similarities and differences were given importance. At the same time, methods of historical and comparative, comparative and artistic analysis were used.

To reveal the essence of the research question, the conclusions of folklorists, literary critics, ethnographers M. Auezov, B. Uakhatov, S. Kaskabasov, H. Argynbayev, K. Altynbekov, K. Matyzhanov regarding wedding folklore were given.

2.2 Literature review. (*Zholdybaev O.M., Matyzhanov K.S.*)

In folklore studies, the main goal is to study the concept of toybastar singing within the wedding ritual. The analysis of the conclusions of culturologists, ethnographers, folklorists in research, scientific articles, monographs was carried out, mainly related to the wedding ritual, family folklore. It has become an auxiliary tool in revealing the semantics and specificity of research work.

Scientists from near and far abroad attributed the beginning of the wedding to great happiness and paid great attention to it. After all, it is he who cheers up and cheers up the visitors of the meeting. From this point of view, V. P. Anikina's study «Calendar and wedding poetry» notes that the power of poetry and music to start a wedding is strong (Ruka-

vitsyna, 2020: 4). Folklore scholar B. Uakhatov in his monograph «Typology of Kazakh traditions and Customs» considers «Zhar-Zhar», «betashar», «toybastar» performed during the wedding as genres. He also emphasizes that Karakalpak and Kazakhs have a common and similar tradition in this regard (Uakhatov, 1983: 70). Typological similarity of wedding ceremonies is also found in the Tatar, Bashkir, kumyk peoples.

In his book «Field of thought», academician S. Kaskabasov noted that such genres as «Toybastar, Zhar-Zhar, Synsu (farewell), betashar, related to the wedding ritual, also have two functions: ritual and artistic. They gradually lose the meaning of ancient religious beliefs and reach our time mainly in the form of spirituality, which is carried out for purely aesthetic purposes» (Kaskabasov, 2009: 30). This opinion is supported by the scientist K. Matyzhanov in his monograph «Kazakh family ritual folklore» and argues that it changes from a ritual character to a verse or song.

The main direction of the study is to determine the semantics, scientific aspect of the toybastar texts in the past, consolidating the ideas of the above scientists. In addition, the use of wedding rings in modern weddings is an indication of the features of transformation.

The word ancestors: Hundredthome. Volume 90, «Ritual folklore» and the word of ancestors: Centenary. Volume 91, from the collection «Ritual folklore: poems of farewell», the necessary texts were taken for the analysis section.

3. Discussion (Zholdybaev O.M.)

The wedding folklore itself is partly divided into several types. More precisely: getting engaged, talking about a girl, bridesmaids, marriage, spouses, betashar and toybastar, etc.

In the Kazakh people, the son was a man, his daughter was married, and he paid great attention to raising a family. In this regard, there is a saying among the country: «it is easy to get married, it is difficult to live together». And it was not up to anyone to start this wedding and create a festive mood for the crowd. This is done by a well-known person, a poet and a man of Honor. Because it was believed that two young people who were married would live happily, if a good person touched the curtain of a wedding. That is, it is observed that it is one of the manifestations of the mythological belief that good flows from one person to another.

The word ancestors: Hundredthome. In volume 90, in the collection «Ritual folklore», he gave 24 different texts. We offer 22 texts:

My brothers didn't want to start a wedding,
White silk collar with ruffles.

I have not seen one or two since the wedding,

Don't confuse my words, my ancestors, he said. (The word ancestors: Hundredthome. Volume 90, 2012: 101), - describes the beginning of the wedding.

In this poem, toybastar describes the person who started the wedding, introduces himself to the crowd around him and explains what kind of person started the wedding. The text is also informed about who is the person who caused the start of the wedding. In other words, the word «my brothers» refers to the fact that he is the Sovereign of the wedding. In the fourth paragraph of this text, there is a point: «Don't confuse my words, my ancestors». Looking at this, you can feel the concept of a happy world in folklore and asking for help from spirits. This indicates that the Tengri religion among the Kazakhs was not destroyed.

Traditional folklore is divided into three major parts from the subgenre point of view. The folklore of family rites itself is classified as rites of childbirth, marriage, and burial, and includes a variety of rituals and folklore heritages related to it (The word ancestors: Hundredthome. Vol. 91, 2013: 6). It was revealed that not only the folklore of the wedding or wedding ceremony defines the ritual folklore, but it is interconnected with other genres.

Everywhere I started a wedding for a Muslim,
God help the oppressed.

Girl, you're sitting down, I'm going to leave

To submit your neck to the Shariat, which says, there are signs of Muslimism in the poem (The word ancestors: Hundredthome. Volume 90, 2012: 72). For example, the words «Muslim», «God», «Sharia» are proof of that. If the above text of Toybatar shows the remnants of divinity, here the symbol of Muslimness can be seen. Guided by the above words, if we study them using hermeneutic methods, we can notice the elements of interpretation and interpretation of religion. The conclusion to be drawn from this, taking into account our centuries-old history, Arab, Persian, Zhongar, etc. We know that people's culture is absorbed. For that reason, tolerance, Muslim, and godly principles were formed in the behavior of Kazakhs. This was clearly demonstrated by comparing and analyzing the sentences of the two texts.

It is a sign that the one who has a wedding will have a bad marriage.

Young children chirp and ride horses.

If the bride's father is Mister,

A wedding robe is worn for a young man (The word ancestors: Hundredthome. Volume 90, 2012: 80).

In this text, there are lines of poetry that say «Young children chirp and ride horses». Here, along with the beginning of the wedding, it shows its aura. More specifically, the phrase «chirp» indicates the use of a metaphor. «Chirping» is a sound characteristic of most birds. And here it is used to multiply the child's mood and joy. The owner of the wedding illustrated with humorous words that empty wedding guests should not leave the narrator empty. This «cape» in between makes you feel the size of the precious gift. Therefore, what the owner of the wedding has collected is according to the legal process that should be scattered at the wedding.

Researcher K. Altynbekov «The content and purpose of Toybatar is to praise the owner of the wedding and to give good wishes, blessings, and advice to two young people who are about to start a family. Depending on the ability of the reciter, he recites a poem from his heart, either in the form of a memorized poem. The structure of the poem comes in the form of a 7-8-syllable poem and an 11-syllable black poem», he clarifies our thoughts (Altynbekov, 2020).

During the Soviet era, Kazakh weddings were censored. Traditions, souvenirs, and customs related to the wedding were considered a remnant of antiquity. The city gave a symbol of the Islamic religion that was widely accepted. In order to separate Kazakhs from their spiritual culture, any of our values were banned. However, since independence, the wedding has undergone a transformation in various formats. It was even popular to perform songs for weddings, circumcisions, Shildekhanas, and similar joys. It's good to know something.

That is, if the beginning of the wedding is started by the «Toybastar», the end is finished by the «toytarkatar». It should be added that there was no special music in the world toybastar. It was performed according to the situation and the type of wedding. It contains game elements, subtext, dreams and wishes. Toybastar is the beginning of entertainment, in which the game phenomenon was clearly manifested (Islyambekova, Matyzhanov, 2022: 60-61).

4. Results (*Zholdybaev O.M., Matyzhanov K.S.*)

In general, the place of wedding folklore, artistic tools, songs, poetry, music in its beginning is considered special.

We believe that the innovation of the wedding ceremony, which has reached today without breaking its roots from the distant nomadic culture, has a great significance in enhancing the beauty of modern weddings. In today's modern Kazakh weddings, toybastar are called «asaba», «tamada» or «singer», etc. the wedding is conducted by citizens. This is also a reflection of the fact that the Toybastar are not being swallowed up by the process of globalization, but are reviving and taking on a new form.

The Dutch culture researcher I. Heizinga in his book «Playing Man» alludes to the fact that for a person having fun, having entertainment, creating a party, having fun is a reflection of the bright moments of life (Heizinga, 2011: 310).

In the article, the present-day appearance of games during the wedding ceremony, the role of game folklore in social life, its influence on human culture, their place in the Kazakh worldview, their general purpose and purpose were scientifically analyzed, classified and studied.

It should be taken into account that weddings are also performed with Shildekhana, Besiktoy, and Nauryz. Therefore, only wedding ceremonies in folklore were studied (Matyzhanov, 2020: 44).

5. Conclusion. (*Zholdybaev O.M., Matyzhanov K.S.*)

It is clear that the wedding ceremony performed in the above-mentioned wedding folklore is not only fun for two young people, but the engagement of two families is the establishment of a family relationship. Ethnographer H. Argynbaev studied this in detail in his work entitled «Kazakh Family Traditions» (Argynbaev, 2005: 145-146).

In the article, the semantic meaning of toibas was revealed. Because it is impossible to start a wedding without a Toybastar. This number is considered a tradition of nomads that has been established for centuries. Also, it was determined that the wedding decorations will be decorated with music, and the necessary musical instruments will be played in order to create the atmosphere of the wedding. Specifically, it differs from other genres of ritual folklore with the use of dombyra, bayan, flute, and sazsyrnaï. In addition, the special person performing the toybastar should have a special reputation in the society. It was scientifically analyzed and determined that special importance was attached to his honor and status among the people. It was noted that the most important thing is that there are good wishes, blessings, admonitions, proverbs, along with entertaining jokes .

To sum up, the transformation of the ceremony of wedding feasts performed during the wedding ceremony, in harmony with today's times, in the future will be enhanced with

modern electronic devices, and there is a lot of confidence in their performance. In the article, we have only touched on some of the mentioned issues, and we believe that the issues raised are the topics for future scientific research and writing of articles.

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